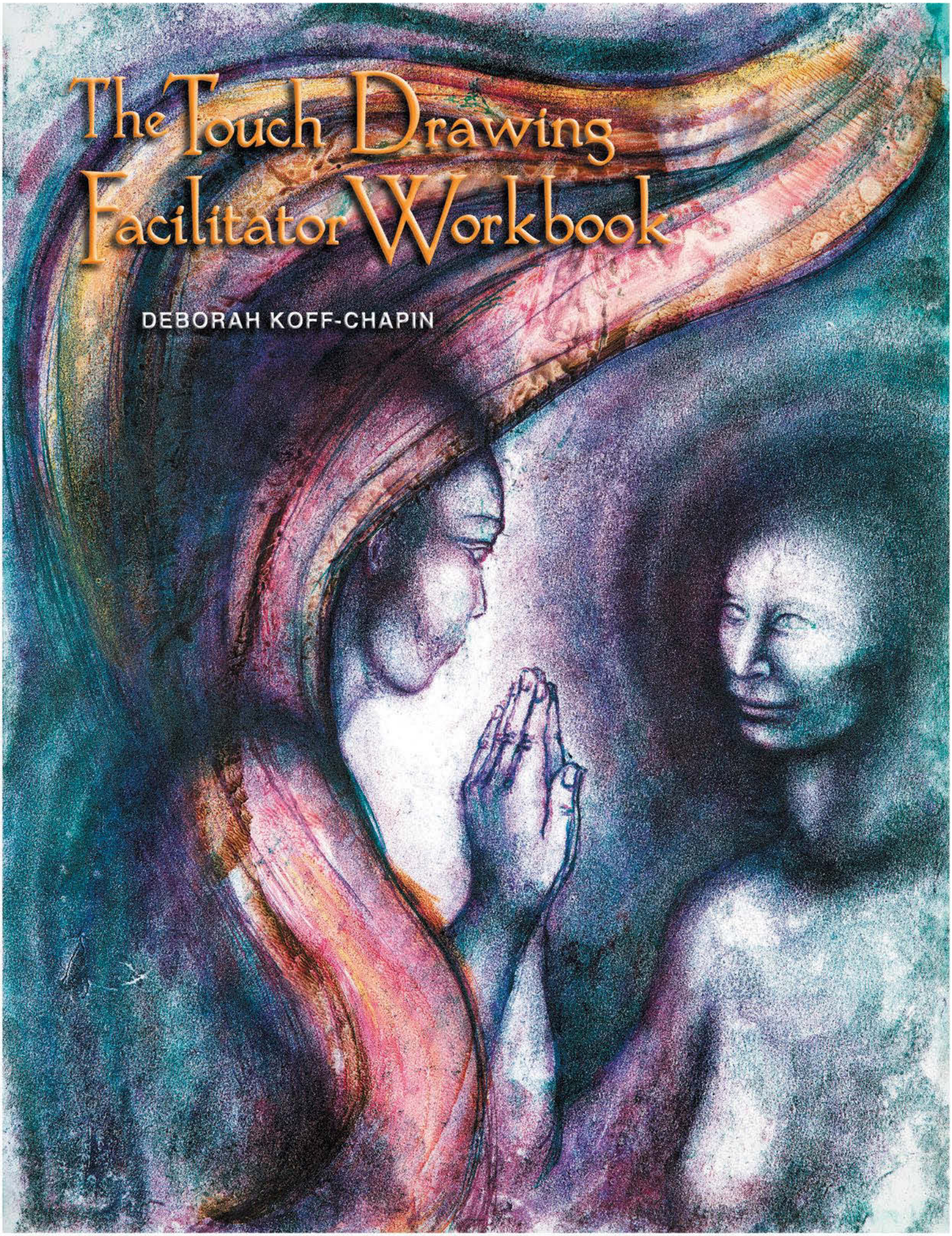
The Touch Drawing Facilitator Workbook

DEBORAH KOFF-CHAPIN



The Center for Touch Drawing

Dear Friend of Touch Drawing,

Blessings as you embark upon your journey of sharing Touch Drawing. I trust you have a unique gift to bring to this simple yet profound process. I am grateful that you feel inspired to make Touch Drawing available to others, whether you are interested in drawing with loved ones, professional workshops or therapeutic applications. I cannot do this all alone!

We are now holding live Zoom gatherings for Facilitators! Purchase of this workbook puts you onto the invitation list to join these inspiring online gatherings. We are also considering a private online community. For now, consider joining the Facebook group, where all members are screened. https://www.facebook.com/groups/touchdrawing. To be sure you receive announcements, add center@touchdrawing.com on your trusted sender list.

