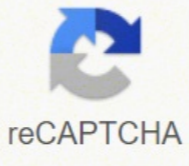




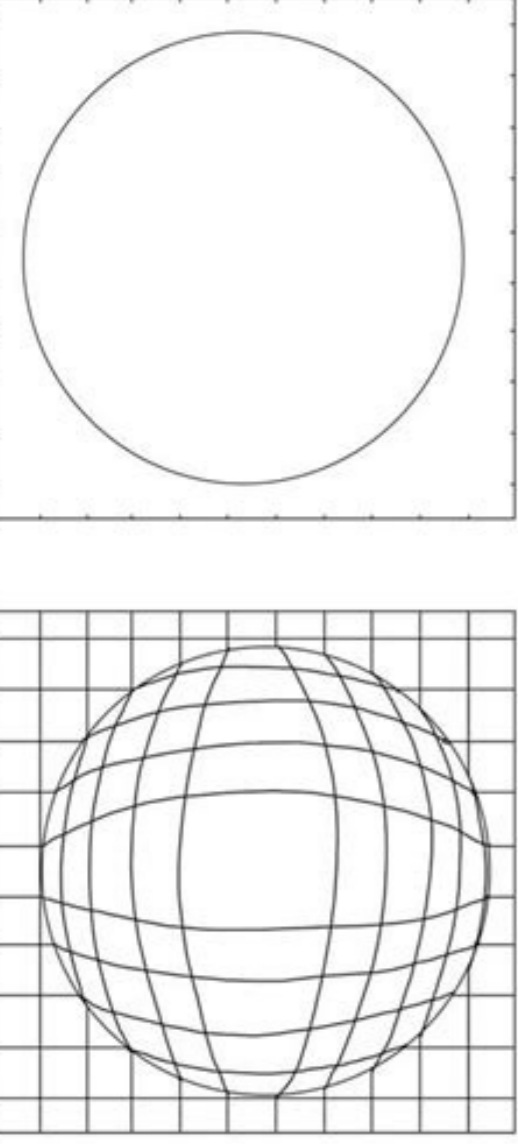
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Open

CREATING OPTICAL ILLUSIONS – OP ART

THE BULGE



1. Draw a square about 18 cm x 18 cm.
2. Mark 1.5 or 2 cm intervals on all 4 sides of the square.
3. Draw one large circle on the square, or several smaller ones.
4. Connect the marks on opposite sides of the square with straight lines. When you come to the circle gently curve the line as if you are moving over the surface of a sphere then continue to the other mark in a straight line.
5. Colour an alternating black and white pattern, or work with tints and shades of colours to emphasize the illusion of depth.
5. Check out Victor Vasarely's artwork on the internet to see how he used colour in his bulge paintings.

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Assignment: Use what you've learned about countries and state borders to create your own borders of states or countries.



