

UPSIDE DOWN DRAWING

Level: Streamlined

MATERIALS NEEDED

- -Paper
- -Pencils
- -Colored Pencils, Markers, Crayons (Optional!)
- -Visuals for class, whether drawn from this tutorial or supplemented by you or your director.

INCLUDED VISUALS:

- **Eleanor of Aquitaine, copied from a 14th century manuscript (This will be used during your presentation, so be sure to print this, if nothing else)**
- Crusader Shield
- Reverse of the Great Seal of King Richard I of England. (copying the seal's legend is optional for purposes of drawing)
- Obverse of the Great Seal of Eleanor of Aquitaine
- Sketch of Igor Stravinsky by Pablo Picasso, ca. 1920
- Optional: Peacock and Gryphon from week 2 or Charlemagne Coronation from Week 1.
- Quote from Nancy Marculewicz

Drawing not only develops hand-eye coordination, it teaches one to really observe, to see, as nothing else ever will. -Nancy Marculewicz, printmaker and artist

Tutor: So, in Week 1, we learned about OiLS. What does this stand for?

[Class: Ovals, dots, lines, angles, curves, while you put the OiLS poster on the board, table, whatever works best for your class.]

Last week, we did mirror image drawing which was one way to help break down what sort of simplified mind pattern?

[Class: Breaking down mental icon patterns]

Tutor: This week, we are going to draw something upside down. The drawing you will be copying will be upside down and your drawing of it will be upside down too. Only when you are done will you turn both right side up again.

This is another technique you can use to break your brain's icon making machine inside your head, so you can more easily see the OiLS which actually build an image.

<Show Eleanor of Aquitaine image. This is the one with the title "Eleanor of Aquitaine", not the great seal>

Take this image, for example. This is a 14th century manuscript illustration of Eleanor of Aquitaine, who we met in today's history sentence. If you just look at it, you might see the face, the crown, her gown. But when I flip her over, your brain can't quite "see" the image so quickly. (Just like reading her name below, might have been fairly easy upside up, but reading upside down takes a bit more time and practice.) Now, your brain can more easily dissect the individual curves of her gown, the lines of her crown and curls of her hair. The artist who made this particular copy didn't realize the original artist put in the individual ermine tails of Eleanor's fur line cloak until she was copying it, even though she'd seen this image dozens of times before!

Doing exercises like this forces us, like last week, to be more observant, but drawing upside down also increases our problem solving and spatial reasoning. How long *is* that line? What *is* the space between this area, and that one? Drawing also, if practiced, increases our ability to concentrate for long periods of time.

So select your image, and place it, upside down, next to your paper so you can easily see it while drawing, then draw. Chose where you want to start: some people prefer to start in an upper corner, some in the upper edge, some, in the middle of the paper! But instead of drawing "something" copy each line or shape in the original image (if you choose Richard I's seal, you can skip the writing if you want!). Try to make each OiLS element to match as closely as you can.

Go slow, be patient, and have fun. When you're done, flip them both over to see the result! You might do better than you thought!

Activity: Hand out, or have students select their pattern. Some sources suggest taping the model upside down so the drawing student is not tempted to turn it right side up to "correct" it.

Unlike most art techniques, where teachers recommend generally blocking out the entire composition before filling in the details, this is not recommended for this technique. Since you are filling the canvas with "random" lines and shapes, it frequently helps to start in one location and work out from there.

Also recommended: keeping the model and the canvas the same size, so the student doesn't have to translate size as well as location.

Review time:

What do OiLS stand for?

Why did we draw upside down today?

UPSIDE DOWN DRAWING

Level: More Information

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Tutor: So, in Week 1, we learned about OiLS. What does this stand for?

[Class: Ovals, dots, lines, angles, curves, while you put the OiLS poster on the board, table, whatever]

Last week, we did mirror image drawing which was one way to help break down what sort of simplified mind pattern?

[Class: Breaking down mental icon patterns]

Tutor: This week, we are going to draw something upside down. The drawing you will be copying will be upside down and your drawing of it will be upside down too. Only when you are done will you turn both right side up again.

This is another technique you can use to break your brain's icon making machine inside your head, so you can more easily see the OiLS which actually build an image.

<Show Eleanor of Aquitaine image>

Take this image, for example. This is a 14th century manuscript illustration of Eleanor of Aquitaine, who we met in today's history sentence. If you just look at it, you might see the face, the crown, her gown. But when I flip her over, your brain can't quite "see" the image so quickly. (Just like reading her name, might have been fairly easy upside up, but reading upside down takes a bit more time and practice.) Now, your brain can more easily dissect the individual curves of her gown, the lines of her crown and curls of her hair, because it cannot convert Eleanor's figure into an icon pattern in order to make things quick and simple.

Copying other works of art in general is a classic art training technique. The artist who made this particular copy didn't realize the original artist drew the individual ermine tails of Eleanor's fur line cloak until she was copying it, even though she'd seen this image dozens of times before!

