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## Psychic line art examples

Real lines, in this image the dress shows lines present in the design, which makes them real lines real line: lines that are physically present in a design. Marie, Arena. "Lines." Pinterest. Arena Marie, 5 Aug 2012. Web. 19 August 2012. < . Implicated Lines Implicate Line: a line that is not physically there, but is suggested by things in a design or works of art. A dotted line is a perfect example of an implicit line because even if it might not seem like a line every point implies that they connect together and make a "Google Images" line. Google Images. Ed. Macromedia. Adobe Systems Incorporated, 2012. Web. 19 August 2012. < . Psychic lines A Psychic line: not a real line, and has no real points, but the human mind sees an imaginary line and follows the psychic line. The girl pointing is perfect for psychic lines because even if there is no line that our eyes will follow the arm to see what she is indicating. Laff, gout. "The AP destroys the scandal of the air conditioning photoslum." The political carnival. Gottalaff, 12 Dec 2009. Web. 19 August 2012. < . [Line] - a sign carried out by a pointed instrument - has length and width, but the width is so small compared to the length we perceive the line as having only the size. The geometry defines a line as an infinite number of points. The usual artistic definition of a line is a point in motion - recognizes the intrinsic dynamic quality of the line. A line is created by movement - as our eyes must move to follow it, the potential of the line to suggest the movement is essential. The line is able to infinite variety. The power of the suggestion in this basic element is fantastic - as an expressive instrument can be. A line is a minimum statement, rapidly done with a minimum effort but apparently able to transmit all types of moods and feelings. Think of all adjectives we can apply to lines. Nervous, angry, happy, free, silent, excited, calm, pretty, dance, and so many other qualities. The line can describe the shape, and by shape we recognize the objects. There is no line as a line - however there are line elements in our natural and product environment - twigs of the tree, telephone wires, cobwebs, cobwebs, railroad tracks, tall grass. And, the lines evolve from the edges - the meeting of different values, for example, showing the end of an object and the beginning of another object - or the positive and negative space meeting ... the line is So an artistic shorthand - useful for describing and identifying forms and understanding the image. Types of real lines lines. It can vary considerably by weight, character or other quality. Implicit lines. An implicit line is created by placing a series of points so that the eye takes automatically to connect them. "Dashed line." The "line" waiting for a bus. Psychic lines. No real line, not even intermittent points, yet we feel a line - a mental connection between the two elements. Usually occurs when something seems or focuses in a certain direction. Our eyes will invariably follow and a psychic line result. Artists should always anticipate the movement of the viewer's eye around their compositions. They can largely control this movement and the various types of lines can be a valuable tool. Direction of the line There is an important feature of the line that should be remembered - its direction. A horizontal line involves tranquility and rest, probably because we associate a horizontal body posture with rest or sleep. A vertical line, like in a body in It undoubtedly more potential activity. A diagonal line more suggests the movement. In many active movements of life (ski, running, oscillating, skating) the body is supported, so we automatically see the diagonals as movement. We are more action, more dynamic momentum ... exciting and changing. Stabilizers. The vast majority of the works is rectangular. Therefore, any any Or vertical line inside the painting is parallel to, and repetitive of a format edge. These horizontal and vertical lines within a design are called stabilizers - elements that reduce any feeling of movement. [A classic job - Phocion's funeral, by Nicolas Poussin - a term that implies a static, serene and immutable image. An emphasis on horizontal and vertical is an important factor in this. . . . ] Two general types of line in the drawing: contour and gesture regardless of the chosen vehicle, when the line is the main element of an image, the result is what we call a design. [The artists often use the relatively easy and fast medium of the design to try various compositional possibilities.] There are two general types of drawings: contour and gesture. These are not mutually exclusive - many designs will combine elements of both. Contour design. When the line is used to follow the edges of the shapes, to describe the contours. Most common use of the line in art. Gesture design. Describing the forms is less important than to show the action in progress. The line does not remain at the edges, but moves freely inside the shapes. Not so many designs of objects as much as movement designs. Because of its own nature, almost always designed rapidly and spontaneously. Capture the momentary aspect change of the subject, rather than registering the shades of the form. The quality line of the line is able to infinite variety. Simply to affirm that a particular artist used the line is not very descriptive. What different effects are immediately evident in various line techniques chosen? The linear