

# Script for Week One Drawing: OiLS

## Week 1: OiLS Introduction

**Level:** Abecedarians, Apprentices, Journeymen, Masters (especially for a young chapter which has not seen OiLS before.)

### MATERIALS NEEDED

- -Paper
- -Pencils
- -Colored Pencils, Markers, Crayons (Optional!)
- -Tracing Paper (Optional)
- Visual sources for your students to draw, either drawn from the included tutorial or your own selections.

### INCLUDED VISUALS:

- Charlemagne Coronation
- Charlemagne Throne
- OiLS Poster (You'll use this again and again through the six weeks)
- -Greek Orthodox Church with OiLS drawing
- -Adult Lion with OiLS drawing

### Included Quote Boards:

-Ed Catmull : "Drawing is learning to see"

-Van Gogh: "If you hear a voice telling you 'you cannot paint...'"

-Chuck Jones: "Thousands of bad drawings..."

**Tutor:** What do we learn when we learn to draw? Here is one opinion:

*<Show the Quote board for Ed Catmull or read the complete quote below. The quote board provided is a truncated version of the quote below. The quotes come from Catmull's book, if anyone is interested in the citation.>*

"...it is frustrating that funding for arts programs in schools has been decimated. And those cuts stem from a fundamental misconception that art classes are about learning to draw. In fact, they are about learning to see."<sup>1</sup>

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<sup>1</sup> Note to tutor. The included quote board is a shortened version of the above quote. Shortened for time, but you can read the full quote if you choose. It's your class!

-Ed Catmull, co-founder of Pixar, from his book, Creativity Inc.:  
Overcoming the Unseen Forces That Stand in the Way of True  
Inspiration.

**Note to the Tutor.** The Following activity within the box is optional. However, if you want to make the final project a baseline-progress drawing pair, this is where you can put it.

**Tutor:** Before we start, we need to take a baseline drawing. A baseline drawing is a drawing taken now, and we'll do it again in six weeks to see the difference.

*{Show or distribute one of the drawings from this module or provide one of your own. Remember and retain the original drawing for Week 6, as well as the student's initial drawing. Alternatively, you can bring in some objects from home for a still life, just be sure to bring it back in six weeks!}*

*Some options for this initial drawing include:*

- -The Coronation of Charlemagne (included)
- -Eleanor of Aquitaine (week 3-included)
- Richard I of England (Week 3-included)
- Other options of your choice. Try photos of birds, animals, a still life composition...

After 5-7 minutes, collect drawings and store them for the next six weeks.

**Tutor:** Can anyone learn to draw? Or is it a talent that you either have, or don't? What do you think?

*{Wait for responses}*

**Tutor:** While it's true some people seem to naturally understand how to draw, we now know that *anyone* can learn to draw. In the 18<sup>th</sup> and 19<sup>th</sup> centuries, drawing was considered part of a well-rounded education. Everyone was trained to draw. But later, schooling changed, art changed, and the knowledge of how to draw was forgotten. Still, with work, and practice, you can learn to draw. And even people with a natural inclination to art will never draw well without practice. You just need to know how an artist sees the world.

So...how do they see the world?

They see the world in shapes. Everything you look at can be built in five basic shapes we are going to call "OiLS"<sup>2</sup>

*<Show the OiLS Poster, or, alternatively, draw it on the board, including sample shapes>*

**Tutor:** The word OiLS represents:

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<sup>2</sup> Note to Tutor: Other websites, books and techniques refer to these basic shapes as things such as ovals/circles, squares/rectangles, cones, cylinders, and pyramids in addition to lines. If it comes up, or helps, OiLS are just the building blocks of the building blocks.

Script for Week One Drawing Section: OILS  
2016-2017 / Cycle 2

O-Ovals (and circles) -These are round-ish objects which have not been filled in

- Dots-Round object that have been filled in

I – Straight Lines

L-Angles- Two straight lines that meet in a corner

S-curves –any curved line that doesn't close into an oval.

Look closely at real-life object, any photograph, or any painting, and you can trace these shapes around the contours (or edges) of these objects.

For example:

*<Show Greek Church and Drawing>*

**Tutor:** We see a Greek Orthodox Church in this photograph. Look at the drawing based on the photo. Can you see how the artist used OiLS in this sketch?

*<Let the students find OiLS, there should be at least one example of each. If you have time, and/or the students want a second example, you can use the lion. Alternatively, you can skip the Church and just use the lion. If you desire, you can also draw something on the board to demonstrate.>*

**Tutor:** Here we see a lion, and a drawing based on the photo. You can see the two stages of drawing the artist used—a grey frame to block out the lion's body, and the black final drawing. Can you see the OiLS the artist used?

So today, we're going to look at some drawings and photos and see if you can trace or re-create these drawings. If your drawing doesn't look the way you want, don't get discouraged. Famous artist Vincent Van Gogh drew every day for two years in order to become a confident artist. We can all improve our drawing skills with practice, but it does take practice, and patience.

Van Gogh himself, writing to his little brother Theo said, *"If you hear a voice within you say, 'you cannot paint,' then by all means paint, and that voice will be silenced."* –Van Gogh

*<You can show this quoteboard if you like>*

Another well-known artist said this:

*<Again, you can show the provided quote board if you like.>*

**Tutor:** *"Every artist thousands of bad drawings in them and the only way to get rid of them is to draw them out."*

That man was Chuck Jones—he drew Bugs Bunny, Daffy Duck, Porky Pig and the rest of the Warner Brothers Looney Tunes Cast.

