


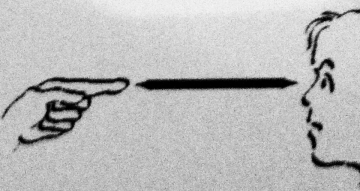


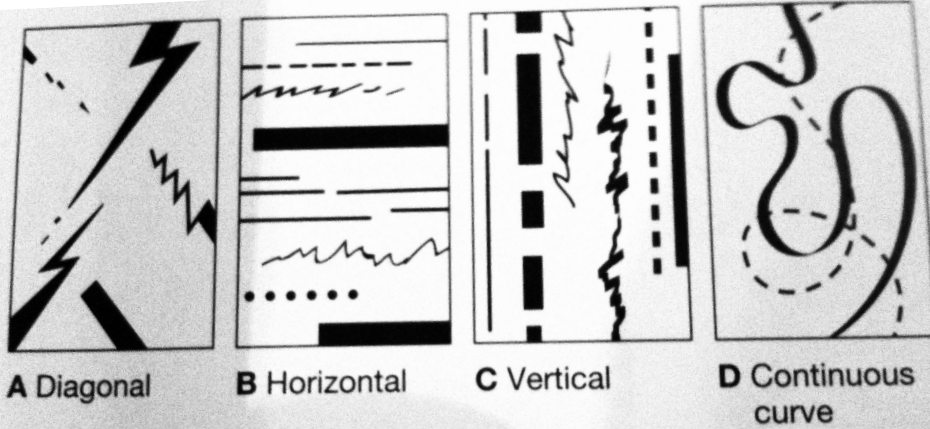


Line

- a point in motion 
- a series of adjacent points 
- a connection between points 
- an implied connection between points 

Lines can be dynamic and have connective power.

Line Orientation and Continuity



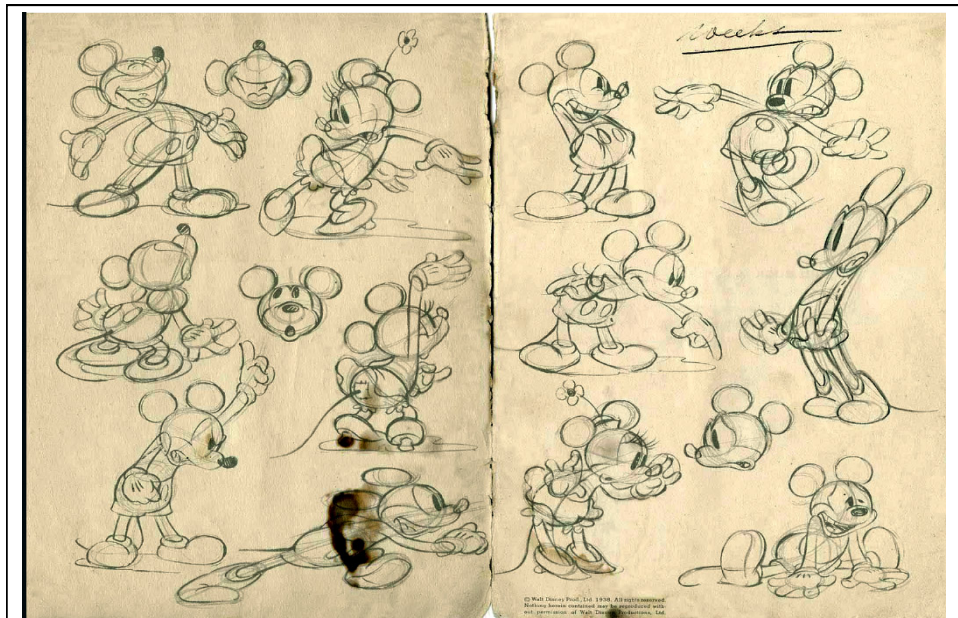
Orientation refers to the line's position. Diagonal and curving lines are the most dynamic/energetic.

Direction refers to the implied movement of a line. Line weight (thickness) is used to suggest direction. For example, thicker lines suggest forward motion and shrinking suggests inward motion.



