

**Line: Directional Dominance**

# Line Direction

**There are 3 major directions of line.**

# Line Direction: Horizontal



# Line Direction: Vertical

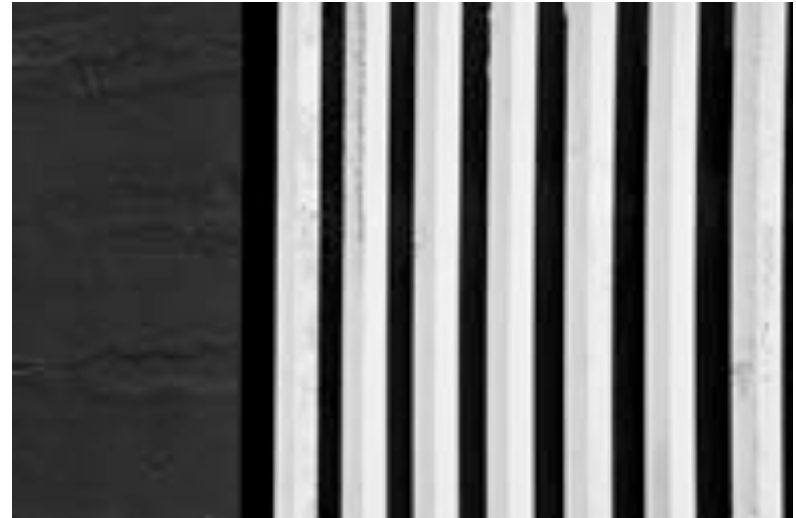


# Line Direction: Diagonal



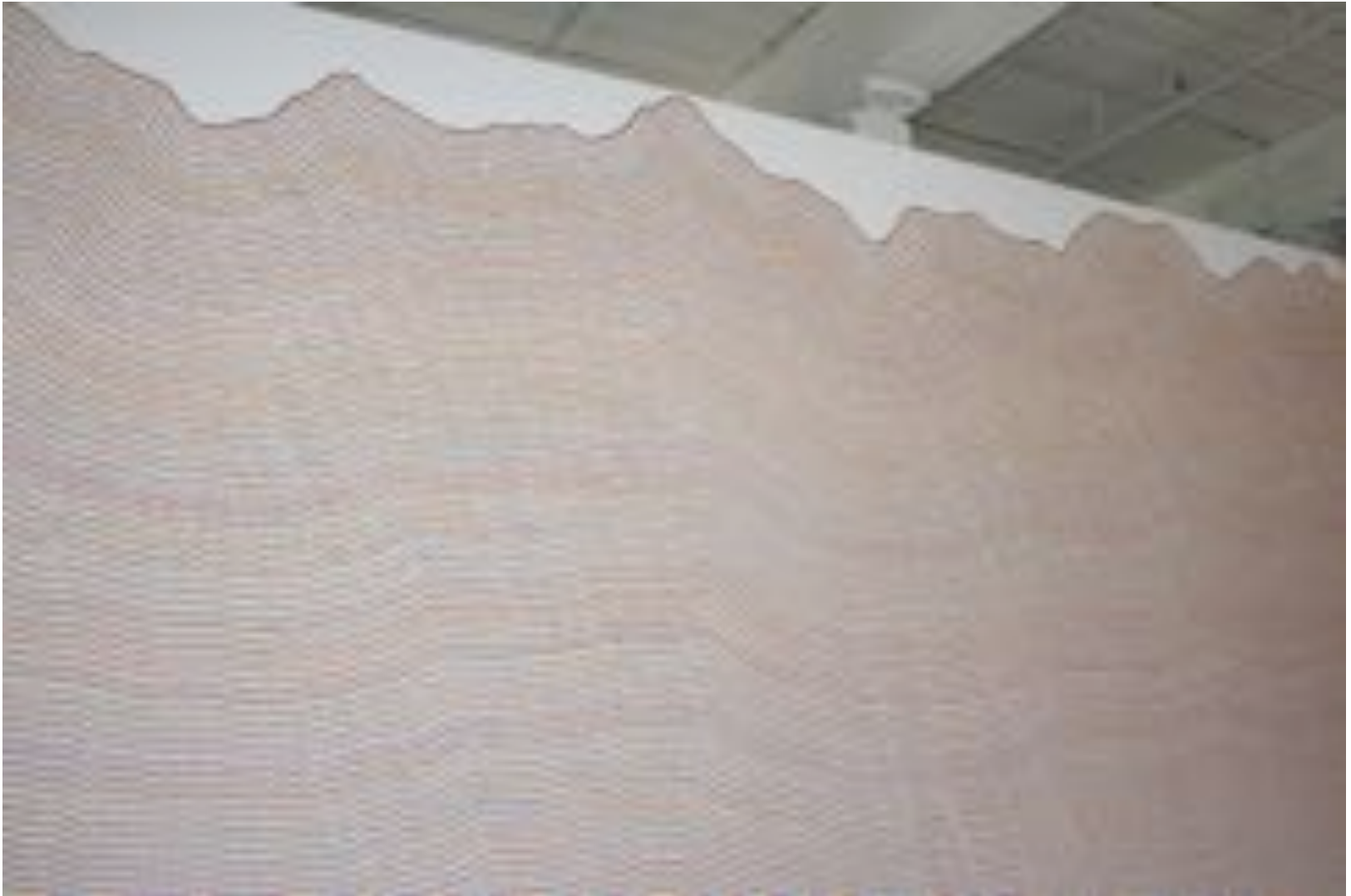
# Line Direction

A strong sense of direction within a design can set the tone or overall mood for the piece (i.e. strength, calm, motion)



# Directional Dominance

When used repetitively, lines create a directional force. When these lines create an obvious sense of motion across the picture plane, this is called Directional Dominance.