So take an image, look and see if you can see the OiLS that make up the image, and try to draw it on your paper using the OiLS technique.

*Activity: At this point, let your students take an image (even possibly the one they drew earlier) and practice drawing using OiLS. If it can be done without too much chaos, encourage the students to whisper to themselves what OiLS they are drawing as they draw it, to remind them which OiLS they are drawing where. If it's distracting for a class or the student, it is not necessary, but it is helpful to add that verbal element sometimes.*

*If they're willing (my parents were) I encourage the parents to take paper and draw alongside their students too!*

*Alternative: If some kids have problems with their OiLS, try tracing. If you do not have tracing paper, but you do have access to a window, tape the original image to the window, tape paper over it, and trace. (This is a cheating form of a light table, an item found in many large art schools.) Encourage these students to name the elements they are drawing under their breath as well. Especially when tracing, it can be too easy to just blindly trace everything and not remember what we're looking for.*

## Artist Tip:

One of the most common errors beginners struggle with in drawing is drawing too much detail too soon. Many professional artists, when drawing something realistic, begin by blocking out the overall shape of the object FIRST, before adding any details. This is the grey under-drawing of the lion example. Once the object is "blocked" out, then the artist goes back and draws details over the blocked drawing (the black drawing of the lion). So, for those who have trouble because they are drawing every single little detail first and the results don't "look right", encourage them to find the "big" OiLS first, then draw the detail OiLS on top after the shape and proportions of the drawing is finished.

## End of class review:

What do OiLS stand for? [Ovals, dots, Straight Lines, Angles, and Curves]

TUTOR SUGGESTION: Print enough OiLS posters for every student (or every parent) in class so they can spend the week looking at OiLS in the world around them. Hand out suggestion sheet if you like.

# Week 1 Script: OiLS

[Level:](#) More Information

## MATERIALS NEEDED

- -Paper
- -Pencils
- -Colored Pencils, Markers, Crayons (Optional!)
- -Tracing Paper (Optional)
- -Visuals for class, whether drawn from this tutorial or supplemented by you or your director. You will need:
  - “Initial Drawing”-the drawing your students are going to copy now, which you will keep for the final project on Week 6
  - The images to copy to look for OiLS . You will need enough to either post in the room for everyone, or enough to distribute. <sup>3</sup>

## INCLUDED VISUALS:

- Chauvet Cave Paintings
- Egyptian Harvest Painting
- Japanese Painting “Couple under Umbrella in Snow”
- Morisot Painting “Manet and Daughter”
- Charlemagne Coronation
- Charlemagne Throne
- OiLS Poster (You’ll use this again and again through the six weeks)
- -Adult Lion with OiLS drawing
- -Greek Orthodox Church with OiLS drawing (optional)
- Quote from Ed Catmull...“Drawing is about learning to see”
- Ben Franklin Quote “Art is a kind of universal language...”
- Van Gogh Quote “When you hear a voice telling you, ‘You cannot paint...’”
- Chuck Jones Quote: “Thousands of bad drawings”

**Tutor:** What do we learn when we learn to draw? Here is one opinion:

*<Show the Quote board for Ed Catmull or read the complete quote below. The quote board provided is a truncated version of the quote below. The quotes come from Catmull’s book, if anyone is interested in the citation.>*

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<sup>3</sup> If you feel comfortable with drawing on the board for a demonstration, that’s perfectly fine too, but I designed the scripts to limit the live drawing demonstrations for those who would not feel comfortable doing so, or who are learning themselves.

“...it is frustrating that funding for arts programs in schools has been decimated. And those cuts stem from a fundamental misconception that art classes are about learning to draw. In fact, they are about learning to see.”<sup>4</sup>

-Ed Catmull, co-founder of Pixar, from his book, Creativity Inc.:  
Overcoming the Unseen Forces That Stand in the Way of True  
Inspiration.

<You can show the quote board-but be aware the quote is a truncated version of the above excerpt from Catmull's book>

**Note to the Tutor.** The Following activity within the box is optional. However, if you want to make the final project a baseline-progress drawing pair, this is where you can put it.

**Tutor:** Before we start, we need to take a baseline drawing. A baseline drawing is a drawing taken now, and we'll do it again in six weeks to see the difference.

*{Show or distribute one of the drawings from this module or provide one of your own. Remember and retain the original drawing for Week 6, as well as the student's initial drawing.}*

*Some options for this initial drawing include:*

- -The Coronation of Charlemagne (included)
- -Copernicus (a subject of week 6's history sentence) (Included)
- -Eleanor of Aquitaine (week 3-included)
- Richard I of England (Week 3-included)
- Other options of your choice. Try photos of birds, animals, a still life composition...

After 5-7 minutes, collect drawings and store them for the next six weeks.

If art is about learning to see, what can we see? What do you see in this picture?

<Show Chauvet Cave Painting, or alternatively, Timeline Card # 12 "Assyrians">

**Tutor:** What is happening in this picture?

<Show Egyptian Tomb Painting or, alternatively, the tomb painting on Timeline Card #5 "Egyptians" >

**Tutor:** What does this image tell you about the people in it?

<Show Japanese painting, "Couple Under Umbrella..." or Alternatively, timeline card # 76 'Japan's Shoguns' >

**Tutor:** How about this image, what does it tell you?

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<sup>4</sup> Note to tutor. The included quote board is a shortened version of the above quote. Shortened for time, but you can read the full quote if you choose. It's your class!