Now, take a look at this portrait [*you may have to wait until the laughter subsides*]. This is a very famous portrait of Igor Stravinsky (who we will meet/have met in Cycle 3 next year/two years ago)¹ by Pablo Picasso. This portrait is probably the single-most famous "draw-upside-down-model" in the world. Art students have done this in schools all over for decades. If you're interested in this model, give it a try! ²

Doing exercises like this forces us, like last week, to be more observant, but drawing upside down also increases our problem solving and spatial reasoning. How long *is* that line? What *is* the space between this area, and that one? Drawing also, if practiced, increases our ability to concentrate for long periods of time.

So select your image, and place it, upside down, next to your paper so you can easily see it while drawing, then draw. Start in a place and draw it line by line, trying to make each OiLS element to match as closely as you can.

Go slow, be patient, and have fun. When you're done, flip them both over to see the result! You might do better than you thought!

Activity: Hand out, or have students select their pattern. Some sources suggest taping the model upside down so the drawing student is not tempted to turn it right side up to "correct" it.

Unlike most techniques, where blocking out the entire composition before filling in the details is recommended, this technique is not generally recommended for this exercise. You can block

¹ Obviously, depending on your class, they may or may not have made the acquaintance of Stravinsky yet. Picasso is not on the schedule, but he lived from 1881 – 1973 and is a modern artist who practiced a number of sub-genres.

² **Please note**, this portrait is in the public domain in the United States ONLY. If you are teaching outside US jurisdiction, this portrait may need to be shown from a book which acquired permission to print it. Students can then use the book's example in their own exercise.)

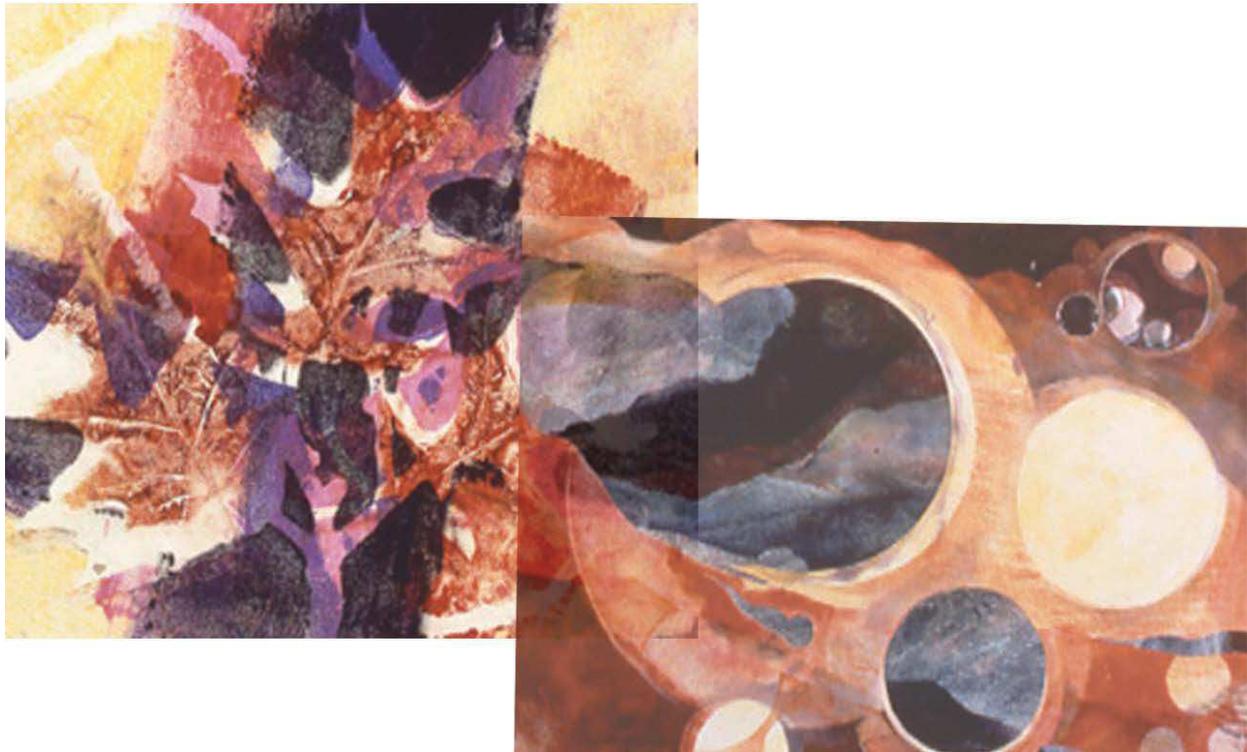
out items if you want, but it takes away from the exercise of working line by line. Proportional distortion can (and will) happen. But especially if you're doing the Picasso portrait-at least distortion is built in!. Since you are filling the canvas with "random" lines and shapes, it frequently helps to start in one location and work out from there.