**Directional Dominance:** can be used to create emphasis

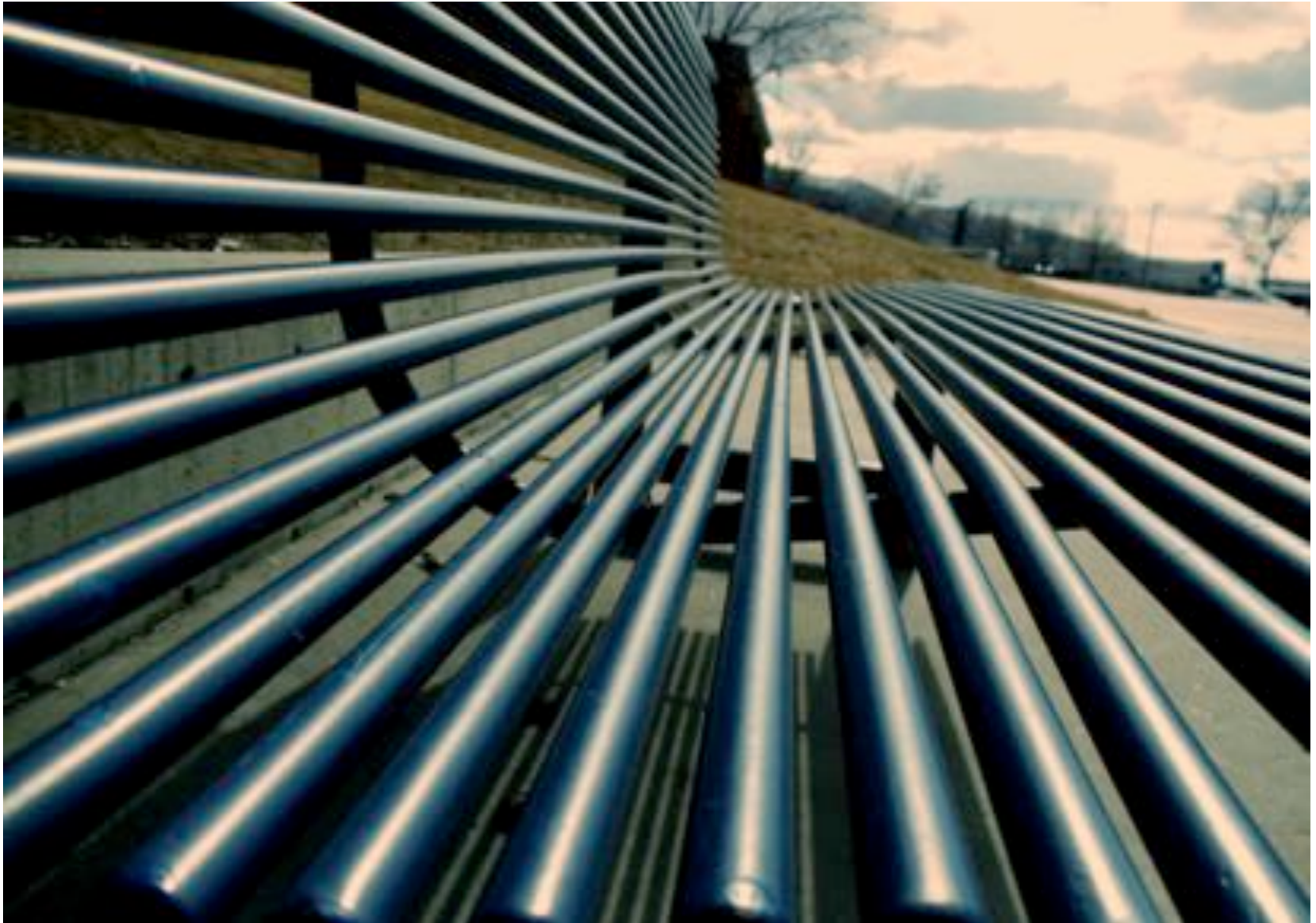


Photo taken by Brandi Redd



**Directional Conflict-** a change or break in line direction



“Selfportrait” captured by M. Lorenzo

# Directional Conflict



- Create a Focal Point
- Avoid outlining the point of intersection – creates tension



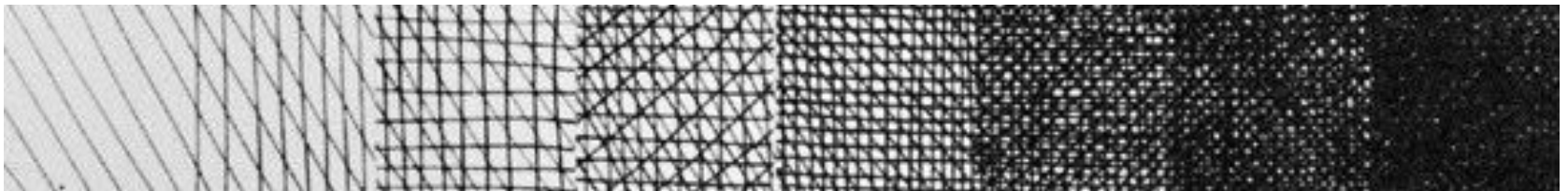
Il Lee

# Line as Value

Lines packed together can create Visual Depth and the illusion of Volume through Value Gradation.

Value is the relative degree of light and dark in a design.

Line placement, proximity, and size create Value.