Alberto Giacometti, *Annette*, 1954, pencil on paper
And *Annette*, 1961, mixed media

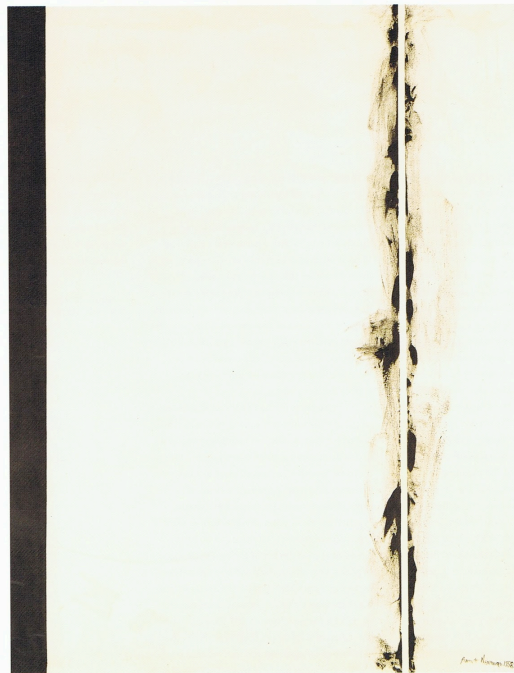
A match between line quality and expressive intent is very important. Here the quick, scratchy, short lines suggest anxiety.



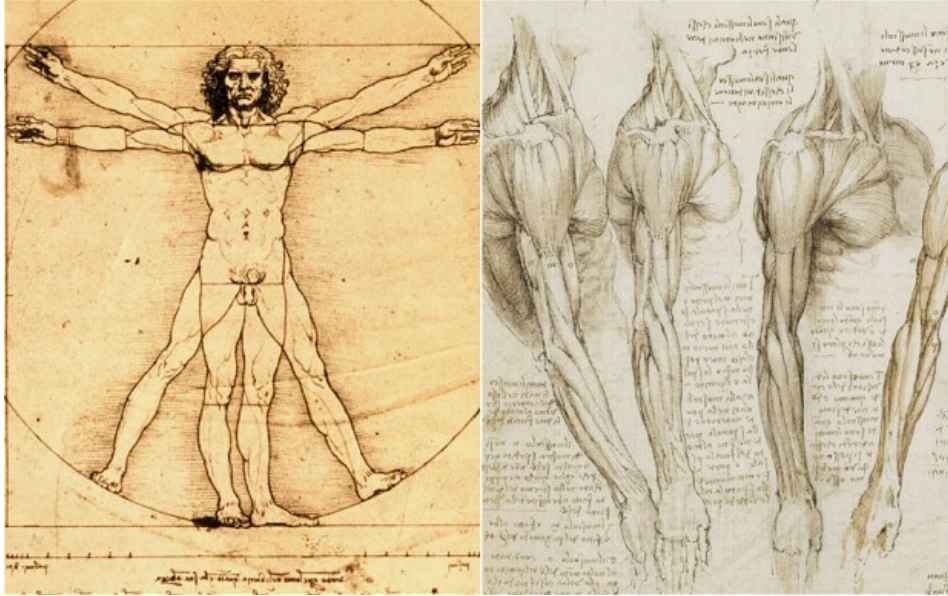
*Action sketches, Walt Disney, 1938, ink on paper
More fluid lines suggest movement and energy.*

Here the parallel lines suggest very different feelings and ideas. The line on the left is strong and solid. The one of the right is agitated and in pieces. The religious reference of the title hints at a spiritual meaning to the piece. The idea is that there is spiritual strength in the same space with human fragility.

