

Line: Part 1 – Expressive Markmaking

Fill up a few sketchbook pages (minimum of 3) with lines that express emotion. Choose a different emotion for each page. Due: Tues., Feb 3

Line: Part 2 – Transitions

Media: Pen & Ink (Micron pens and Prismacolor marker) on 5.5”x 14” Bristol paper.

Artwork Size: 3” x 11.5” with 1.25” borders

Due: Tues., Feb 10

Assignment:

Explore the rich variety of line to build a complex abstract image that moves from left to right transitioning from one contrasting area to another. Utilize the list of opposites below for ideas to use in transitions. Slow down the viewer’s gaze with the complexity of the image. ***Be inventive*** by seeking new ways to draw and arrange lines. Use ruler, compass and freehand lines to create a great range of variety throughout the drawing.

Tentative/Bold
Simple/Complex
Textured/Smooth
Congested/Spacious
Tangled/Ordered
Fast/Slow
Subtle/Coarse

Detailed/Broad
Expanding/Contracting
Positive/Negative
Soft/Hard
Sharp/Diffused
Light/Dark
Small/Large

Thick/Thin
Rough/Smooth
Few/Many
Regular/Irregular
Symmetrical/Random
Geometric/Organic
Near/Far



Student Examples by Crystal Myers and Hannah Beck

Line: Part 3 – Tree Studies

In your sketchbook draw three trees (media is your choice) using direct observation techniques. Find trees that you think have an interesting arrangement in the relationship of limbs. Pay close attention to negative space as you draw tree limbs. Due: Tues., Feb 5

Line: Part 4 - Expressive Line Project

Materials: India ink, thin paper (Mulberry, Hosho, or rice paper), brushes, acrylic gel medium, 18x24" canvas,

Assignment:

- Use line to express an emotion or feeling. You will use the communicative power of line by varying the line's weight, movement, edges (scratchy, smooth, angular, etc.) and the arrangement/grouping of the lines. You will seek to express your chosen theme without using imagery or words.
- Choose a theme for your project based on the Betty Edwards expressive line exercises in which you attempted to draw the feelings of anger, joy, peacefulness, depression, human energy, and illness.
- Alternatively you could choose to express your feelings about an aspect of nature. Think of the intense beauty of the linear arrangements of tree limbs that you studied recently in your sketchbook drawings. Other possible inspirations could be the skeletal system of animals, crack formations, and other natural linear forms.

Technique:

- Create random calligraphic lines on paper with ink and brushes.
- Tear the paper up to create interesting line segments and then arrange them to create new lines. Glue the paper to canvas with gel medium.
- The idea is to create a calligraphic ink drawing that goes beyond what you could do directly on paper with a brush. This process gives you the ability to make alterations in order to make a more intense graphic statement.
- Generate interesting movements, rhythms, counter rhythms, and linear tensions.
- Continue adding to the design and altering it until it "works" both as a design and to communicate your theme.
- Use the translucency of the paper by allowing underlying lines to be visible as a way to add interest to the design.
- Consider the role of texture in your piece by manipulating the arrangement of torn edges.

Student Examples:



Desi Swanson



Mike Olson



Nick Carlson