

Integrated Drawing Coursebook



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Introduction

Welcome to Integrated Drawing! The main text for this course is *Drawing on the Right Side of the Brain* by Betty Edwards. Toward the end of the course, we will use *Color Theory* by Patti Mollica. The course is divided into 36 lessons, with each lesson designed to be completed in one week.

Drawing is a teachable, learnable skill!

There are numerous reasons for learning to draw. It is relaxing and enjoyable. It is fun. It heightens awareness and sensitivity. Learning to draw illuminates the way we see. Visual clues abound. In essence, the world is rediscovered in a new, marvelously textured way.

Learning to draw enhances personal creativity and problem-solving. Putting your mark on paper is personally expressive.

People love to draw when given a nonthreatening environment with enough structure for success and enough freedom for creativity. This course provides a structure, ensures success, and encourages creativity.

The premise is simple: your eyes are asked to see differently. They are asked to search for connections. When the blocks that make connections difficult to see are removed, anyone can draw. You will experience specific brain-engaging exercises resulting in perceptual acuity. It's a new world!

Tips

- **Start a sketchbook journal.**

Many artists keep a sketchbook, diary, and artistic journal all rolled into one. It's a very personal thing, and you won't be asked to share its content. Use the book for drawings, doodles, notes, poems, sayings; this sketchbook is for your eyes only.

- **Start an idea file.**

Create a file and fill it with every visual delight that captures your eye—magazine clippings, photographs, reproductions, sketches, or calendar pages. This file is for your personal inspiration. It can be a folder, scrapbook, or box on your desk.

- **Be yourself and don't compare.**

You are unique. Own that statement. Negative comparisons offer nothing. Looking at another person's work with open, appreciative eyes promotes immense growth. Appreciate the value of your art because you created it.

- **You don't have to be original.**

There is nothing new under the sun! Feel free to draw from artwork, photographs, and the masters. Your personal style will evolve as a result of your discoveries, interwoven with the influences of admired artists, teachers, and friends.

- **Set aside a special drawing place.**

Listen to music while you draw. Develop the habit of drawing—make drawing a part of your routine. Show off your work! You'll find other people complimenting your work. *You* are your own worst critic.

- **Create a positive environment.**

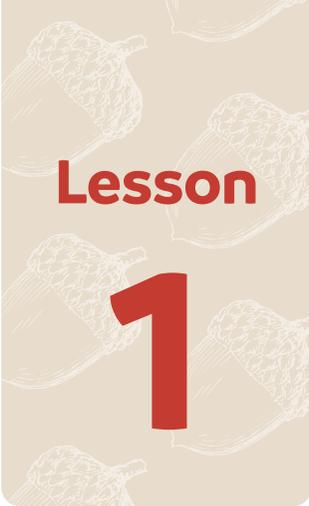
This is every bit as important as the information this course delivers. Creativity thrives in a noncompetitive, nonjudgmental arena, where there is no critique of work, and no right or wrong. The words *mistake, good, bad, better, best* are eliminated. Turn off your internal critic. That little voice chattering negatives must be ignored—it needs you to draw conclusions about your ability. Draw drawings instead!

During this course, you will create drawings you may wish to preserve. Feel free to photocopy original works if submitting them to your teacher through the mail. Include preliminary sketches and notes with completed art projects. As often as possible, link this course with your other studies. Drawing throughout your curriculum brings subjects to life.

Materials List

- pad of inexpensive drawing paper (or bond typing paper)
- #4B graphite drawing pencil (or #2 writing pencil)
- eraser
- 8 × 10 inch clear plastic (or glass with taped edges), 1/16 inch thick
- permanent marker
- 8 × 10 inch black cardboard
- nonpermanent black felt-tip marker
- 2 clips for securing paper in place
- masking tape
- pencil sharpener

- set of colored pencils (Prismacolor or Caran D'ache are good choices)
- colored construction paper, 9 × 12 inches or larger
- set of 12 (or more) pastel chalks (also called pastel crayons; Lyra is a good choice)
- small mirror (for self-portraits)

A vertical rectangular graphic with a light beige background. It features several faint, overlapping line drawings of mushrooms. The word "Lesson" is written in a bold, dark red font at the top. Below it, a large, bold, dark red number "1" is centered.

Lesson

1

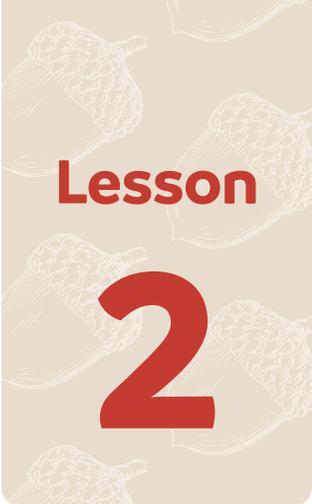
Basic Perceptual Skills

Many people think you are either born with artistic talent or you are not, but anyone can learn to draw. *You* can learn to draw, and this course will show you how. This lesson begins with a brief overview of how learning to use the right brain hemisphere engages your creative abilities and unlocks the artist within. It also outlines the basic perceptual skills that are the building blocks of any drawing, which you will be learning in the weeks to come.

