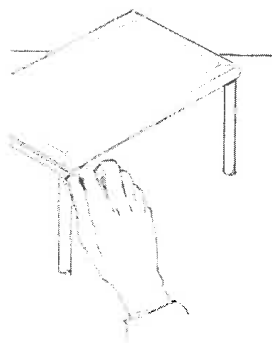


## Drawing on the Right Side of the Brain



8-11



8-12

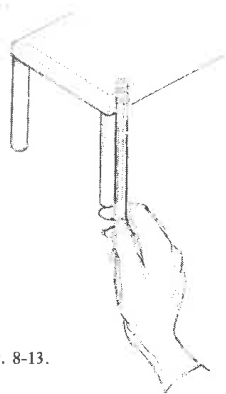


Fig. 8-13.

1. Holding the pencil on a plane parallel to your eyes and at arm's length, *with the elbow locked* to keep the scale constant, measure the width of the table: place the eraser of the pencil so it coincides with one corner of the table and place your thumb at the other corner (Figure 8-11).

2. Still keeping your elbow locked and with the pencil still *parallel to your eyes*, carry that measurement to the long side of the table (Figure 8-12). How long is the table, relative to its width? Let's say it is *one-and-a-quarter widths*.

3. On the angled lines you have drawn, make a mark for the width (this is an arbitrary width — you decide how wide you want to draw the table). The length, however, is *relative* to the width. Make a mark on the angled line and draw the table top.

4. Next, you will take a sight on the table legs by holding your pencil vertically (Figure 8-13), taking note of the angle of one leg relative to vertical. Are the table legs perfectly vertical or are they at an angle? Draw the legs closest to you. You can take a sight on the length of the legs relatively (again) to the width. By holding your pencil horizontally so that it coincides with the tip of the leg closest to you, you can place the tips of the other legs, again by sighting angles (Figure 8-14).

Practice sighting relative sizes at odd moments of the day. The key to the technique is shutting off your verbal, L-mode knowl-

## Perspective in a New Mode

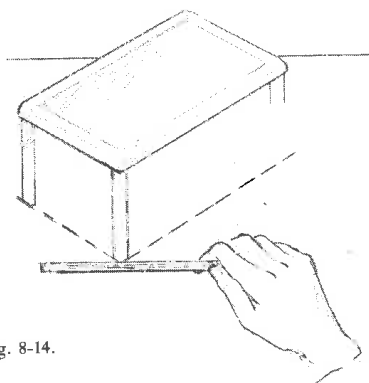


Fig. 8-14.

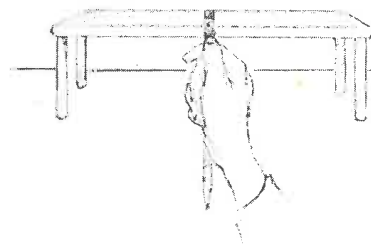


Fig. 8-15.

edge of *actual* size relationships. For example, from certain viewpoints you may sight a width-length relationship for a table that you feel positive can't be right: perhaps you sight a relationship of one to ten (Figure 8-15). Your verbal knowledge informs you that the table is certainly not that long and narrow. But one to ten is the *perceptual* relationship, and that's how you must draw it. You must believe what you see, and draw your perceptions without changing or revising them to fit your verbal knowledge. Then, paradoxically, the table will appear to be the width you know it to be.

### PERSPECTIVE SKILLS IN R-MODE: CORNERS

In this exercise, you'll use your new ability to gauge angles relationally to draw a corner of a room, perhaps a room at home, at work, or at school.

*Before you begin:* Read all of the directions and look at the drawings in the Student Showing before you start your perspective drawing. Be sure that you have ample time, about half an hour, to complete the drawing. Since this kind of relational drawing is suited to the style of the right hemisphere, you will find yourself again shifting into the slightly altered state. The perceptions will become interesting in their complexity, and you will find yourself taking pleasure in the way all of the parts fit together.

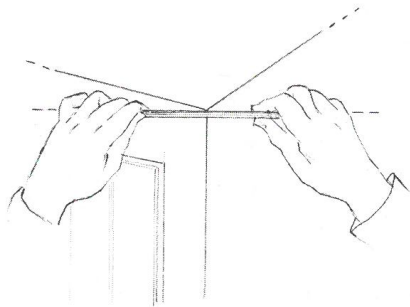


Fig. 8-16.