# Compressed & Expanded Space



Tara Donovan

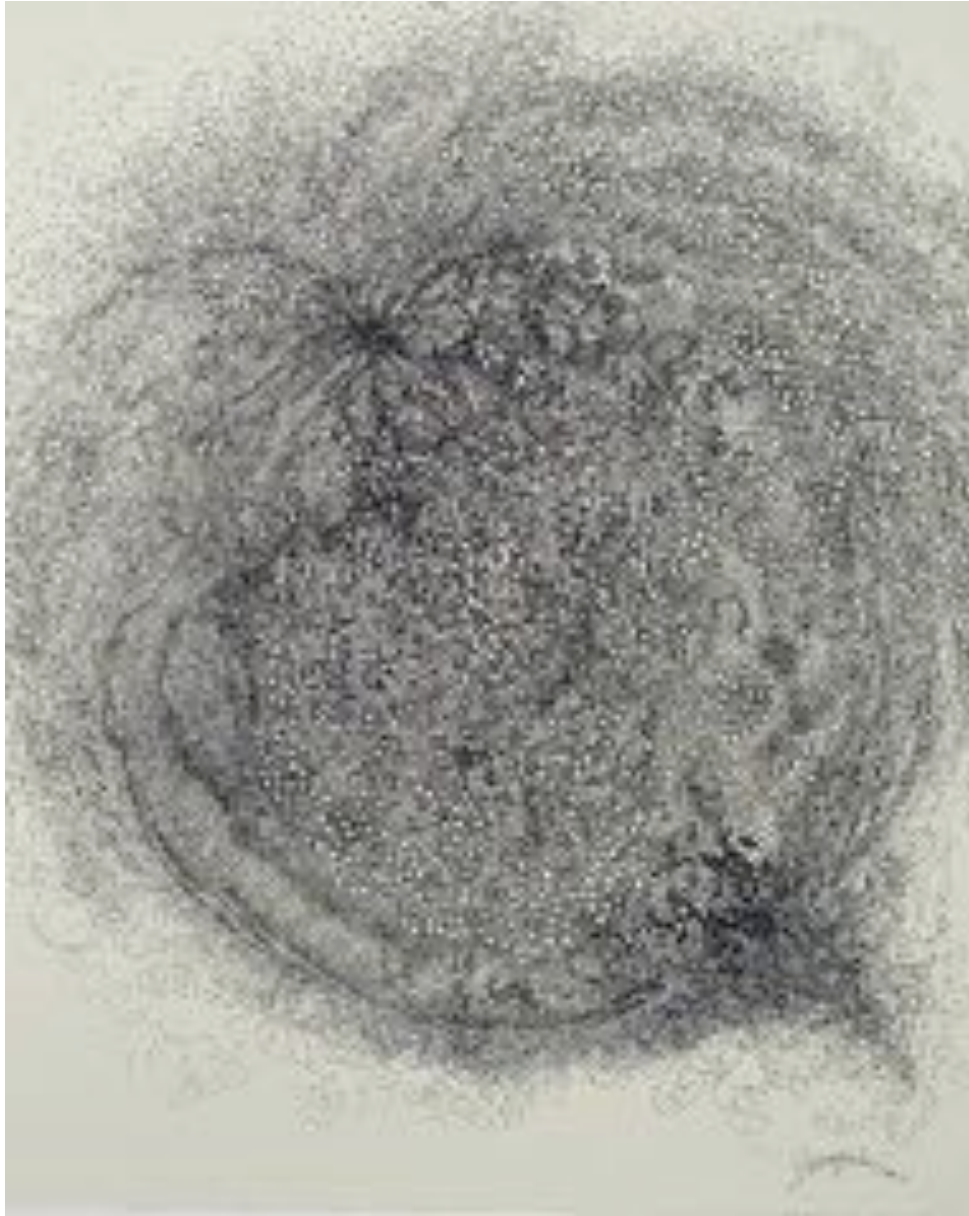


# Compressed & Expanded Space



Tara Donovan

# Compressed & Expanded Space



Hiroyuki Doi



# Shading - Techniques



**Hatching** is a series of straight or curved lines (called a set), drawn beside one another to give the illusion of a value.

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**Crosshatching** is a shading technique in which one set of lines crosses over (overlaps) another set.

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The act of **Stippling** involves covering an area with dots. It is a wildly time-consuming technique, in which an image is drawn dot...by dot...by dot. Pointillism in art is based on this technique.