Script for Week One Drawing Section: OILS  
2016-2017 / Cycle 2

*<Berthe Morisot painting "Manet and daughter..." Alternatively, Timeline Card # 104 'Classical Period of the Arts' Depending on your time, lengthen or shorten this section. .> <sup>5</sup>*

Benjamin Franklin, when advocating for the inclusion of art in schools said, "Art is a kind of universal language understood by all nations. A man may more clearly express his ideas, even to his own countryman, more clearly with a lead pencil or a bit of chalk, than with his tongue." Looking at these images, from different times and cultures, do you agree with him?

So, if that's one reason why...*how* do we draw?

,*<Hold up OiLS poster>*

You may have seen this before: OiLS. It represents:

O-Ovals (and circles) -These are round-ish objects which have not been filled in

- Dots-Round object that have been filled in

I – Straight Lines

L-Angles- Two straight lines that meet in a corner

S-curves -any curved line that doesn't close into an oval.

Look closely at any photograph, any painting, any drawing or anything in real life, and you can trace these shapes around the contours (or edges) of these objects.

*<Hold up Lion picture with sketches>*

Look at this picture of a lion: You can see the Oils the artist used to block out the lion's body, then build on top of it later for a drawing.

There is no right or wrong answer to shapes seen: some might see curves and another person ovals. Some might see a straight line, while another a slightly curved one.

Above all, be patient with yourself. Drawing takes practice. Talent exists, and does help some, but without practice and patience, talent is irrelevant. A talented person who never practices, will never be skilled – a non-talented person who perseveres and practices can astound themselves and others with their abilities.

Vincent Van Gogh was a famous artist who could not easily draw or paint. It took two years of work and education to become a decent, but not great, artist, (according to his contemporaries). Yet today, his paintings are famous and sell for millions. He still struggled with his self-doubt in art. One of his letters to his little brother Theo said, "If you hear a voice within you say, 'you cannot paint,' then by all means paint, and that voice will be silenced."

*<You can show this quote board if you like>*

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<sup>5</sup> Feel free to change these paintings if you want. There's nothing so special about them that they cannot be switched around or substituted. I was simply looking for paintings that covered a large range of dates, styles, and cultures. As an aside, we will be studying Berthe Morisot (Degas and his daughter in the Garden) in Cycle 2.

Another well-known artist said this:

*<Again, you can show the provided quote board if you like.>*

**Tutor:** *“Every artist thousands of bad drawings in them and the only way to get rid of them is to draw them out.”*

That man was Chuck Jones—he drew Bugs Bunny, Daffy Duck, Porky Pig and the rest of the Warner Brothers Looney Tunes Cast.

So take up your pencil and draw! All that matters is you closely observe your subject, and work on what you see. So select a drawing, and use the OiLS you see in it to copy it on your paper.

## Activity

*At this point, let the students take an image (even possibly the one they drew earlier) and practice drawing using OiLS. If it can be done without too much chaos, encourage the students to whisper to themselves what OiLS they are drawing as they draw it, to remind them why they are drawing what where. If it's distracting for a class or the student, it is not necessary, but it is helpful to add that verbal element if possible.*

*If they're willing (my parents were) I encourage the parents to take paper and draw alongside their students too! If you're learning OiLS, and feel comfortable, work alongside your students by selecting an image and drawing it. Drawing is something that must be practiced, after all!*

*Alternative: If some kids have problems with their OiLS, try tracing. If you do not have tracing paper, but you do have access to a window, tape the original image to the window, tape paper over it, and trace. (This is a cheating form of a light table, an item found in many large art schools.) Encourage these students to name the elements they are drawing under their breath as well. Especially when tracing, it can be too easy to just blindly trace everything and not remember what we're looking for.*

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## End of class review:

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TUTOR SUGGESTION: Print enough OiLS posters for every student (or every parent) in class so they can spend the week looking at OiLS in the world around them. Hand out suggestion sheet if you like.

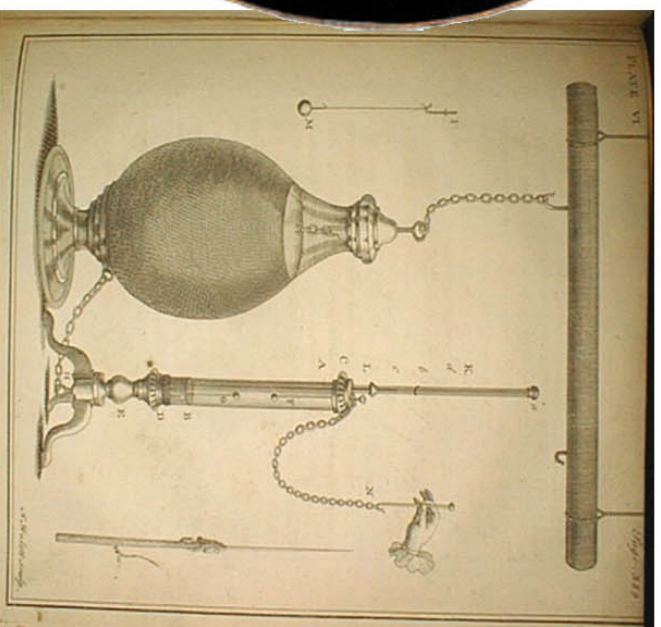




CORONATION OF CHARLEMAGNE  
DETAIL OF 14TH CENTURY MANUSCRIPT ILLUSTRATION

**"ART IS A KIND OF UNIVERSAL LANGUAGE  
UNDERSTOOD BY ALL NATIONS. A MAN MAY MORE  
CLEARLY EXPRESS HIS IDEAS, EVEN TO HIS OWN  
COUNTRYMAN, MORE CLEARLY WITH A LEAD PENCIL,  
OR A BIT OF CHALK, THAN WITH HIS TONGUE."**