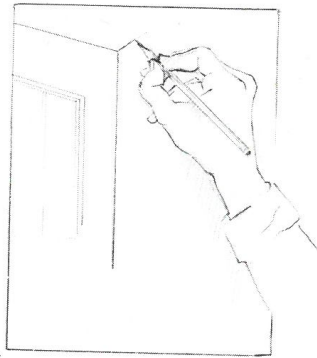


Fig. 8-17

1. Position yourself so that you are facing a corner of a room.
2. Use your viewfinder to frame the corner, adjusting the viewfinder backward or forward to include whatever you wish to include in your drawing.
3. *Image* your perception of the corner of your paper, seeing the view almost as though it were already drawn on paper. Remind yourself that the *edges* of your paper represent the constants — *vertical and horizontal*.
4. Take a sight first on the upper corner of the room: holding your pencil by the fingertips of *both* hands, extend both arms out full length. You are using both hands as shown in Figure 8-16 to make sure that the pencil stays *on a plane parallel to the plane of your eyes*. The most frequent mistake students make in sighting is to extend the pencil outward parallel to the angle they are sighting, pointing away from the plane parallel to the eyes. If it helps, image a window pane at arm's length, just like the one you drew the street scene on, and keep your pencil parallel to that plane. With the pencil extended at a perfect horizontal, move it up or down slightly until it seems to touch the upper corner, where the ceiling meets the walls, as in Figure 8-16. You should now be able to see the angles *in relation to horizontal* of the upper edges of the two walls.
5. Draw those two angles and the vertical line of the corner as in Figure 8-17. (The corner, of course, is vertical because it is a line *perpendicular* to the earth's surface and these lines always remain perfectly vertical. Only the horizontal lines — that is, lines *parallel* to the earth's surface — change angles in perspective.

6. Working your way down the walls, check every angle relative to vertical and horizontal of moldings, pictures on walls, doorways, etc.

7. Using the technique of sighting relative widths and lengths in addition to sighting angles, draw the forms of shelves, cabinets, chairs, or other furniture that may be in the corner. Use negative space wherever possible, always shifting to the next adjacent form or space. Try not to think in words or names of objects. In fact, try not to think in words at all in order to insure a strong cognitive shift to R-mode. Begin your drawing now.

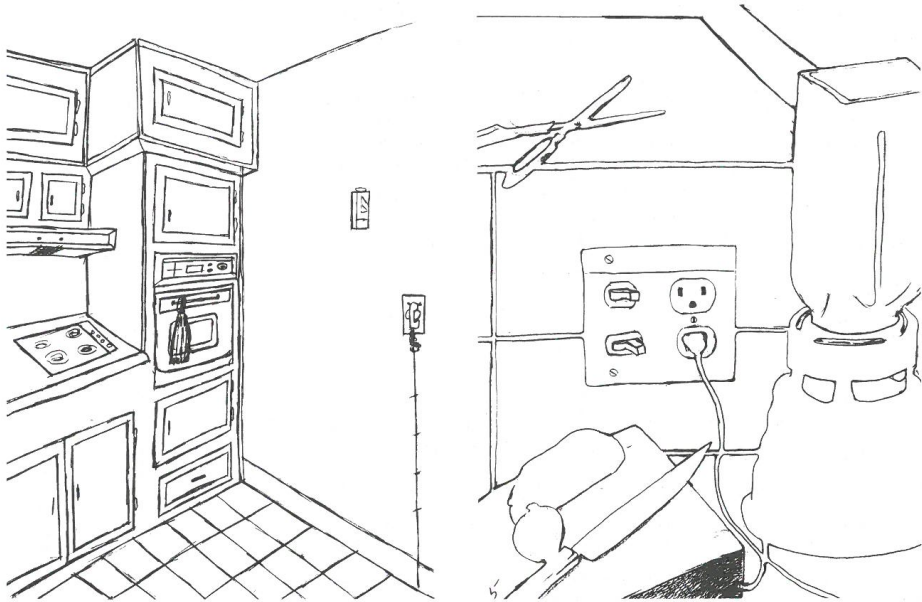
*After you finish:* You may feel surprised that the drawing went so easily; my students often express the feeling before they start their corner drawings that the perceptions seem “too complicated” or “too hard.” But drawing in R-mode always seems easy and pleasurable, and the drawings in the Student Showing reflect the R-mode state. If parts of your drawing reflect any L-mode conflicts, try a second one to shut down the L-mode chatter more completely.