Barnett Newman, Stations of the Cross, The First Station. 1958, Oil on Canvas



Actual Line: describes complex forms as they are

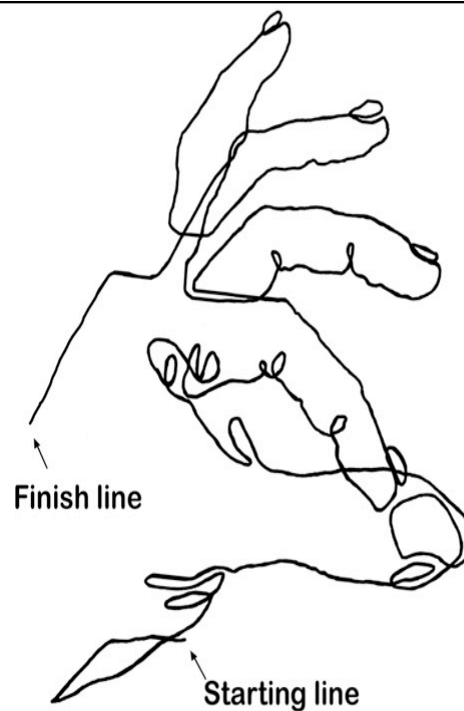


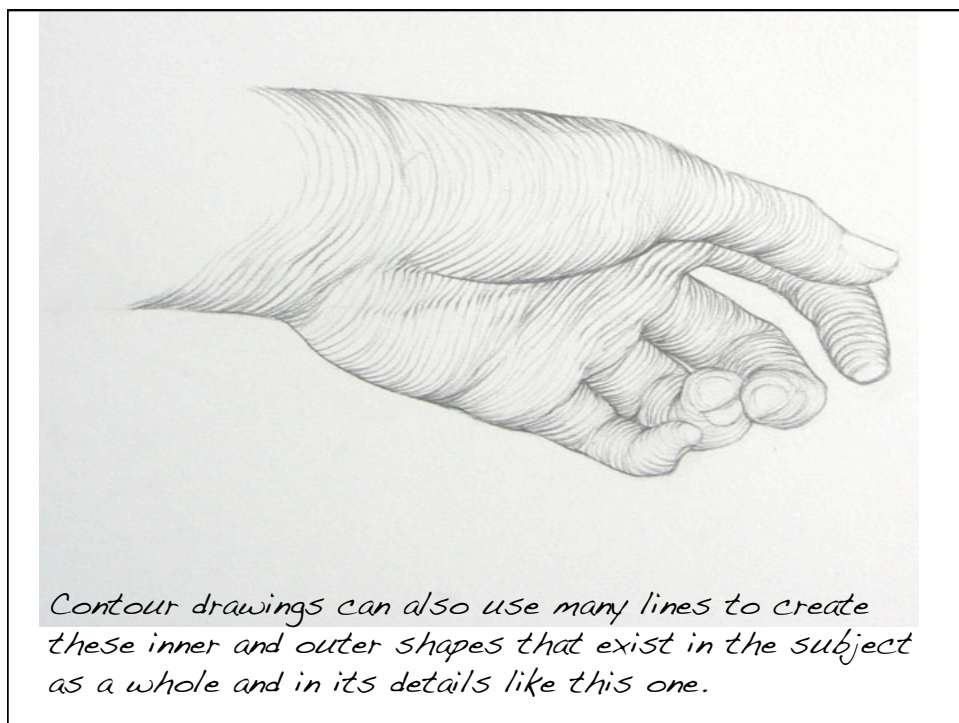
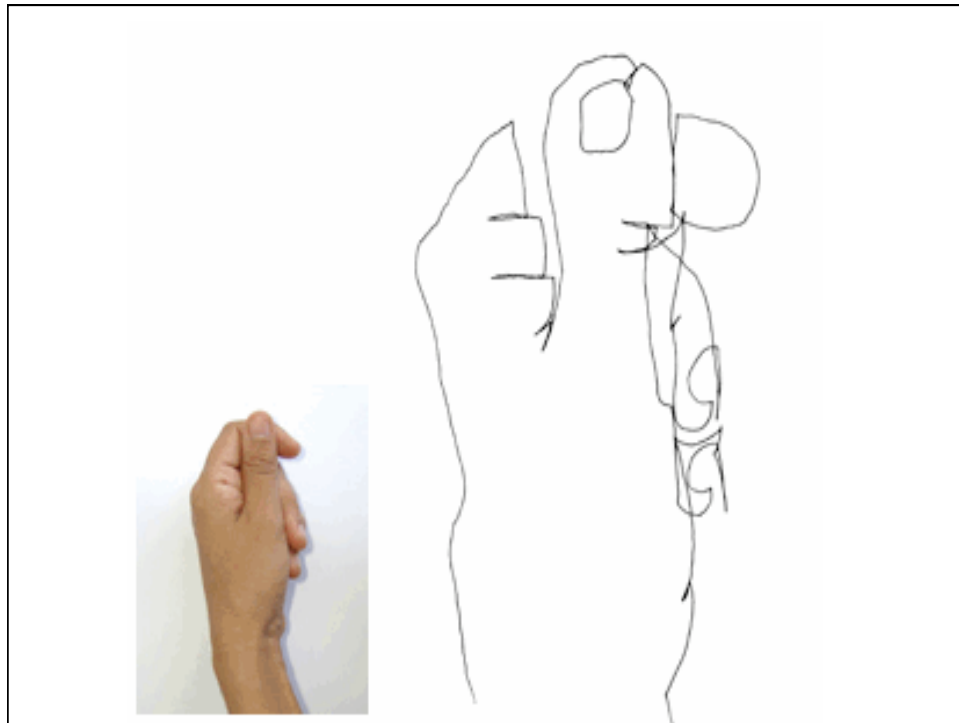
Leonardo da Vinci, *The Vitruvian Man*, 1490 and drawings from his notebooks on anatomy