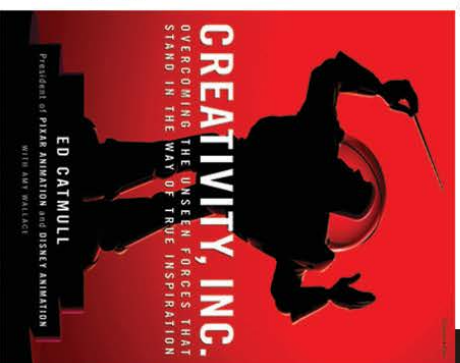
**-BENJAMIN FRANKLIN**



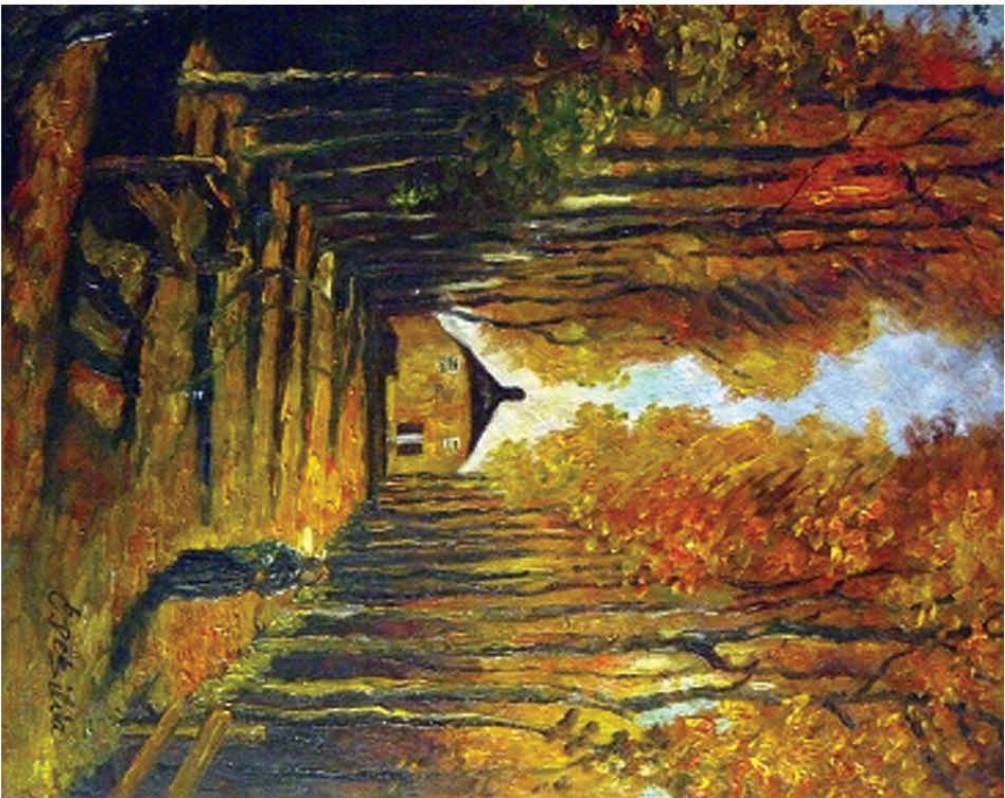
**“...[there is] a fundamental misconception that art classes are about learning to draw. In fact, they are about learning to see.”**

*-Ed Catmull, Computer Scientist  
President and co-founder of Pixar*

*Quote from his book,  
Creativity, Inc.*

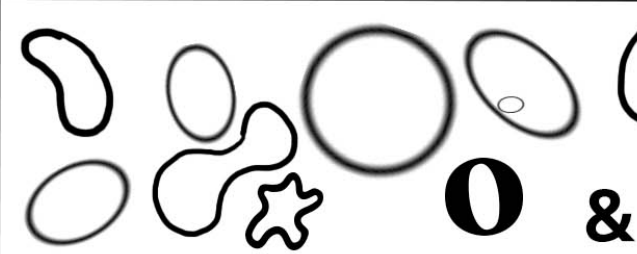
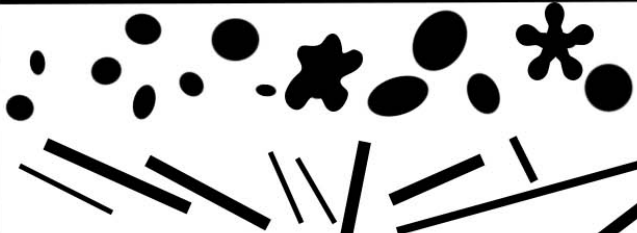