technique that you choose can produce emotional or expressive quality in the final model. Solid and daring, silent and flowing, delicate and delicate, jagged and nervous. . . . Choose a theme or decide the effect you want to confer and mount the linear technique to it. Transversal. Set of parallel lines in a Cross Cross model to create some tone areas - to give a feeling of volume and roundness to a figure, for example. Many weight lines and character vary [pencil and coal] evoke forms. Repeated traits. Heavy and daring brush lines with thickness variations. Rendering Charcoal mixture - soft lines mixed to suggest the volume. Silhouette of figure against soft and vertical linear strokes background. The line in painting paint is based fundamentally with color areas, so its effect is different from that of the drawing, which limits the elements involved. However, the line becomes important for painting - sometimes can give definition to shapes, etc. Artists adapt Technique to their themes, etc. The line becomes important in a painting when the contours of the shapes are abruptly defined and the eye is attracted to the edges. The color can add interest but we are very aware of the essential design under the "death of Socrates" by David - a linear paint despite the absence of real lines. A linear painting is distinguished by its clarity - no confusion about where a form and another ends. It could be traced in a line drawing. The emphasis on the edges, with the consequent separation of the forms, makes a clear and defined statement. Even an abstract painting, which simplifies the shape and ignores the details, presents this effect. Some artists use a linear technique in applying color. Color areas are built by repeated linear brush strokes, which are not smoothed. The artist actually drew with the brush - almost all areas is built with a varied linear trait. Van Gogh. Toulouse-Lautrec. The multicolored lines give an interesting structural effect to the various areas and provide another element of visual unit. The contour lost and found DA Relative clarity, for many forms are not completely described - resulting in exciting and exciting image. Now you see it - now you don't. More emphasis on color and value that online. The sharp contour of figure with edges that then disappear. From: [Basic Design Notions, by David Lauer. College of Alameda, Alameda, CA, CA, Rinehart & Winston, 1979. PP 151-169] Copyright The content of this site, including all images and text, are only for personal, educational and non-commercial use. The contents of this site may not be reproduced in any form without an adequate reference to the text, author, publisher and publication date [and on page # when appropriate]. The line can be used to define the outer or internal edge of an object, the edge or edge of a space, value or movement. Contour-to-line as Edge.slide 1 - Peter Keetman, rear wings: a contour is a line that defines or describes a form - and a form of an object is how we recognize it. The contour defines or describes a form a "c" s board. A, objects in the real world do not have a line around their advantage, yet when you see a hatching drawing that you have no problem playing the image as representing something in the real world. This creates a sort of artistic shorthand. (Draw Apple-w / o color, texture, size, size or seat We still see it as an apple). A, 2D lines can be used to describe 3D shapes, while remaining 2d.lost pieces and found outline (19) - occasionally, a job has a greater emphasis on color and value than online. The contours are lost because only parts of figures are revealed. Visual Intelligence fills the gaps to complete the figure. Strong contours provide clarity. A, Lost and Found Contour only provides relative clarity, since the shapes are not completely described. The results, however, are often more exciting and emotionally accused. The dividing line can be used to define the edge of the space and the edge of an object. The line that forms this rectangle separates that shape from the rest of the page. The line through its center divides the rectangle in two. The idea of separating the shape from the rest of the page is related to the idea of board that contains a visual field, as discussed in the previous unit. If you read the rectangle as a form so your scheme is also a outline line. (20, 21) a, you can use a long negative or subtle shape as a line to divide space. For example, this occurs between two columns or type rows in a book or newspaper. (22) Indicating the movement (23) A e - Some lines surrounding a figure is a visual shorthand to indicate that the figure is moving. This is often seen in graphic novels, manga, etc. Main details in a form. With the gesture design, the line is not on the edges, but moves inside shapes. Gesture drawings can be so on the movement used to create them as they relate to the captured image. While they can be appreciated as works of art, they are often used by artists as a sort of heating to make a more formal design. As a value - a common use of the line in the drawing is shading using the hatch and / or crossingching . The door lines are more lines that everything becomes more or less in one direction and are read more as values or visual areas of gray with respect to lines. The larger number and closer to the lines are, darker than the generated value. (25) CrossShatching, a similar technique, uses lines that pass through to run into a direction. (26, 27, 28) A, A, A, A e A \*

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