# Shading - Techniques



**Scribbling** has many different names and techniques such as *Scumbling, Circling & Squinkling*. Basically, this technique involves shading using random strokes or circular strokes.



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**Blending**, also known as *Smooth Shading* is where you use your finger or some smudge tool such as a piece of cloth or cotton swab and smear the shading for a more uniform shade. If controlled correctly this can give a smooth polished look.

# Line Systems

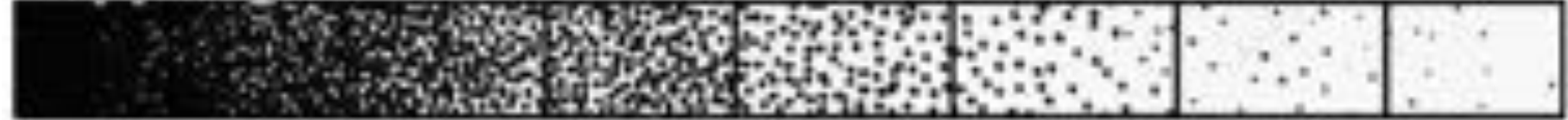
hatching



cross hatching

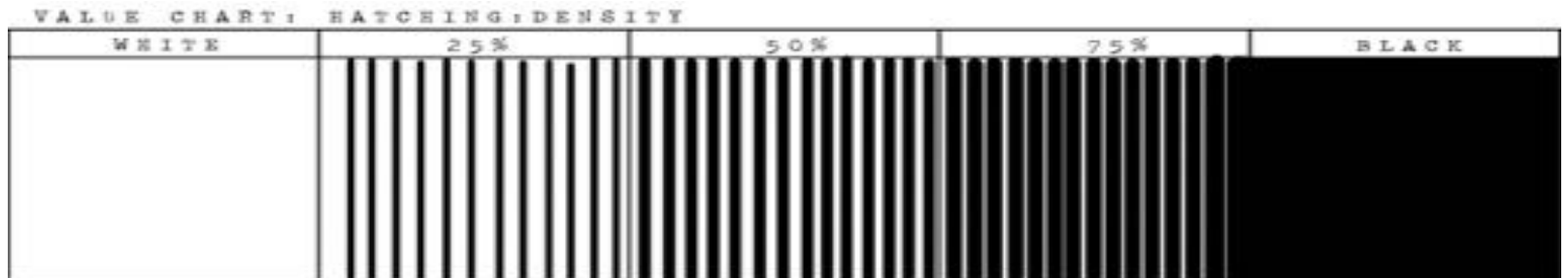


stippling

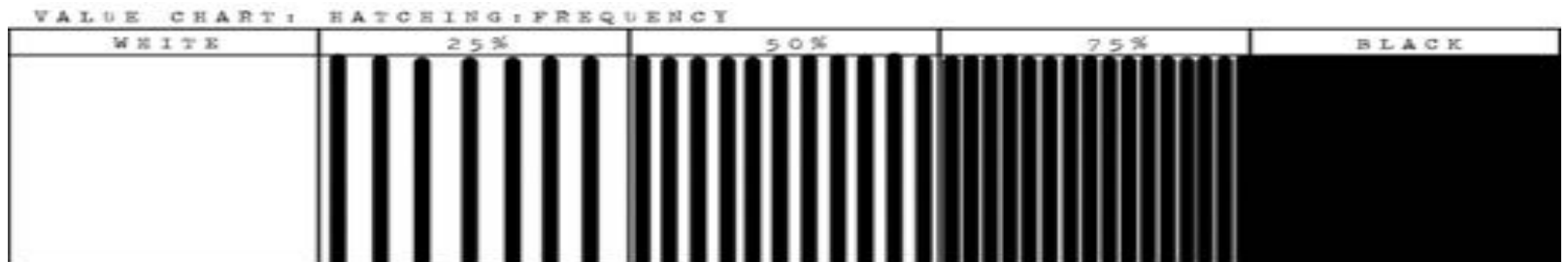