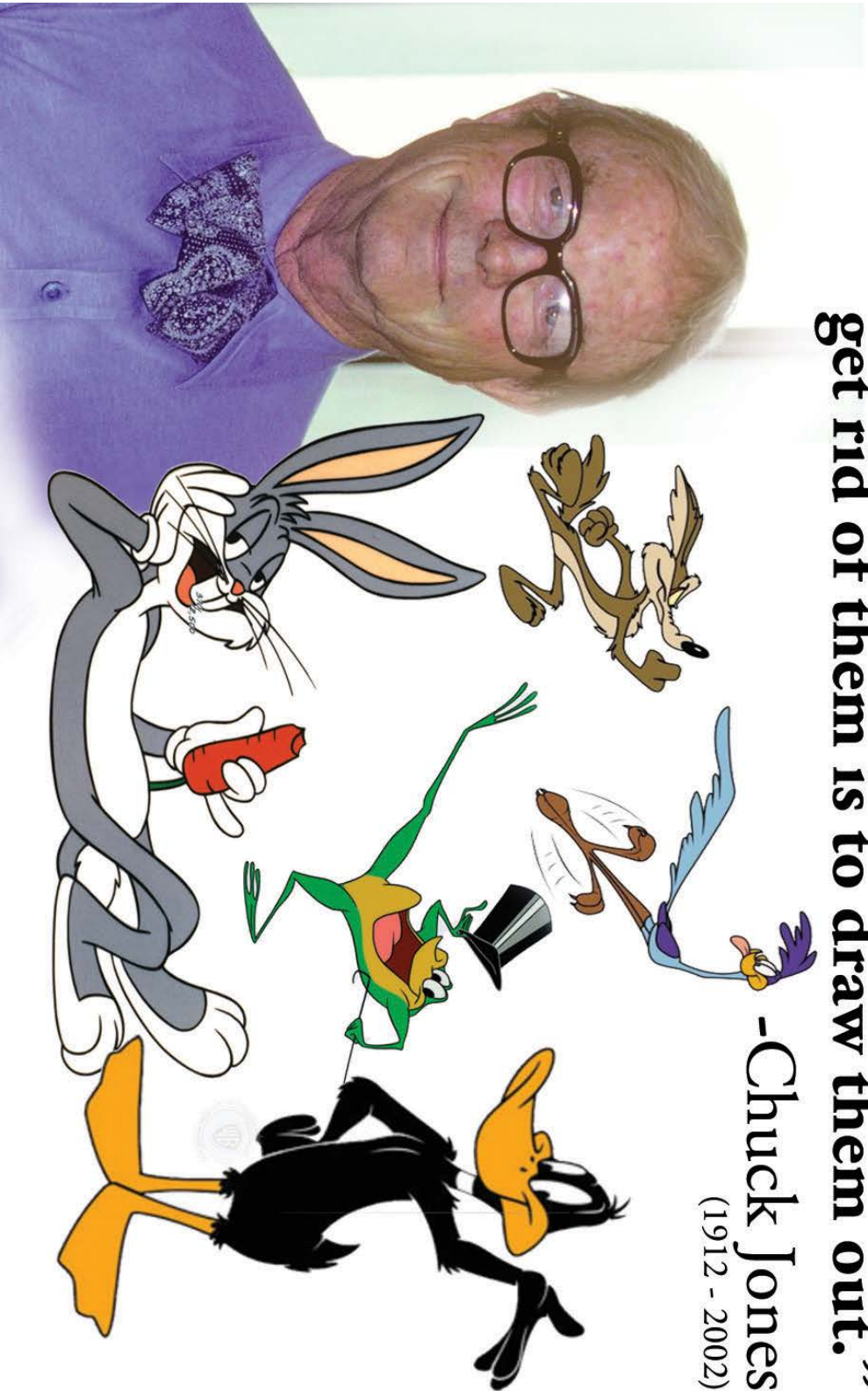
**“If you hear a voice  
within you say,  
‘you cannot paint,’  
then by all means  
paint, and that  
voice will be  
silenced.”**  
—Van Gogh

# The “Parts” of Art

<b>O</b>	 <p>Ovals &amp; Circles</p>
<b>i</b>	 <p>Dots &amp; Lines</p>
<b>L</b>	 <p>Angled Lines</p>
<b>S</b>	 <p>Curved Lines</p>

**“Every artist has thousands of bad  
drawings in them and the only way to  
get rid of them is to draw them out.”**

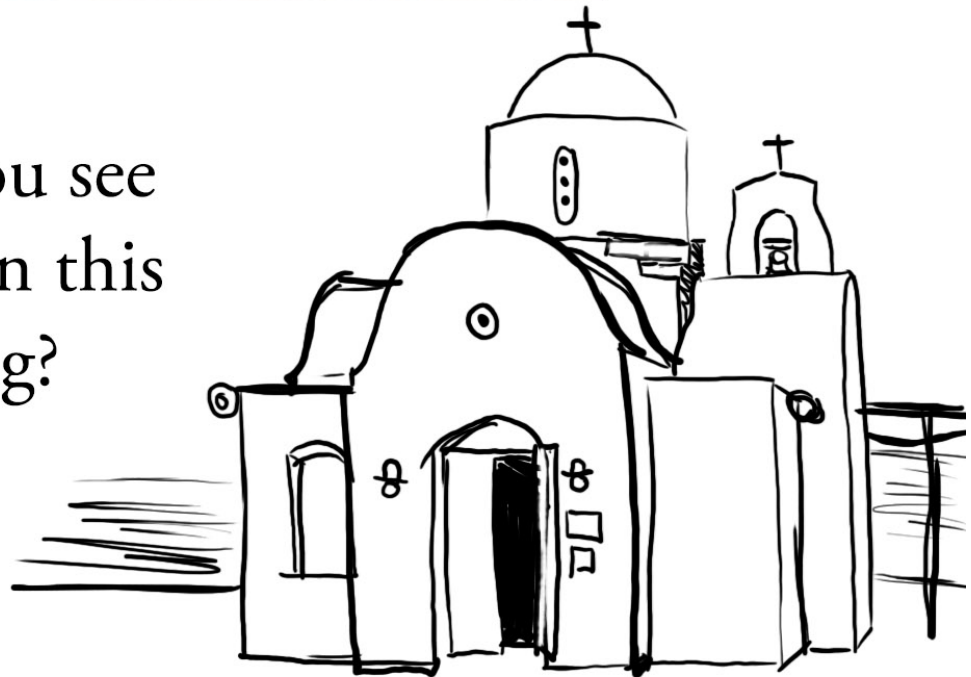
**-Chuck Jones**  
(1912 - 2002)







