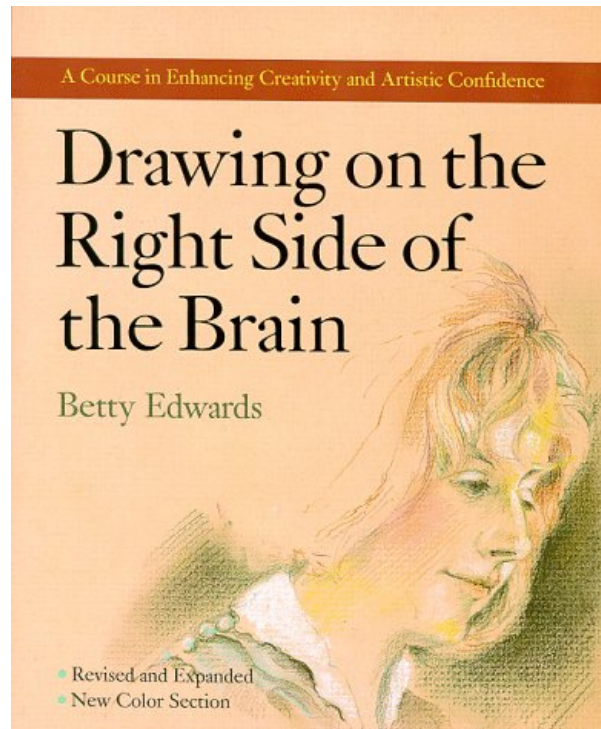


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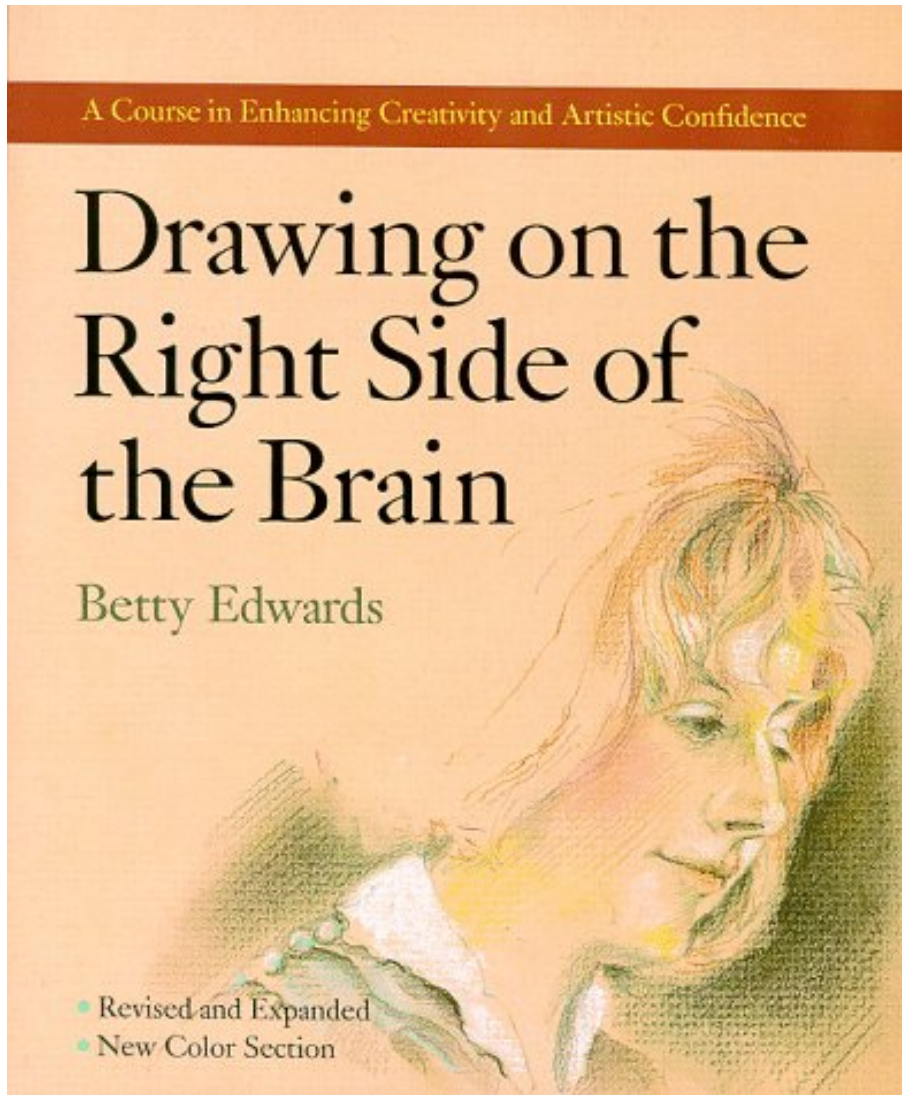


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## About the Author

Betty Edwards is professor emeritus of art at California State University in Long Beach, California. She is the author of The New Drawing on the Right Side of the, the world's most widely used drawing instructional, which has been translated into thirteen foreign languages with U.S. sales of almost three million copies. She speaks regularly at universities, art schools, and companies, including the Walt Disney Corporation and the Apple Corporation.

