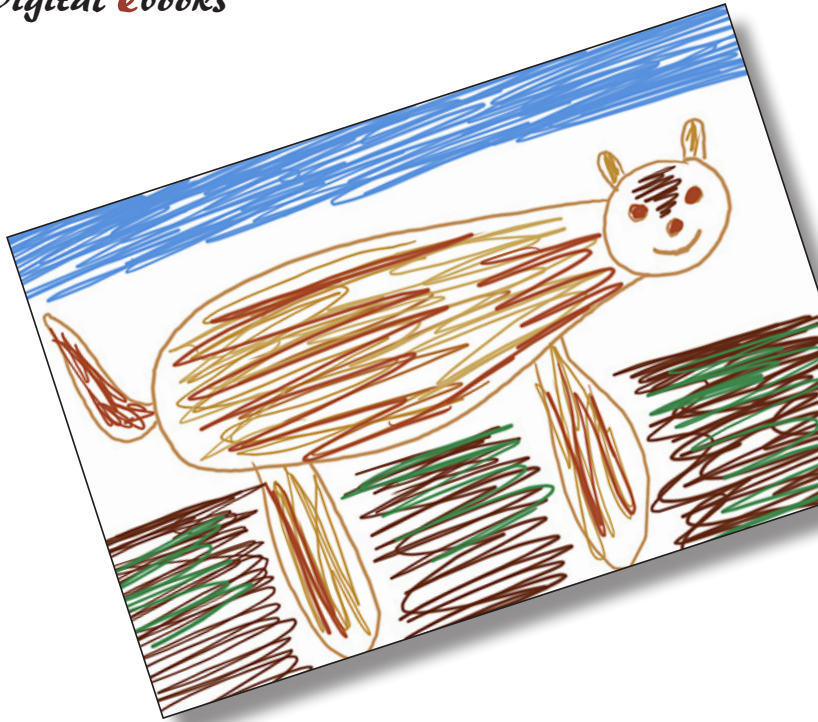


*Pro Digital ebooks*



# Right-Brain Drawing for Everyone!

Les Meehan

Published by *Pro Digital ebooks*, this edition 2008.

Copyright © Les Meehan 2008

The Author asserts the moral right to be identified as the author of this work.

All images and illustrations, other than direct screengrabs, are the property of the Author.

All trademarks and registered names remain the property of the owners.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the Author or publishers.

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out or otherwise circulated without the Author's prior consent in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

# Contents

<b>About the Author</b>	<b>9</b>
<b>Preface</b>	<b>10</b>
<b>Part #1 - Introduction</b>	<b>12</b>
<i>About the Course</i>	12
<i>What you need for this course</i>	13
<i>'Deluxe Drawing Kit'</i>	13
<i>How to Use this Course</i>	14
<i>Objectives</i>	15
<i>Pre-Instruction Drawings</i>	15
<i>Important Technique Rule</i>	15
<i>Pre-Instruction Drawing #1 – A 'Self-Portrait'</i>	15
<i>Pre-Instruction Drawing #2 – A person from memory</i>	17
<i>Pre-Instruction Drawing #3 – Your own hand</i>	17
<i>Why 'Realistic' Drawing?</i>	18
<i>Some Background Theory</i>	19
<i>The Human Brain</i>	19
<i>Modes of Processing</i>	22
<i>The Left and Right of It</i>	23
<i>Creativity and Cognition</i>	25
<i>Drawing as a Gateway to R-Mode</i>	26
<i>Setting up conditions for the L to R mode shift</i>	26
<i>Presenting L-Mode with unsuitable tasks</i>	27
<i>Why the exercises work</i>	27
<i>Practical Exercises - Instructions</i>	28
<i>Exercise #1 – Vases and Faces</i>	28
<i>Exercise #2 - Upside-down drawing</i>	28
<i>Task assessment</i>	29
<i>The next lesson...</i>	30