This skill of sighting — drawing by eye or, as some artists say, “eyeballing” — is a tremendously useful technique. You will proceed with your drawing at a rapid pace once you have accustomed yourself to using the technique. The skill is essential in still-life drawing (to see the angles, placement, and relative sizes of forms), in landscape drawing, and in figure drawing.

#### STUDENT SHOWING: All Kinds of Corners

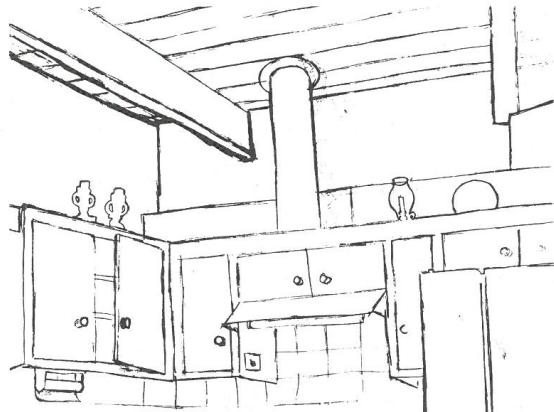
Students chose to draw corners with varying degrees of complexity; some with just a few objects, some filled with forms and details. Don't hesitate to choose a complex corner — kitchens are very interesting as you can see in several of the drawings. You'll notice that several students used negative spaces as well as perspective sighting. Students started drawing the corners, then worked from shape to adjacent shape, line to adjacent line, putting the forms together like jigsaw puzzles.

Drawing on the Right Side of the Brain



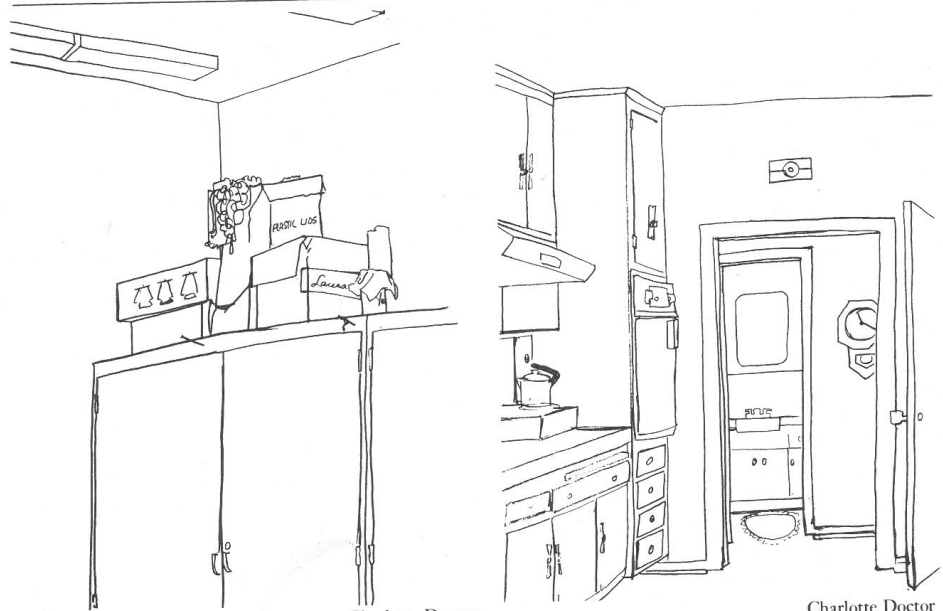
JoAnne Hawkins

Ethel Branham



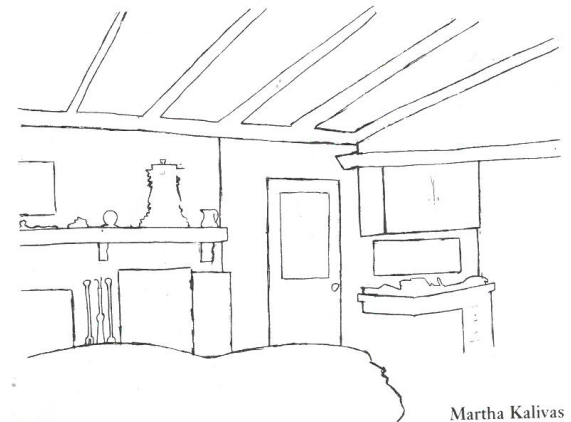
Sheila Kalivas

Perspective in a New Mode



Charlotte Doctor

Charlotte Doctor



Martha Kalivas