Take advantage of every spare moment. There's no right or wrong way to do it. To work together, hatches should be uniform. But anything worthwhile in life sometimes requires being attentive to some weaknesses that prevent us from moving forward with our skills (and all the amazing projects we have in mind). I've created some continuous lines and also lines with gaps. Trusting yourself is also a skill that can be developed! Maybe you won't draw the contours correctly on your first attempt, but you'll get better at this skill over time. Then, gradually, I changed the markers into thin markers to show that sky's color is light. Even if you are confident in your lines and hatching and pleased with the results, these exercises are still a fun exercise to practice. We can think of these exercises in the same way. Let me give you an example. Your cross-hatching value scale may look like this: The Worksheet I've compiled a worksheet to help you with your practice. There are many marks, but they look confusing or heavy. Be specific and provide detailed examples to support your statements. If you know what to improve and how to practice, your success is a matter of time and effort. Which gradually became darker and darker. They should devote some time to deliberate practice - that's really the only way to improve. But, what I did was that I made the line and dot closer to show that it's the darker part. These exercises are more powerful than they may seem. If an artist feels that their drawings aren't as strong as they could be because of indecisive lines and inaccurate hatching, avoiding this weak point won't improve their skills. Then, add hatches - they should be located at the side of this line, or adjacent to it. My second drawing was a scenery in Thailand or Malaysia. We are specifically addressing "finished" lines when we are calling them "hairy". Don't you agree? So, I've tried many different types of techniques - light sources, scumble, hatching and cross-hatching. *write your reflection as if the reader has no idea what you've done. Your dotted line can be continuous (the intervals between the dots are approximately equal) or have some irregularity. The borders will help us differentiate the groups of hatches: the longest, medium length, and short. Moreover, you can try different tools (several liners that provide different line widths) and analyze the effects that you get. There is a difference in how we create shorter and longer marks and using the right muscles is crucial. Even just a small bit of practice will push your art skills much further! Many people like doodling when they're talking on the phone or waiting. In the image below, you'll notice how my lines are touching the borders. Also, I've made the leaf look like leaf by making it as diagonal and crooked spiked line. This character of the ends is achieved by a lighter, swifter movement. It also includes your planning, your research, time-management and overall artistic skills. Be specific and provide detailed examples to support your statements. We want to combine technical skills with creativity, communicating our unique vision and imagination - even if it's just a five-minute sketch. This exercise is good practice for developing greater control. Identifies areas for improvement. However, there are a few things that are important enough no matter how simple or complicated the subject is. Or, you can draw another contour line and make sure all your hatches are ending on it. First, we need a rectangular shape divided into three parts (like three elongated rectangles adjacent to each other). I just got a marker and made those cross lines. Although, I do think I was pretty good at first shot of line drawing. Inclined hatching again. We may call this hatching (or cross-hatching, or contour hatching, depending on the character and the interaction of hatches). It's useful to train your eyes and hand to place the new hatches into the gaps between the existing ones, not on top of them. In the image below, you'll find my lines made with a brush pen. The balance of the human and the building was a bit off, but other than that, I think I drew pretty impressively. Exercise 5 - Drawing Wavy and Zigzag Lines Let's have some fun with some patterned lines, such as wavy and zigzag lines (but feel free to draw any other lines you like). We often become attached to our strengths, avoiding anything that makes us feel awkward or uncomfortable. Exercise 7 - Developing The Skill of Accuracy The next exercises are dedicated to hatching and cross-hatching. Doodling counts! Here's a couple of mine... Deliberate Practice Before wrapping this lesson up, I'd like to add one more point about the way you approach your daily drawing practice. If some hatches break the visual pattern, attracting too much of the viewer's attention, the final impression may be not as pleasant as we desired. A basketball player practices layups. Observe how your hand moves, don't rush, and make sure you pull your hand away swiftly enough after you've created each dot. Using the right group of muscles provides the greatest control over your lines. I think I should not have brought the lake up. Second of all, do the first draft in pencil. Exercise 10 - Create a Value Scale With Cross Hatching Value is the darkness or lightness of a color. My first line drawing was the scenery of Van Gogh's neighbour... By Van Gogh. Student work 2013 here I don't think it's an exaggeration to say that every artist wants to create amazing drawings and paintings. If you feel unsure about drawing a straight line, I'd recommend outlining a line in pencil with a ruler. You can start drawing slowly, then create a new series of lines, moving faster and faster. If you want to add a bit more of a challenge to this task, you can keep your hatches at a small interval, equal distant from the contour line. But, now I've learned those lessons, next time, I can be careful and do the draft in pencil. It may be a graphite pencil, an ink liner, a nib pen, or any other mark-making tool. Below you'll find an image with my lines (a - an "elbow" line, b - a "wrist" line, c - a "fingers" line). I'm sure that you've grasped the general idea of this exercise. But before it becomes possible to create mind-blowing artworks, we have to spend some time with the basics. On one hand, developing skills that we're already skilled in may make us even stronger. For example, if you leave an ink liner in one spot for several seconds, you can get a dark blob. Please note that the goal is to explore our abilities, and nothing more! We're not trying to create "perfect" lines. The goal is to create a nice, smooth transition from a lighter value to a darker one. Some will be more natural to you and some will require additional practice. This will vary from person to person, so I'd say that trying both ways and forming your own conclusion is important. Only reason why I