The point to this exercise is to exercise looking at lines, curves, and proportions, which will, surprisingly, frequently lead to a better-than-you'd-expect result!

Also recommended: keeping the model and the canvas the same size, so the student doesn't have to translate size as well as location.

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hand-eye coordination, it
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else ever will.**

**-Nancy Marculewicz, printmaker,
author, and art professor**





Eleanor of Aquitaine



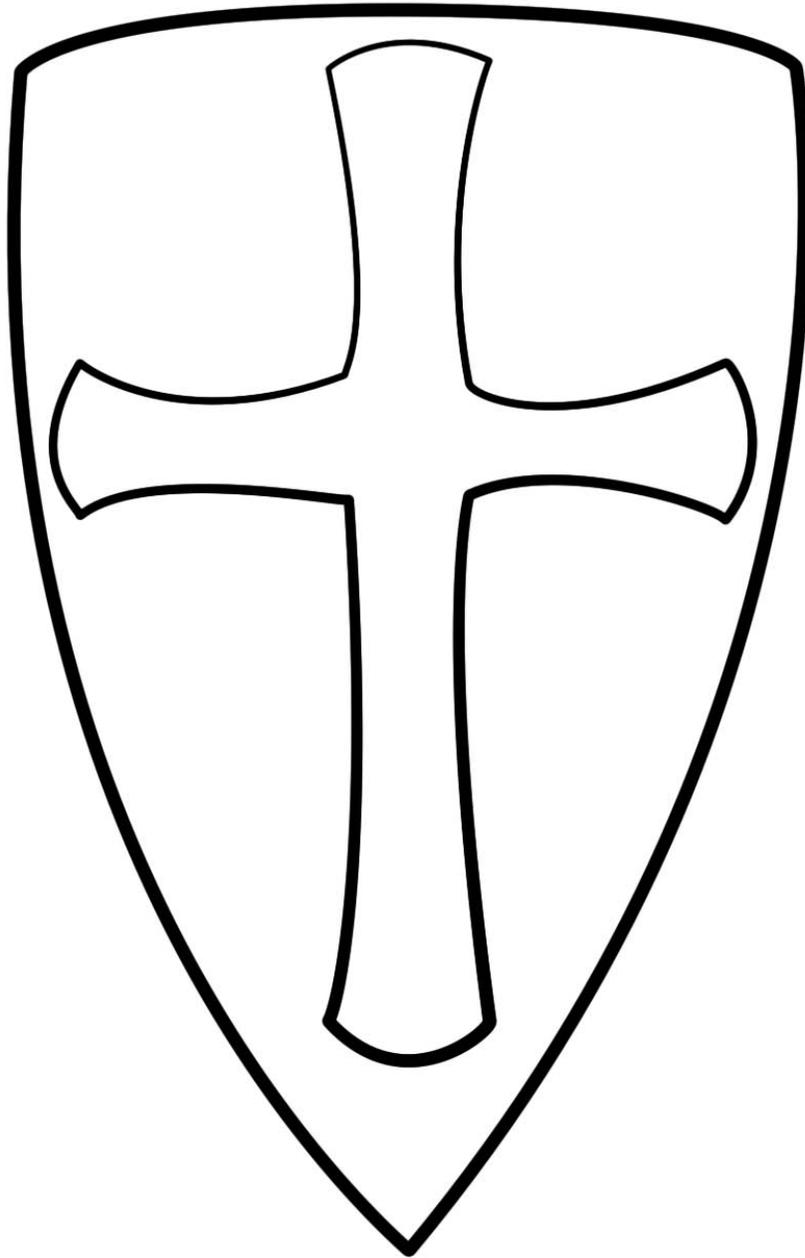
GREAT SEAL OF RICHARD I OF ENGLAND

This counter seal (reverse or back) of the Great Seal of Richard I of England, shows a mounted Richard as a warrior. The legend states: “RICHARDUS DUX NORMANNORUM ET AQUITANORUM ET COMES ANDEGAVORUM” Translated from the Latin, it reads “Richard Duke of the Normans and of the Aquitanians and Count of the Angevins.”



The Flower and Hawk Great Seal of Queen Eleanor of Aquitaine.

The front of Eleanor of Aquitaine seal features the legend, beginning at the Cross on top, "ALIENOR DEI GRACIA REGINE ANGLORUM DUCISSE NORMAN" The English translation is "Eleanor, by the Grace of God, Queen of England and Duchess of Normandy". The obverse, or back, of the seal shows the same image, but the legend continues: "ALIENOR DUCISSE AQUITANORUM ET COMITISSE ANDEGAVOR" or "Eleanor, Duchess of Aquitaine and Countess of the Angevins".



Crusader Shield



STRAVINSKY by Picasso

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