

# Project 1: SUPERIMPOSED DRAWINGS marking time

**Subject** A standing figure/object.

**Technique** Either hand, synchronicity, a “sneaky look” at the drawing. Your drawing should be an improvised composition consciously developing balance as the drawing develops.

**Materials** Use any combination of 2H, and softer lead pencils like 4B, 6B, or 8B OR you can use five different color pencils on your 18” x 24” drawing pad paper.

**Aims** Your drawing will show a sequence of still moments - static points in time - that link together to suggest movement, and 3-D volume in the half round [180 degrees]. As with the last drawing, this exercise requires you to resist from looking at your drawing too much whilst making it, and to continue with the idea of checking it out by taking a 'sneaky look'. You will redraw the same subject five times, seen from five different points of view and superimpose/overlap each drawing one on top of another. You will consider all the understanding you've gained about the relationship between looking and responding from the previous exercises we have explored and with that experience and knowledge, and by changing your point of view, begin to see your object as having volume, and existing in three-dimensions. Line emphasis should also be intentional aiming to portray your object with a sense of volume (three-dimensions). Your eye should now be starting to trust your hand.

**Composition** Consider the rule of thirds as you develop a thoughtful and unified composition. The trajectory of your object can be from left to right, right to left, diagonally, background to foreground (*changing scale*). Use overlap to your advantage it will help unite the composition. (*refer to the rule of thirds PDF for further consideration*)

## METHOD

1. Repeat the sneaky look exercise, but this time, superimpose drawings on top of each other, and show the object turning through five points of view. (180 degrees)
2. Use a sharp pencil for each drawing and squeeze an interesting line/mark out of it. Look and draw in synchronicity. Alternatively use five-different color pencils.
3. After completing each drawing, examine it, and either start your next drawing slightly overlapping the previous drawing based on a compositional goal of achieving balance and movement.
4. If you are working from the figure, ask the model to take up five poses, turning through 180 degrees- looking left and turning through five poses from looking left in pose one to looking right in pose five.
5. Keep the size of the five drawings the same (unless the trajectory is moving from foreground to background, etc.).

**Results** You should now be starting to understand the relationship between looking and responding with descriptive marks. Your drawings should reveal some sensitively felt linear mark-making and a searching attempt to realize in visual language what your object feels like to look at. In abstract terms, the density of expressive uncoordinated marks on white paper might in themselves excite your eye. The finished drawing should demonstrate seeing the object with volume (three-dimensions) through the intentional use of line weight and the object turning five points of view.

STUDENT EXAMPLES ON THE FOLLOWING PAGES