did it was because I made a mistake on the lake - I made a weird crossing lines. For the top part of the sky, I used a thick marker to show that it's dark. Click on the button below to download the PDF worksheet... Click here to get your worksheet Distinguishing Regular Lines From Hatching On the surface, there isn't a significant difference between a regular line used as contour and a hatch. There's no need to make it too long (the length of 9-12 cm is enough). d - a line with a sharp start and a "full stop" at the end. To be fluent with your lines, I recommend repeating all four examples. Drawing is no different. Some drawing tools allow you to create a dramatic change in the line width. Click here to get your worksheet A Creative Approach to the Line Practice I hope you enjoyed the practice. Please keep in mind that slowing your hand movements too much may cause unwanted effects, especially on this paper. They may communicate the light source in the scene. But don't limit your practice to just these exercises. The more you practice, the better you'll become. They provide a chance to focus your mind on a simple concrete action, which makes it easy to enter a state of "flow" (or a meditative submergence into the process). But sometimes we avoid activities that seem challenging or mundane. We want the marks to look as though a human made them - not a machine. So we'll next take a break from drawing straight lines and loosen up with some scribbles. Below you'll find the step-by-step process of completing this exercise. To make the task slightly more complex, repeat this exercise with inclined lines. The intervals may have the same lengths or have a touch of spontaneity. The tool for practice is up to you. Write your reflection in paragraph form and include the following: Write a brief introduction about the unit. It's completely OK to love doing the things you're good at. That's why so many beginners unfortunately quit drawing only after a dozen or so unsuccessful attempts to capture a subject they like, but are too complex for their level. This article is dedicated to short, yet effective drawing exercises that you can perform in just a few minutes every day. We simply cannot expect to communicate our ideas through a drawing without basic technical skills in place. We can use these exercises in the same - warming up the technical side of our artistic brains. And the last tip for this section: check the surface that supports your paper. Take a sheet of paper and any tool you like. Exercise 9 - Cross Hatching Practice This exercise is an extension of the previous one. We start with the longest vertical hatches, filling the swatch with them. I see a contour line as a solo singer and a hatch - as a member of a chorus. I bit failed on the shadows since I drew the line over and over again. If you'd like to develop more control over your "finished" lines, I'd recommend trying to use as few lines as possible, making them as long and "streamy" as possible. Free yourself from the fear of failure, relax your mind and hands. Lastly, add the shortest hatches - they should occupy only one-third of the whole template. I call them "full stop" lines because you should slow down a bit to make the ends look like this. When writing your reflection, you should consider your research, plans & drawing techniques. Use any relevant Key vocabulary: Background, Cross-hatching, Composition, Drawing, Foreground, Hatching, Light Source, Line, Middle Ground, Gradation, Stipple, Scumble, Texture, Tone, Value Student example of a written self-reflection here (also below): Has the student addressed all the above criteria? "Hairy" Lines It's completely normal to be cautious when you're trying to draw a line that reproduces a contour of the object you're observing. Don't push too hard. b - a line with sharp starting and ending points. Each dot should have a clear shape, without any smeared "tails". The results of a five or ten minute warm-up, before even touching the big project you're working on, may be surprising. Check whether you want the forest to be in the horizon or not. Identify effective strategies to develop and improve your artistic processes. So, I thought that the lake would fail unless I hide it. It's important to practice creating a full range of value with cross hatching. Now we're ready to start practicing! Exercise 1 - Drawing Straight Lines Let's focus on drawing straight lines freehand, without a ruler. Another tip is to find out which direction of hand movement is most convenient for you: 'away from yourself' or 'towards yourself'. I've drawn the three-part rectangular template with a graphite pencil and the hatching will be made with an ink liner. When you're overly cautious, you may draw a short line, then add another indecisive line, and so on. Now for this one... I have to admit: I rocked it!!! That time, I used varieties of lines and dots. Don't strive for absolute perfection - the goal is the same as in the previous exercise; find a comfortable rhythm and a balance in the movements. First of all, think carefully and deeply about the layouts. I definitely think that my line drawing have gotten better then before. You can download it and print it out so you can practice these exercises whenever you like. Add a layer of inclined hatching. In the image below, you'll find several lines: a - a line with cut (thick) starting and ending points. And I did that. Play with your tool and see how it behaves. There should be some intervals between the hatches - don't draw them too close to each other. If you practice them regularly, your drawing skill will improve greatly. The order of adding hatches is the same (the longest marks are added first). You'll notice that your wrist becomes active to extend the line. Give an in-depth description of the progress you have made. You can see the repeating pattern. So, I think my line drawing had changed big time. With any skill, we have to practice and build up our abilities. Don't be afraid to leave your comfort zone. To practice this skill, we'll create a swatch like in the image below. This image may seem confusing - so where should we start? But, I only used the basic lines and stipples. Any dents, bumps or a subtle texture may make consistent lines difficult, if not impossible. So, I've decided to bring the lake up. My process of completing this exercise will be the following: Fill the whole shape with vertical hatches. Musicians regularly practice their scales. Plus, I used different types of markers. c - a line with a dense start and a light, pointed end. It is still perfectly acceptable to begin with looser, fluid lines in the beginning stages of a drawing and refine the contours as you go. You'll notice that the starting and ending points of your lines depend on how lightly you touch the paper and how quickly your tool moves. Keep that in mind and pay attention to the body's behavior, especially