Contour Line:
describes just the
inside and outside of
a subject.

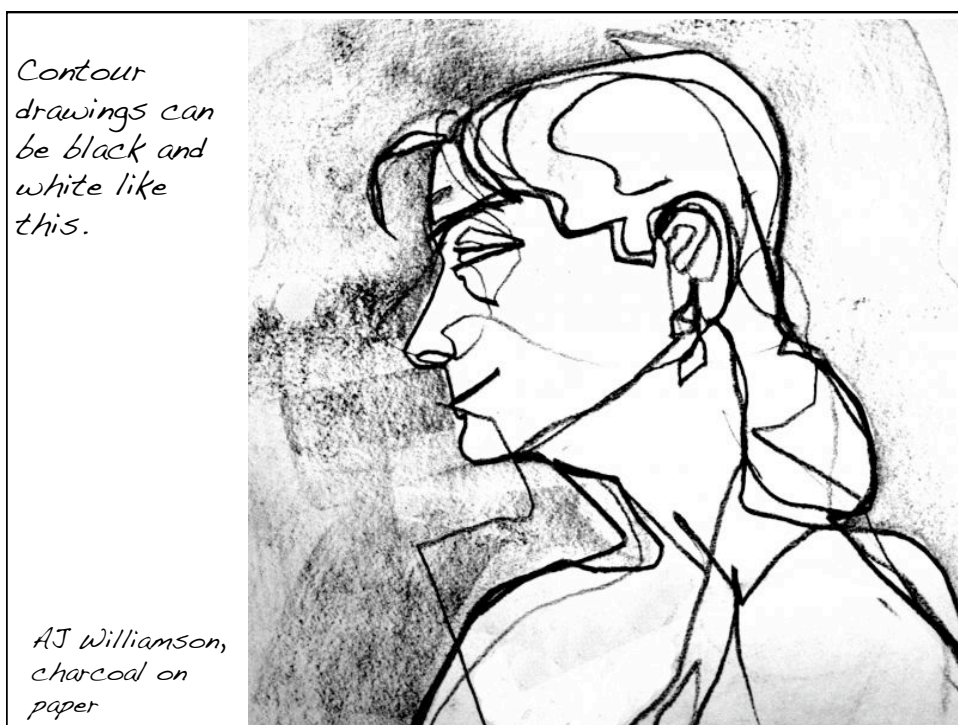
Contour drawings use
lines to create just the
outer shape of the
subject.

They can be one single
line like this drawing.





Contour drawings can also use many lines to create these inner and outer shapes that exist in the subject as a whole and in its details like this one.



AJ Williamson,
charcoal on
paper

And they can also exist in color and even be the way that something is painted, not just drawn. It's all about the style of the line work no matter the medium.