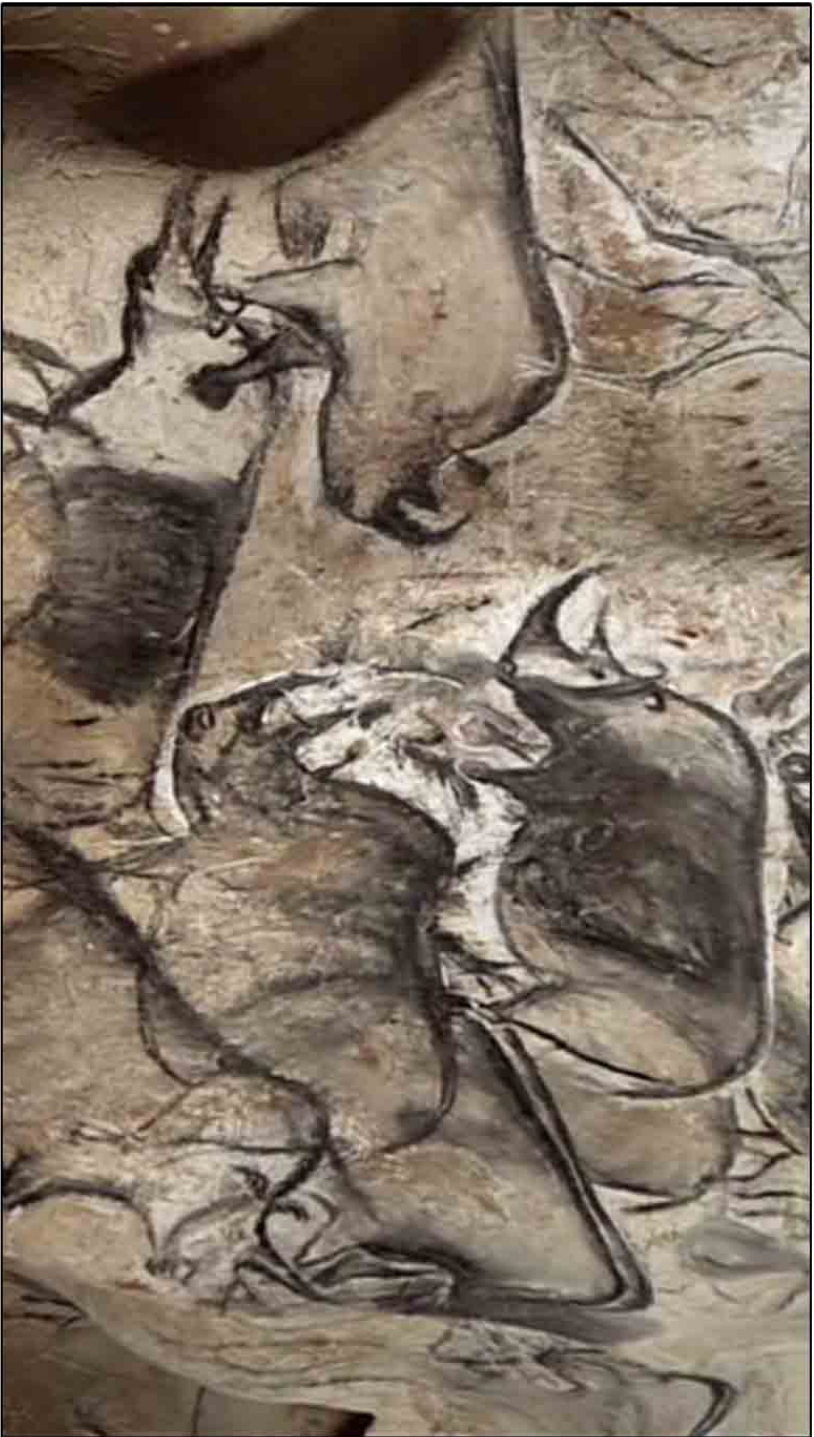
Can you see  
OiLS in this  
drawing?