The first few lessons focus on understanding how to switch from your left, analytical brain to your right, creative brain to allow you to start seeing like an artist.

Assignments

1. Read the Introduction, pages xiii–xxxiii, *Drawing on the Right Side of the Brain*.
2. Read Chapter 1, pages 1–9.



Lesson

2

Documenting the Beginning

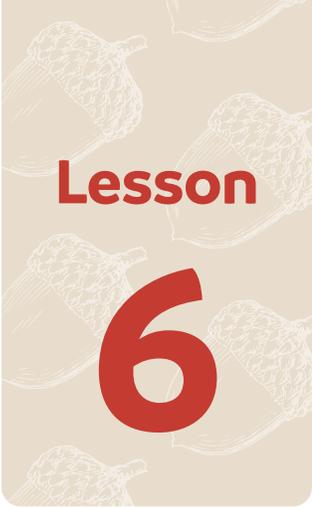
In this lesson, you will make your first drawings, your “before” drawings that document where you are today as an artist. These drawings will remind you of where you started, and by the end of the course, you will be astonished at how far you have come as an artist.

If possible, use a #4B graphite drawing pencil and a pad of inexpensive drawing paper. Using artists’ materials instead of a regular #2 writing pencil and copier paper will help you begin to view your drawings as important, something to take your time with and enjoy.

Assignments

1. Read from page 12 to “Style, self-expression, and the non-verbal language of drawing” on page 21.
2. Make a record of your present drawing skills. Do three drawings:
 - a self-portrait
 - a person, drawn from memory
 - your hand

Instructions for each of these drawings may be found on pages 15–16.



Lesson

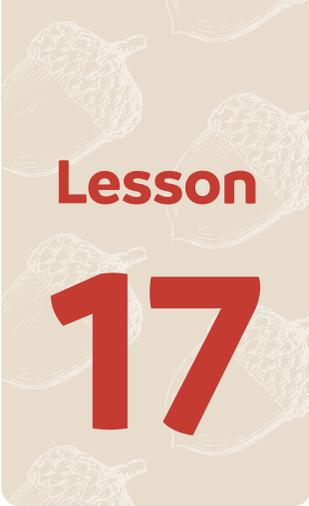
6

Upside-Down Drawing

As you become more familiar with shifting to right-brain focus, you will start to understand how important it is to allow this to happen when you are creating art. Working again on an upside-down drawing, you'll spend more time accessing the unique perspective of the right brain.

Assignments

1. Read from page 58, "Getting to know the L-R Shift," through page 61.
2. Are you able to shift into R-mode? If so, how would you describe your experience?
3. Complete an upside-down drawing of figure 4–13 found on page 61.

A vertical rectangular graphic with a light beige background. It features several faint, overlapping line drawings of human faces in various orientations (profile, three-quarter view, etc.). The word "Lesson" is written in a bold, dark red font at the top. Below it, the number "17" is written in a very large, bold, dark red font.

Lesson

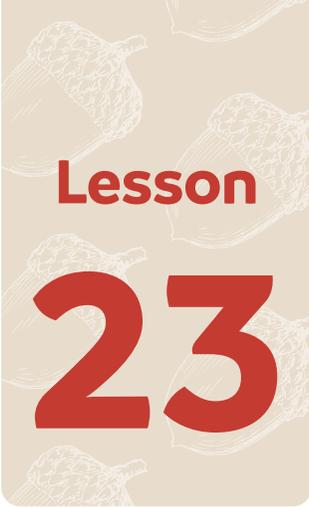
17

Portrait Drawing

Many artists consider drawing the human face to be the most intriguing and challenging of all subjects. You may find it surprisingly difficult to let go of your preconceived notions about what a face (or a nose, or an ear, or an eye) looks like. By focusing on your new way of seeing and on the skills you have been learning, you will be able to turn off your left brain and let yourself create art.

Assignments

1. Read pages 168–182, down to “Drawing another blank and getting a line on the profile.”
2. Complete the exercise described on pages 180–182.

A vertical rectangular graphic with a light beige background. It features several faint, overlapping line drawings of mushrooms. The word "Lesson" is written in a bold, dark red font at the top. Below it, the number "23" is written in a very large, bold, dark red font.

Lesson

23

Cross-Hatching

In this lesson, you will learn cross-hatching, a widely used technique for creating a variety of tones or shadows. Cross-hatching may seem difficult or tedious at first, but with practice, you will find it an invaluable tool. Take a few minutes to flip back through *Drawing on the Right Side of the Brain* and study the drawings to see the many ways in which the use of cross-hatching enhances the final piece.

Assignments

1. Read “Crosshatching a lighter shadow” starting on page 225.
2. Complete the cross-hatching exercise described on pages 225–228.