<b>Part #2 - Introduction</b>	<b>34</b>
<i>Objectives</i>	34
<i>The Perception Of Edges</i>	34
<i>What Are Edges?</i>	34
<i>Shared Edges are Contours</i>	36
<i>Childhood Drawing History</i>	36
<i>Introduction</i>	36
<i>From infancy to adolescence</i>	37
<i>The Scribbling Stage</i>	37
<i>The Stage of Symbols</i>	37
<i>Pictures that Tell Stories</i>	40
<i>The Landscape</i>	41
<i>The Stage of Complexity</i>	42
<i>The Stage of Realism</i>	43
<i>How the Symbol System Influences Seeing</i>	43
<i>Why the exercises work</i>	44
<i>Making the R-Mode Shift</i>	44
<i>Practical Exercises Instructions</i>	45
<i>Exercise #1 – Pure Contour Drawing</i>	45
<i>Task Assessment</i>	46
<i>The next lesson...</i>	46
<b>Part #3 - Introduction</b>	<b>50</b>
<i>Objectives</i>	50
<i>Modified Contour Drawing</i>	50
<i>The Picture Plane</i>	50
<i>The ‘Viewfinder’</i>	52
<i>Forming a 2D image of a 3D Scene</i>	53
<i>A Historical Device for Artists</i>	54
<i>How is the Picture Plane used?</i>	54
<i>Scaling using the Picture Plane</i>	56
<i>Why the exercises work</i>	56

<i>Practical Exercises Instructions</i>	56
<i>Making a 'Realistic' Drawing</i>	56
<i>Exercise #1 – Contour drawing on plastic</i>	56
<i>Preparing your drawing paper</i>	59
<i>Exercise #2 – Creating a grounded format</i>	60
<i>From Plastic to Paper</i>	61
<i>Exercise #3 - A 'real' drawing of your hand</i>	62
<i>Task assessment</i>	64
<i>The next lesson...</i>	65
<b>Part #4 - Introduction</b>	<b>68</b>
<i>Objectives</i>	68
<i>What is Space?</i>	68
<i>Negative Spaces - Positive Forms</i>	69
<i>Why is learning to see negative spaces so important?</i>	69
<i>Negative Spaces are Important</i>	70
<i>Defining Composition</i>	71
<i>The Basic Unit</i>	71
<i>Scaling the scene to the drawing</i>	74
<i>Why the exercises work</i>	74
<i>Practical Exercises Instructions</i>	75
<i>Exercise #1 – The Basic Unit</i>	75
<i>Exercise #2 – Negative Space Chair Drawing</i>	76
<i>Task assessment</i>	78
<i>The next lesson...</i>	79
<b>Part #5 - Introduction</b>	<b>82</b>
<i>Objectives</i>	82
<i>Perception of Relationships</i>	82
<i>The Cognitive Battle of Perception</i>	82
<i>What are Relationships?</i>	83
<i>Perspective and Proportion</i>	84



<i>Defining Perspective</i>	84
<i>One-point perspective</i>	85
<i>Two-point perspective</i>	86
<i>Three-point perspective</i>	87
<i>Perspective in different cultures</i>	88
<i>Perspective and Viewpoint</i>	89
<i>Formal and Informal Perspective</i>	91
<i>The Technique of 'Sighting'</i>	91
<i>Sighting Proportions</i>	91
<i>Sighting Angles</i>	94
<i>Why the exercises work</i>	96
<i>Practical Exercises Instructions</i>	96
<i>Using the Sighting Tools</i>	96
<i>Exercise #1 – Using a tube to 'see' relationships</i>	97
<i>Exercise #2 – Practice sighting Proportions</i>	97
<i>Exercise #3 – Practice sighting Angles</i>	97
<i>Exercise #4 – A Basic Perspective Drawing</i>	98
<i>Exercise #5 – A 'Real' Perspective Drawing</i>	99
<i>Task assessment</i>	100
<i>The next lesson...</i>	100
<b>Part #6 - Introduction</b>	<b>102</b>
<i>Objectives</i>	102
<i>Profile Portraits</i>	102
<i>Proportion in Portrait Drawing</i>	102
<i>Believing what you think you see</i>	102
<i>Not Believing What You See</i>	104
<i>The Mystery of the Chopped-Off Head</i>	104
<i>Top of the Head is Important</i>	106
<i>Head Proportions</i>	107
<i>Drawing a Profile Blank</i>	107
<i>Where are the Eyes?</i>	107

<i>Placing the Ear in a Profile</i>	108
<i>Why the exercises work</i>	110
<i>Practical Exercises Instructions</i>	111
<i>Drawing 'Profile' Portraits</i>	111
<i>Exercise #1 – Marking-up a Profile 'Blank'</i>	111
<i>Exercise #2 – Copy a Profile Portrait</i>	111
<i>Exercise #3 – A 'Real' Profile Portrait</i>	112
<i>Profile Portrait – Tip Sheet</i>	113
<i>Task assessment</i>	115
<i>The next lesson...</i>	115
<b>Part #7 - Introduction</b>	<b>120</b>
<i>Objectives</i>	120
<i>Perception of Values</i>	120
<i>What is 'Light Logic'?</i>	120
<i>Seeing Values</i>	121
<i>Perceiving Shadows in R-Mode</i>	122
<i>About Lighting and Shadows</i>	124
<i>Light Quantity</i>	125
<i>Light Quality</i>	125
<i>Creating Hatching and Shading</i>	126
<i>Basic hatching</i>	126