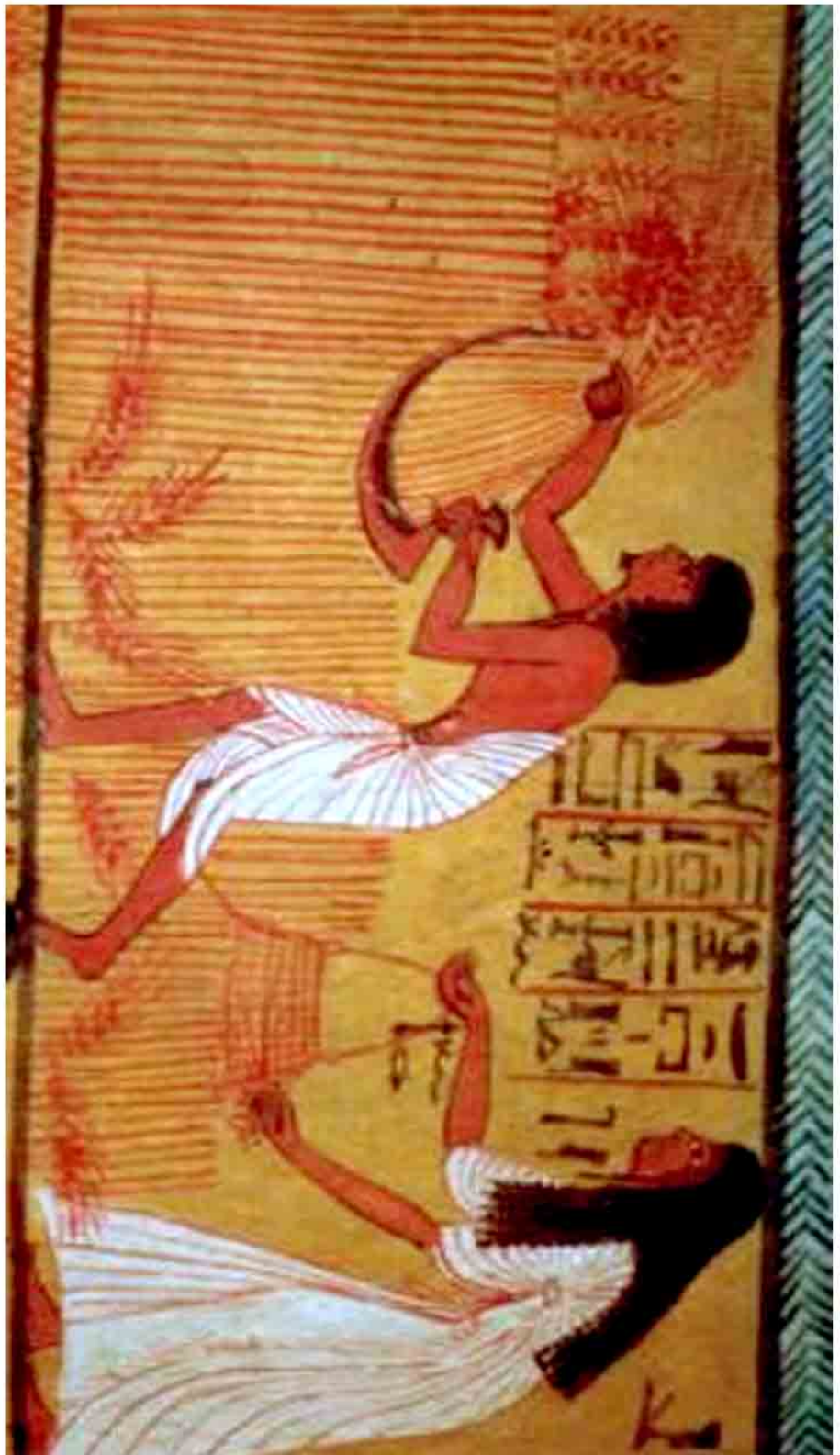
Can you see  
OiLS in this  
drawing?





