

Review/Reminder Sheet
Important Points to Cover When Introducing Touch Drawing
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Go to <http://www.touchdrawing.com/Facilitator.html> for handouts to download and print, FAQs and other support.

Preparation for the session:

- **Paper:** Be sure to have more paper than you could go through in the length of session you have. I bring at least 40 sheets of paper per person for 90 minutes of drawing.
- **Paint:** Try to have several choices of color oil paints available. Acrylic paints dry too fast to work.
- **Drawing Boards:** Have one drawing board per person. The first time they are used they are a little slick and the paint might not stay evenly distributed on the board throughout the session. To avoid this, lightly sand before using new boards, or roll a thin layer out on each board and let dry before being used.
- **Rollers:** It is best to have one per person, but it is possible for 2 or 3 people to share one if necessary. Soft rubber brayers are much better than hard rubber.

Technical details to communicate about getting started Touch Drawing:

- Keep the color simple. It's best to select one color to work with in the beginning.
- Put a small amount of paint on board: Roll the paint smooth. It should be a smooth THIN layer of paint. Not a thick, 'goopy' layer. But it DOES need to cover the surface of the board when rolled out.
- To keep things clean, don't roll paint to edges of the board.
- Put a sheet of paper down on top of paint. Move your fingertips, fingernails and palms on the paper in an exploratory manner. Even if your fingernails are very short, you can tip them over to have the ridge of the nail create lines.
- Pull the paper off the board and do another. Use as much paper as you want.
- Do not add paint after every drawing. Just roll the paint smooth and do another. Only add paint when the board is getting too dry to make clear marks. Colors can be changed at this time as well.

Essential points to be sure people understand about the inner process:

- Don't worry about 'making a picture'. Have fun; Let you 'inner child' come out to play!
- No matter what you are feeling, allow your emotions to move onto the page. Even a feeling of being creatively blocked is a feeling that can be drawn.
- This is a practice of listening within; of becoming more aware of your feelings and intuitive images. Try not to think of it as 'art' as you are drawing.
- If you move your hands on the paper in alignment WHATEVER you are feeling, you ARE doing Touch Drawing! You are opening channels of expression in yourself whether the drawings 'look like' anything or not.
- Don't spend time looking at drawings until you have completed a full drawing session.

Suggestions to help people open up and focus on feelings and inner images:

- **Hands:** Try using both hands at once. Try using your non-dominant hand only. When you use your dominant hand, remember to use more than your pointer finger. Allow fingertips, fingernails and parts of hands to touch the paper.

- Eyes: Try drawing with your eyes closed and with your eyes open. Notice the differences between the two approaches.
- Feelings: Focus on moving your hands as an expression of inner feelings and sensations. It is as if your hands are doing an expressive dance on the paper. It's a safe place to let any feelings out. You can scratch and even tear the paper!
- Images: After exploring freely and loosening up, if you feel like making 'images' it is fine to do so. It is also just fine to stay with moving your hands without making 'pictures'.
- Faces and other body sensations: Try drawing your own face from the sense of how it feels rather than what it looks like in the mirror. You can draw any part of your own body from the sense of how it feels.
- Imagine doing something that expresses how you feel. Draw yourself doing that.
- Imagine yourself as something other than a human form; plant, animal, element. Draw 'yourself' as that.
- Think of an issue in your life and draw in response to it; release feelings. If an image comes to mind, draw it. Don't judge it. Like a dream, its significance may emerge later.
- Move your hands on the paper to make just a few marks. Look at them as if you are gazing at clouds. Let your imagination see things in the marks. When you 'see' something, bring it out and complete it with more drawing.
- Try not to worry about the technical details of what something 'should' look like.
- Don't let the voice of the 'inner critic' run the show. Just keep drawing even when the 'inner critic' is talking! Try drawing the 'inner critic'! Trust yourself and keep going no matter what negative voices try to stop you.

Suggestions of things to do with the drawings after they are done:

- Look through your pile of drawings from the first to the last. It is good to do this with a partner. If you don't have time during this session, do it at home.
- Bring one drawing to share with the group.
- As you look through your drawings, write a simple title or phrase on each one. Afterwards, read the titles in order and see if there is a larger statement being made through the combined titles. Much insight can be gained from writing.
- Pick one drawing and conduct an imaginary dialogue with it in writing.
- Put each session's drawings into a folder created out of a folded piece of paper. Write the date and any notes about the session on the folder. Number the drawings in each set.
- Reflect on drawings again later when some time has passed.

Care of Touch Drawing Materials:

- When you are done with the drawing session, it is very important to roll the paint on the board smooth. If there are deep indentations that won't roll out, a tiny sprinkle of water on the paint (*if you use water mixable oil paints*) will help smooth it out. This way, the board is clear to be used by someone else in the future. (*You would have avoided making deep indentations in the first place if you didn't add paint too often.*)
- After the paint is rolled smooth, place a clean sheet of paper on top. Roll the brayer on top of the paper. Then be sure to take the paper off the board. This cleans the excess paint off the board and the roller at the same time.
- **Note to facilitator:** It is good for you to go over each board to make sure it is smoothly rolled out and free of excess paint after the participants have left. It should be safe to stack the drawing boards after excess paint is taken off.