AJ Williamson,
ink on paper

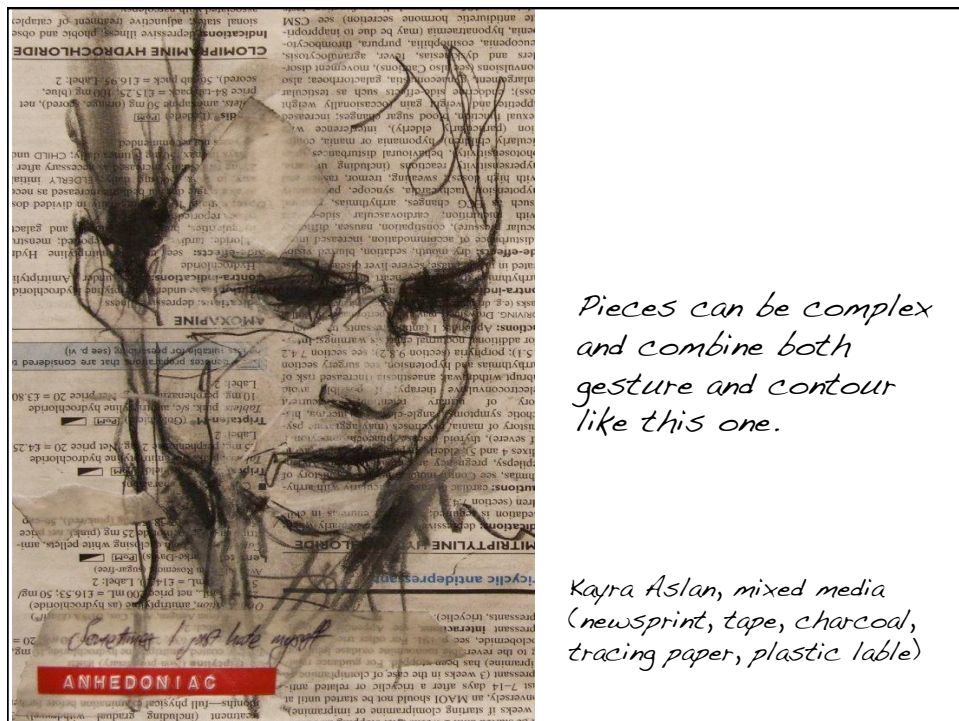
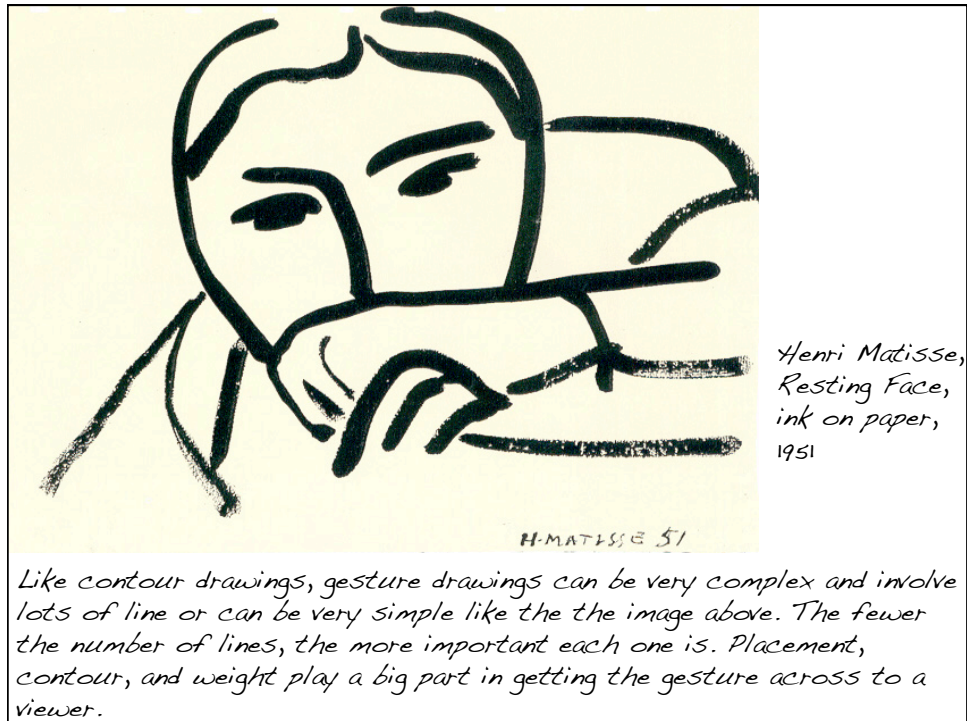