CHAUVET CAVE  
RHONE-ALPS REGION, SOUTHERN FRANCE  
DISCOVERED 1994



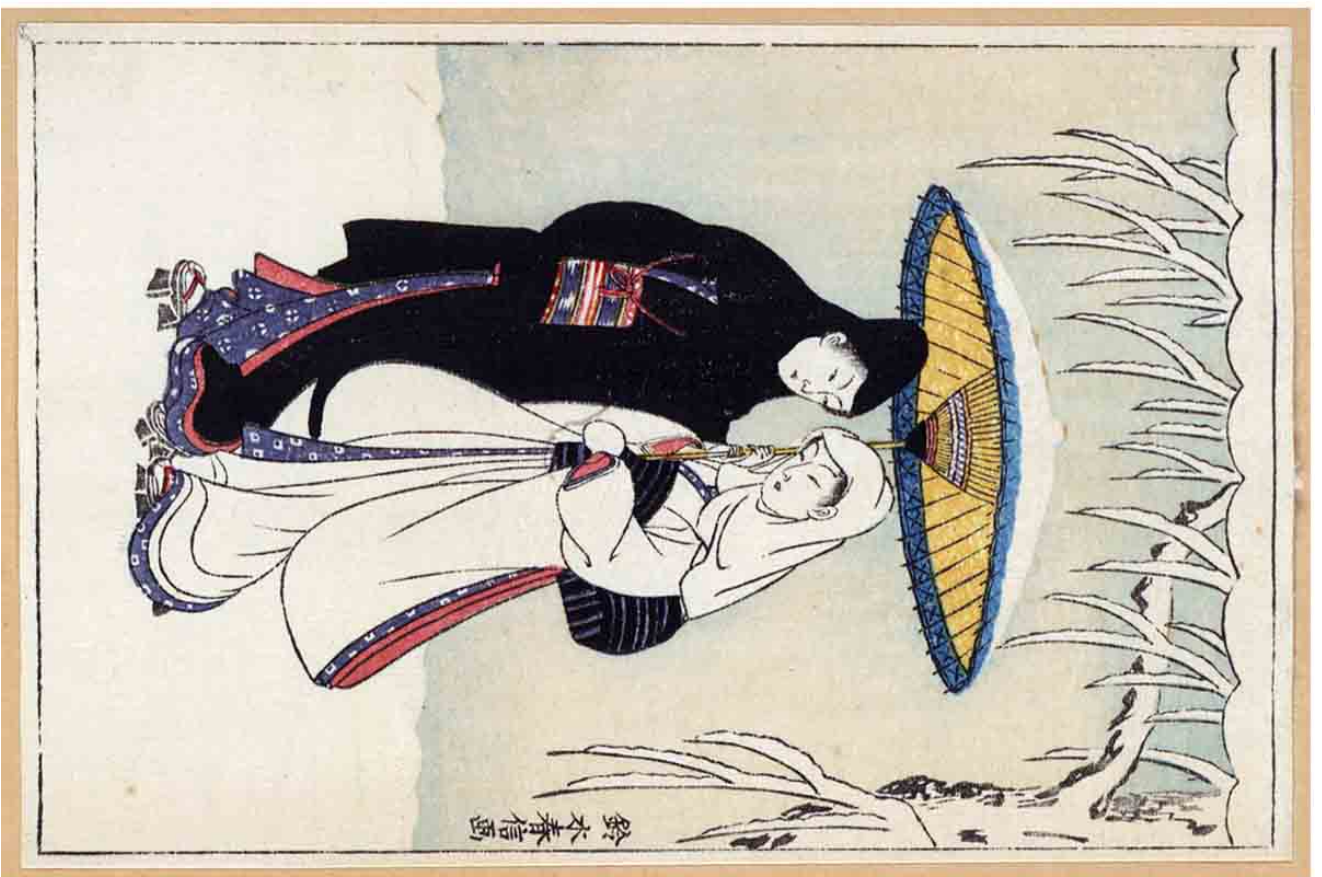


TOMB PAINTING  
ANCIENT EGYPT

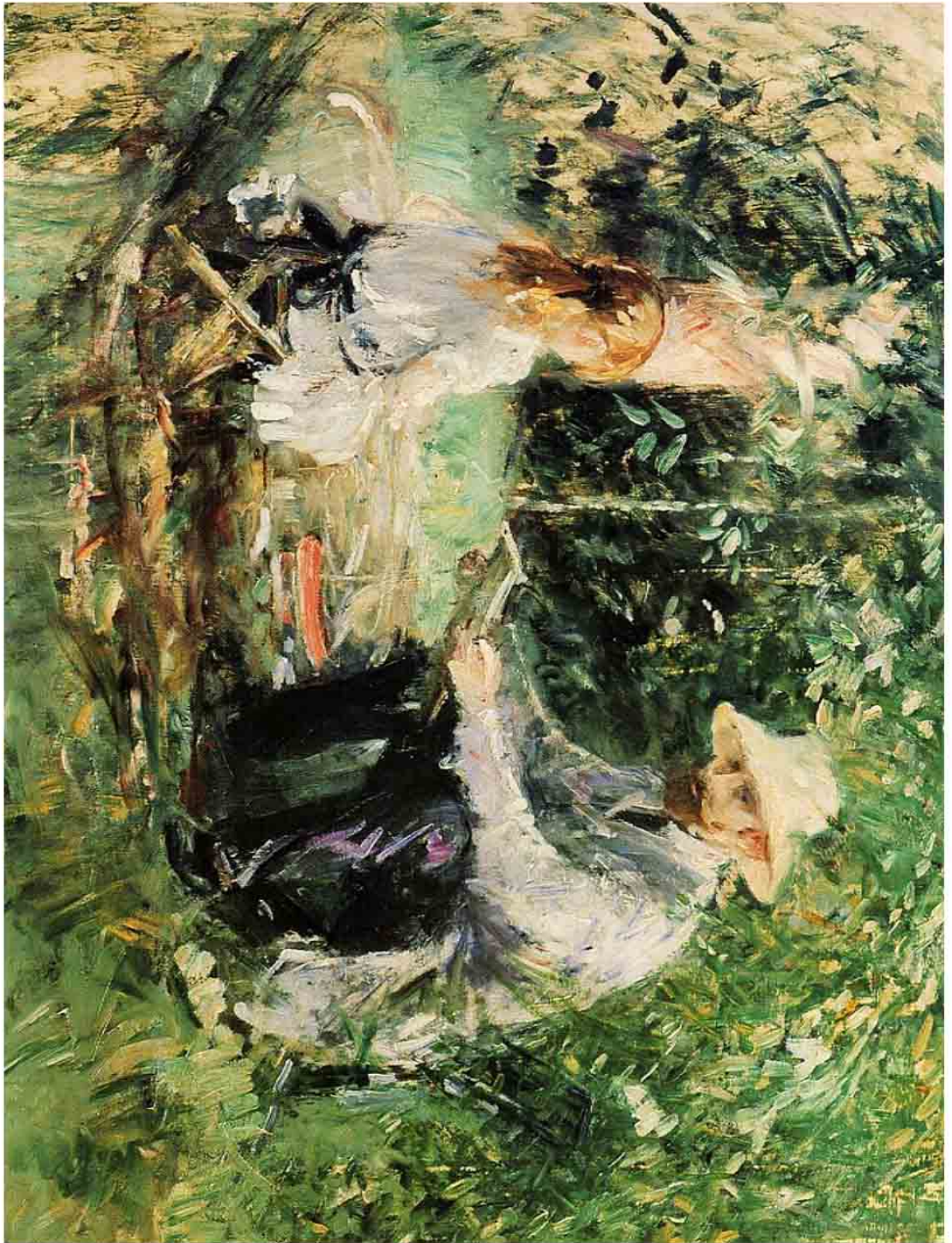
# COUPLE UNDER UMBRELLA IN THE SNOW

C. 1750-1770

SUZUKI HARUNOBU  
(1724-1770)







EUGENE MANET AND HIS DAUGHTER IN THE GARDEN, 1885  
BERTHE MORISOT