**LINE + MARK MAKING**

**Objective:** Students will explore the expressiveness of line through a variety of actions, materials and tools.

**Materials:**

Glue stick 3” x 3” viewfinder

(10) 11” x 17” copy paper sheets 11” x 14” piece of Bristol paper

Variety of mark making tools X-acto knife

Black media such as India ink, acrylic paint, charcoal, ink pens

**Process:**

**Part 1:** Make a viewfinder that is 3” x 3” using the cardstock provided.

**Part 2:** In your sketchbook, make a list of 20 ACTIONS you can use to make spontaneous, random, and intuitive marks with black materials.

On the copy paper provided, create beautiful marks, messy marks, repeated marks, changes of scale and contrast, and all of the spontaneous things that occur on the page when you let the materials and not your head guide you. Refer to the list of action words you created if you are stumped on what kind of mark or line to make. DO NOT draw something representational. Be sure you make additional marks on your pages, rework, and go back into pages. Don’t rest on simply what shows up!

Try different “actions” to achieve a VARIETY of marks. Make your own “tool” or utensil from things lying around the studio, your dorm, recycle bin: elastic band, cardboard, a sponge cut up, a rag, a toothbrush, orange peel, a piece of torn rag or paper, etc.

Experiment on 10 pages of 11” x 17” copy paper with all of your tools and black drawing media to generate enough variety in your marks. Vary contrast, tonal range, size and scale of marks, type of mark, methods of combining and using wet and dry materials, while showing a range of textures and movement. Find dynamic, active, and agitated areas; find quieter, more open, light, airy areas. Find areas you like and others you don’t like. Discover tensions you create between marks.

**Part 3:** Using your viewfinder, seek contrast, texture, density, rhythm, scale variety, width and quality of marks within your 10 pages. When you see sections that interest you, trace the square with a pencil and cut it out. Select a variety of areas and cut more that you need to make a grid of 12 squares.

The objective is to find squares for the grid that are interesting as compositions in and of themselves, and can be part of a whole that suggests movement, dynamic composition, shifts in texture, contrast, mark variety, etc.

**Part 4:** Draw a 1” border lightly on your 11” x 14” Bristol paper. Assemble the squares together in a loose grid and continue rearranging them. Turn them around, shift them from one place to another. Is there enough contrast or is everything a similar washed-out gray? Are the variety of marks different enough? Are there visual connections between the squares that lead your eye around the composition? Take pictures of different configurations. Don’t settle for the first one!

When you are satisfied with your composition seek approval from your instructor. Then glue the squares to the Bristol sheet with no spaces between the squares.