# Hatching Parallel Lines

## Density



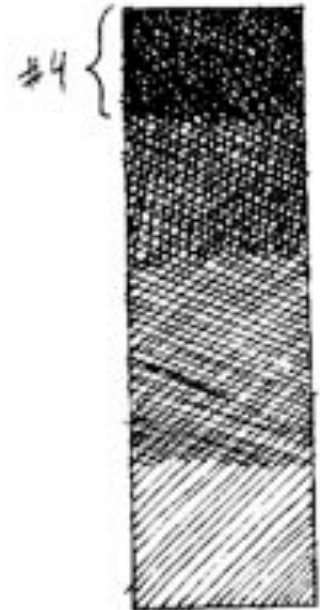
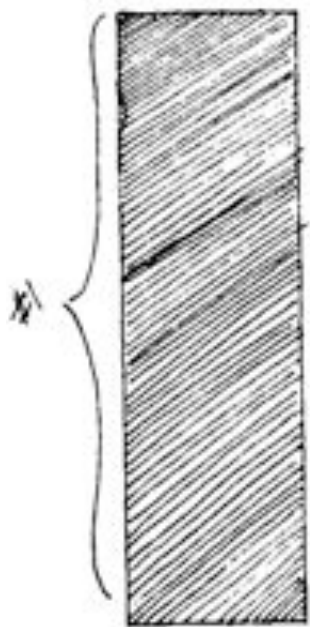
## Frequency



# Cross Hatching

Build up Tone in Layers of Parallel Lines

*Cross-hatching tutorial © BMS 2005*



# Cross Hatching

Build up Tone in  
Layers of Parallel Lines

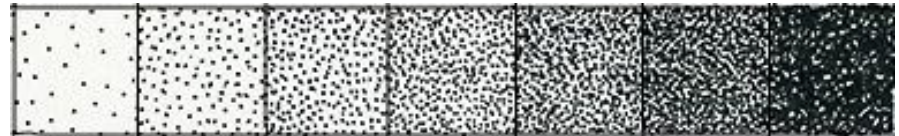
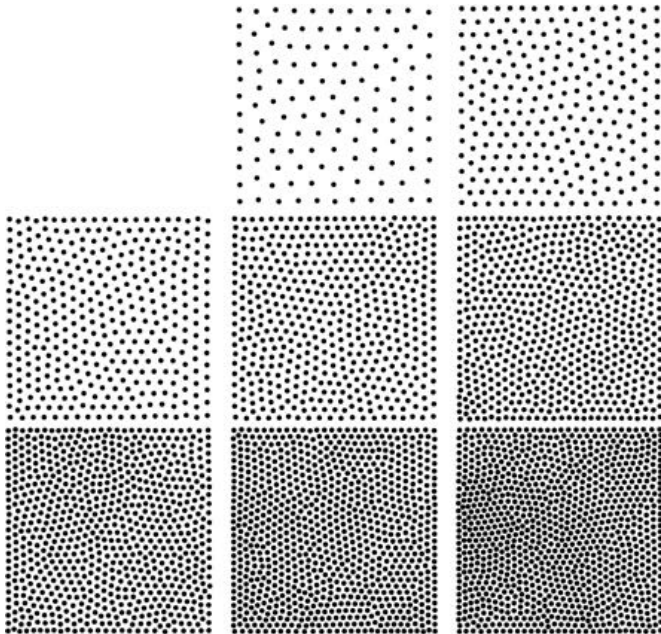


This is a re-creation of a piece by Paul Cadmus. It was done as a crosshatch study in pencil on a 18x24 pad.



# Stippling

Build up Tone in Areas of Dots of Different  
Density & Frequency





# Stippling

Build up Tone in Areas of Dots of Different  
Density & Frequency

<http://illusion.scene360.com/art/77070/stippling-pointillism-art/>



# Student Examples