if you feel like something goes wrong. You can also think beforehand how much space you need to create each value. Include the unit question and significant concept. Practice plays an important role in developing ourselves as artists and should be a regular part of our activities - no matter what our current skill level. I've put together a special worksheet that includes a few templates to help you with the line drawing exercises that we'll be covering below. It's great if you can make the marks appear the same, without any regard to the direction of the hand movement. Art is no exception. My sky includes starlight lines, and a boring one dot in the middle of the line. Exercise 8 - Basic Hatching Practice To practice hatching, you can use small squares/circles/rectangles that become the borders for the hatches, or just go at it without any borders at all. In order to continue enjoying our site, we ask that you confirm your identity as a human. Let's expand the musical theme and make some comparisons. For our tenth exercise, we'll create a value scale using cross hatching. Here are my lines created with the 0.1, 0.3 and 0.4 liners respectively... Exercise 2 - Drawing Lines with Gaps Now let's draw some dashed lines. This is different from drawing lots of lines quickly to "find" the proportions of the subject. If you like this exercise, I'd recommend inventing as many examples and combinations as you can. Especially, if you're a beginner in art. All the magic happens while you're working and enjoying the process, even if there are some challenges. The role of a line is to convey the character and mood and in some cases - help the viewer differentiate the foreground from the background. I've done mountains, a boy, a dog, and docks in pencil. Although, for some reason, I didn't practise the lake in pencil. The hatches can be horizontal, vertical, or inclined at any degree. In Y.L.S. 7th grade art class, for past 10-12 weeks, we have been doing a line drawing of the our field trip destination (Hakuba)'s scenery. Plus, to make my grades a bit higher for my project, I had made my own original lines and stipples and making my drawings more detailed. Both are lines after all but each serve a different purpose. Our unit question was, "How can we communicate visually?" and significant concept is "Line can be convey shape, texture and tone." It took a lot of time to choose what kind of line will match my picture. Your progress could involve scale, composition, balance, line techniques etc. Exercise 4 - Drawing a Dotted Line Now we'll create a dotted line - it may seem a bit weird, but a line may consist of dots, too! And the ability to create nice dotted lines may be very helpful in your creative process. Again, they are both lines, but they play different roles. Having a rectangular shape as a template is useful. Now create an even longer mark (like 9-10 cm or more). The goal of this exercise is to find a comfortable rhythm. One more improvement I think I could do better next time is not to make the mountain too dark. Let your imagination go wild and invent your own warm-ups and challenges. Exercise 6 - Scribbling Drawing with precise control is important, but drawing looser and less precise lines is also an important skill to develop. You are encouraged to compare your first drawing to your final. Value is incredibly important in creating the illusion of light, volume, and texture in a drawing. This time, we'll create one layer of hatching and then cover it with another one with a different direction of marks. The hatches are crossing, and we get cross hatching. Perhaps, if I haven't done that, the mountain would be easier to see. This line should be barely visible as it will serve as a reference. I combined google picture (Dog, and the Mountain) and the actual picture from the field studies (A boy, docks and lake. Thank you very much for your cooperation. Also, hatches are indispensable when it comes to working with values and creating an illusion of volume. First, draw a line with a vertical direction - it can be straight or whimsically curved. See also: Hatching and Cross Hatching Working Your "Linear" Muscles Drawing in a union to perform this task successfully. You can outline a couple of horizontal lines to create the borders, and add your lines within them. Artistic process includes learning various line techniques & applying various line techniques. Below you'll find an illustration of what I'm describing in this section. So finding a balance is important! To make the exercise more interesting, you can try any tool that provides a variety of line width, depending on the pressure (like a nib pen or a brush pen). For example, you could use several ink liners or varying widths. Let your hand move and cast aside any expectations. Then draw a longer line (4-5 cm). Then add the shorter hatches (the hatches of medium length). (I used ink liners just because they are my favorites; they provide clear, contrasting, and controlled marks on the paper.) The paper can be any you like - ordinary printer paper is great because it's so affordable and you can use as many sheets as you like. When you're drawing a line, pay attention to the pressure on the tool and the speed of movement. Each one of your hatching swatches should have a uniform look and all of the hatches should flow in the same direction. Chances are, you'll get to know your tools better and find out which one is the most comfortable to you. Different lengths of line require slightly different movements. And I decided which techniques fit my scene the best. However, if some of your hatches look slightly uneven, don't be discouraged. Vocalists do various warm-ups before the 'actual' performance. And I made it very detailed stipples, lines and made a different types of texture. This becomes possible thanks to your elbow muscles. Students present their work to class and write self-evaluations. Draw a short line (something about 1 cm is enough) and observe how your fingers work together, moving slightly while holding your tool. If you don't have a brush pen or a nib pen, you could use various forms of the same tool. Add horizontal hatching. A hatch is a part of a bigger system that acts as a whole. Exercise 3 - Control and Accuracy Practice The next exercise is more advanced. The vertical hatches again, trying to fill the gaps. I'd say that the "wrist" or "elbow" lines are most commonly used for creating contours while the lines drawn by moving your fingers are better suited for adding hatching and refined details. A small amount of space is sufficient. Lines become the contours in the drawing; they are a means of expression on their own. However, the speed of drawing isn't the focus of this exercise. The contour becomes somewhat "hairy" and messy. Add a layer of inclined hatching (this time, of a different direction).

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