Gesture Drawings

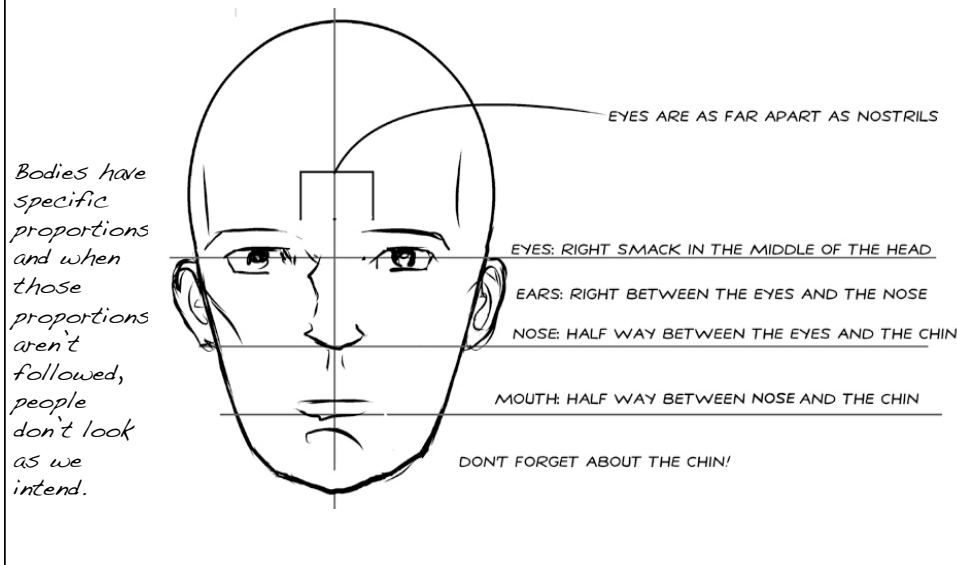
use lines to capture action rather than an anatomical detail.

It's all about what the subject is doing not depicting in detail what the subject is.





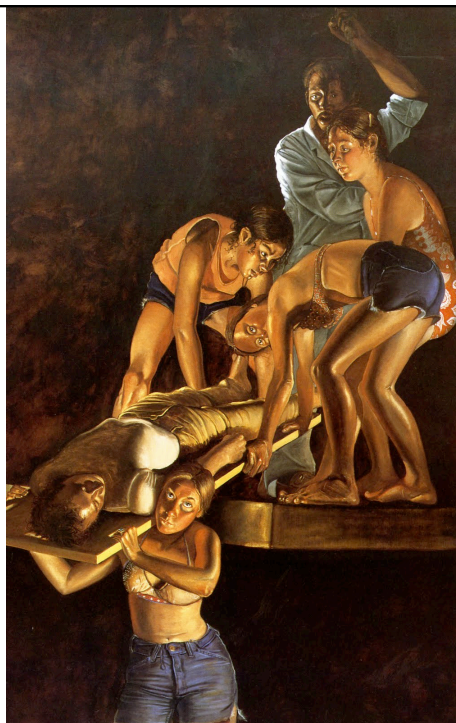
Organizational lines are very important to drawing and painting. They are a skeleton on which a more complex image can be built.



Organizational lines can often be seen in drawings until the artist removes them or uses other media to cover them. These lines are still present in how we view the piece.

If you look back at the drawings of Mickey Mouse, you will see the organizational lines in the drawings.

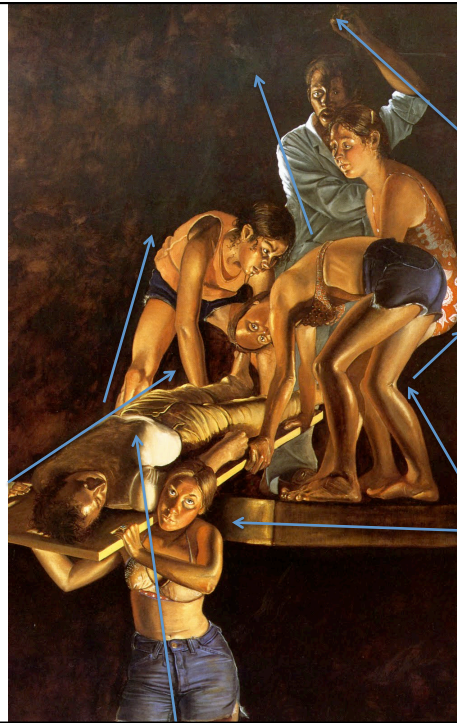
Alfred Leslie
The Killing Cycle #5
Loading Pier, 1975,
Oil on Canvas



Here you can see where the organizational lines were as this painting was created.