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### Impossible to Read

By Grumpy Whiny Old Man

I ordered this book because I could not find my copy of the Revised Edition, a book that is worth reading and studying over and over. I thought so much of the book and its lessons that I decided to order the newest edition. The day before the new edition arrived I found my dog-eared, page-stained copy of *Drawing on the Right Side of the Brain* and revisited a couple of my favorite pages.

Today the newest edition arrived. It might be a masterpiece in its genre, but I'll never know. The type face is so small I, literally, cannot read the side bars, and reading the body text is not much better. The amount of ink used for the impressions is minimal and adds to the difficulties. A book does no good if half of it cannot be read and the other half is difficult to read due to typeface or any other physical limits. A direct comparison of font size between the two books makes it very apparent it isn't just a grumpy whiny old man's grump of

the day.

Publisher should be ashamed. If I can read the last edition with no problems I think I should be permitted to read the latest edition just as easily.

246 of 259 people found the following review helpful.

This 4th edition is a disappointment.

By Alyce Humphrey

The '89 edition is far superior to the 4th. In the 4th, the paper is thin enough to see through. Many of the drawing instructions are reproduced far too light and hard to see, much less to study. The chapter on color is GONE. Most of the interesting and informative margin notes are gone (though the space is still there), and the few that are there are in print so tiny it's not easy to read. In chapter 6, the student is advised to lift lights to create shadows, but this is not really taught until chapter 10 on lights and shadows. Why is this thrust on the student in chapter 6 when they haven't been taught it yet and may end up doing it in an incorrect way? And last, the index is incomplete, and I had to go through many pages in order to find things, since all the pages for a subject were not listed. The '89 edition is excellent.

18 of 18 people found the following review helpful.

Nearly perfect - 4.99 stars, rounded down to make a point

By Patrick Perdu

Don't get me wrong, I love this book. I nearly read it all in three sittings and I really love the approach.

The very good:

Excellent book for beginners, it will coach you to draw what you see, not what you think.

Absolute must if you are interested in the dichotomy between left and right brain hemispheres and how they interact. The introduction captivated me, and further exercises are great experiments to experience the switching of processing between the two halves of your brain first hand. I knew about it but I didn't think it could be made so obvious.

The only good:

The author describes five skills that together compose drawing skills:

- Perception of edges
- Perception of spaces
- Perception of relationships
- Perception of lights and shadows
- Perception of gestalt

The first four could be reduced to three in my view but I am willing to accept the four. If the first four were properly rendered, the fifth would derive naturally. Once a face is out of proportions, the correction of resemblance will require correcting the rendering of the first four. "Gestalt" here is not a skill, it is an effect.

The not good:

Very little that I find unacceptable, really. Mostly in the explanation of perspective.

The explanation of point of view is perfect except it starts by "In a one point perspective drawing...".

No. Every realistic drawing (the point of this book) has one point of view and only one, however many vanishing points there are. Yet this statement is still accurate, it just suggests that the definition does not apply to multiple points drawings. I was willing to overlook that one.

Then on page 151 a drawing purporting to explain two points perspective using two cubes commits the sin the author has been warning us against since the beginning of the book: she draws what she thinks and not how it is. The drawing represents two cubes and two vanishing points for each - so far so good assuming that

the cubes do not have parallel faces. The problem is that the two vanishing points of the farther cube are between the two vanishing points of the closer cube, which is not possible if these are indeed cubes as stated in the caption. If the cubes have parallel faces then their vanishing points are common; if not, they alternate on the horizon as both faces of the second cube turn in the same direction with regards to the first cube. (I attach a picture of the book and one of a quick drawing on my whiteboard - I don't pretend my drawing is perfect but it illustrates my qualms.)

I can hear people calling me picky on this one and I certainly feel that way.

One full star off just for that?

Well, I am following an art class and some of my fellow students have a very hard time getting over this one. To compound the confusion, the drawing frame in the book picture shows another horizontal line without explanation, leading some to infer this is the "actual" horizon.

(For the records I studied Math and then mechanical engineering before CAD systems were ubiquitous, which meant designing mechanical parts on paper with compass, tees and rulers, and I have been drawing for well over 40 years. I took this drawing class to qualify for painting next year.)

Finally the author does not mention that vanishing points do not have to be on the horizon, as if all groups of parallel lines in the 3D world had to be either horizontal (vanishing points on the horizon) or vertical (represented as parallel lines in most usual drawings). Three points perspective is barely mentioned about tall buildings drawn from street level and to state it is very rare in drawing.

All in all this remains an **\*EXCELLENT BOOK\***, clearly the best I have seen about teaching realistic drawing so far.

Best for

- People who want to learn to draw realistically
- People interested in the brain processes involved in drawing and in particular the processing differences of the two brain hemispheres.

The only caveat is about perspective.

Too bad.

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