<i>Basic cross-hatching</i>	127
<i>Contour hatching</i>	128
<i>Why the exercises work</i>	128
<i>Practical Exercises Instructions</i>	129
<i>Light Logic</i>	129
<i>Exercise #1 – Copy Portrait using Shading</i>	129
<i>Crosshatching</i>	130
<i>Exercise #2 – Practice ‘Crosshatching’</i>	130
<i>Exercise #3 – Crosshatched Drawing</i>	130
<i>Portrait Proportions</i>	131
<i>Portrait Proportions #1</i>	131
<i>Exercise #4 – Frontal view</i>	131
<i>Portrait Proportions #2</i>	133
<i>Exercise #5 – Three-quarter view</i>	133
<i>Final Self-Portrait</i>	136
<i>Drawing #6 – Fully Modelled Portrait</i>	136
<i>Task assessment</i>	137
<i>And finally...</i>	137
<i>Where to Now?</i>	138



## About the Author

Les Meehan is a qualified and highly experienced professional image-maker and writer having spent more than 25 years in the visual media industry. Amongst both professional clients and friends, he has a well-founded reputation for high quality and excellence in everything he does.

As well as being the author of seven practical photography books, six of which are devoted to digital imaging, Les is also a gifted and qualified teacher and conducts workshops and courses in both digital imaging and traditional drawing (a skill he believes would benefit all photographers!)

When writing and lecturing, Les has the ‘gift’ of being able to explain clearly even the most difficult concepts and techniques in such a way that is both accessible and readily understandable by almost everyone. This ‘down to earth’ approach in his writing has helped many people learn the intricacies of digital imaging and enabled them to quickly develop their creative-self.

Les’s latest creative-child is *‘Pro Digital ebooks’*; through which he plans to provide people with practical, in-depth books.

## A Note About Spelling

This book uses the International English spelling of words, e.g. Colour, except when referring to a specific command or dialog name used in Adobe Photoshop. When referring to words used in Adobe Photoshop, e.g. Replace Color, the American spelling will be used to maintain consistency with what the reader will see on their computer monitors when using the program.

## Preface

Thank you for purchasing this ebook and supporting '*Pro Digital ebooks*'; a creative endeavour of successful author *Les Meehan*. *Pro Digital ebooks* has been created to overcome the limitations of the traditional publishing industry. Often traditional book publishing houses have their creative hands tied by the financial restraints of the accounts department. This means that finance and not reader requirements determines what books are produced and what those books contain. This is why you will find literally thousands of books in the Art and Photography genres all aimed at beginners since this is seen as the biggest market and the one likely to turn the best profit.

However, once a person has progressed their knowledge past the beginner stage, the list of books that can take you to higher levels of knowledge shrivels fast since the traditional publishing industry isn't really driven by the presentation of knowledge nor the personal development of the individual reader. Having been frustrated by this system for several years and having a burning desire to produce practical-based books that really get into the subject, Les decided to enter the ebook arena of the Internet by creating *Pro Digital ebooks*. The aim of *Pro Digital ebooks* is to bring you in-depth, professional level knowledge of various digital media.

*Pro Digital ebooks* will be of much more value to you than a traditional, printed book produced through the main stream publishing route. This is simply because *Pro Digital ebooks* are not constrained by the number of pages dictated by a financial budget; nor by the time and content restraints often placed on authors by publishers.

*Pro Digital ebooks* are written to provide in-depth knowledge and practical skills, irrespective of any financial or marketing constraints, and will contain whatever number of pages the author needs to fulfil the tenet to take the subject of the ebook to the required depth.

In creating *Pro Digital ebooks*, Les is determined to bring the kind of depth to each ebook project that is needed for people to become as good as they can be in the least possible time. How often with a book are we left feeling that more has been left out than has actually been included?

The goal of *Pro Digital ebooks* can only be achieved by marketing through the Internet direct to the reader. If you believe in the need for more advanced creative books, support this project by recommending *Pro Digital ebooks*!

“Owning a *Pro Digital ebook* is like having a creative professional with you at the computer!”