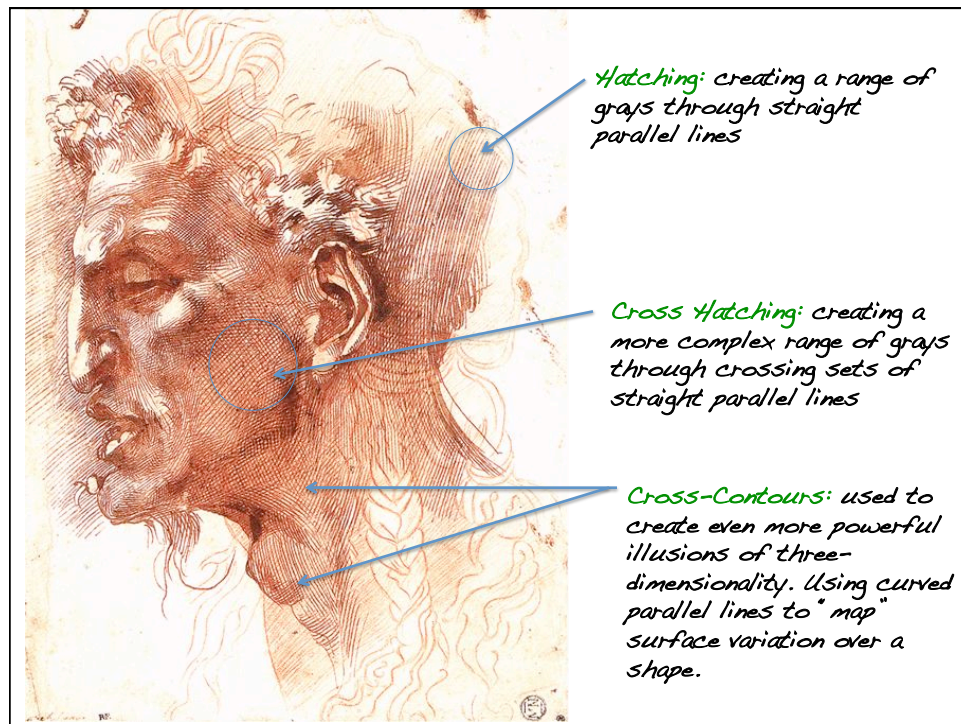
We can also see how these lines meet and carry the eye through the painting.

Horizontal and vertical lines create stability and diagonals create movement.

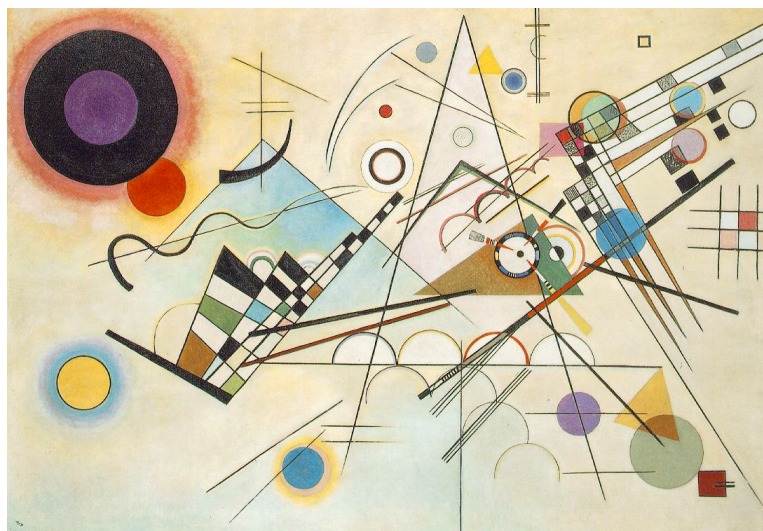


How we use line can be complex, combine many techniques, and create shape, depth, and shadows and highlights.

Michaelangelo, Head of a Satyr, 1620, pen and ink over chalk



Lines are not only essential to figurative drawings and paintings but are very important in abstract works too.



*Wassily
Kandinsky,
Composition
III, 1923,
Oil on Canvas*



*Lines are key in creating
successful compositions
in photography as well.*

*Charles Scheeler, Ford Production
Plant Portfolio, 1930*