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A vital resource that comes with purchase of the Workbook is the Facilitator page. It has digital files of all the handouts, updates to the Workbook as they are created, and other resources. Enter this url and bookmark the page:

https://touchdrawing.com/facilitator

The most inspiring way to enliven your connection with the process is to attend the annual Touch Drawing Gathering. This six-day creative retreat provides a deep personal experience of Touch Drawing and a heartfelt connection with the community of practitioners. It offers the strongest foundation upon which to develop your unique way of facilitating. I am available during mealtimes to talk about your specific interests in facilitating.

Thank you for your responding to the Call to Touch Drawing. With your help, we can develop a broad base of appreciation for the dynamic healing power of this creative process. Please remember to credit the source when sharing Touch Drawing and send stories and pictures of the ways you are facilitatng the process. Contact me at center@touchdrawing.com if you have skills or ideas to share. I look forward to co-creating with you.

With love and blessings,



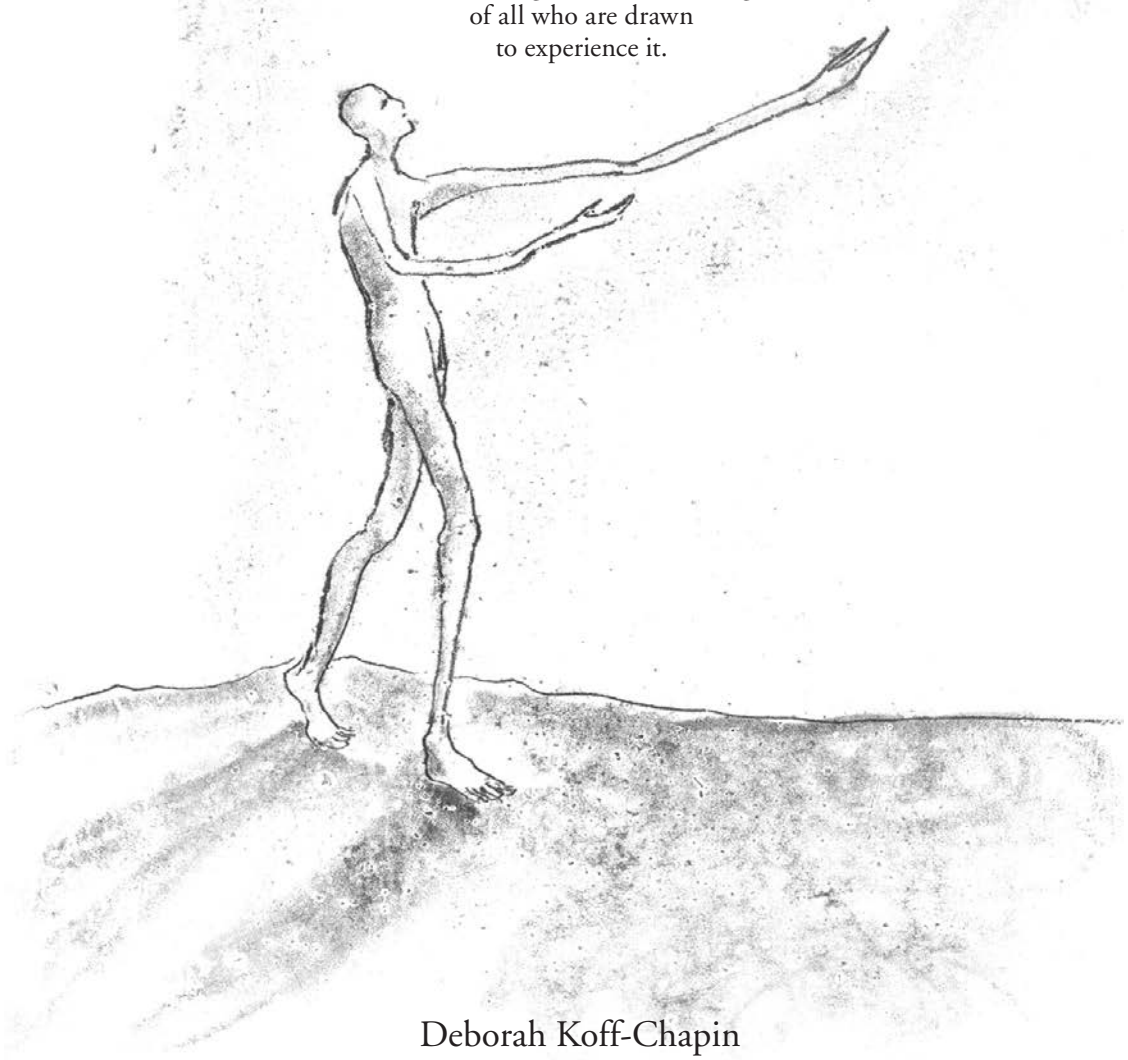
Deborah Koff-Chapin

The Touch Drawing Facilitator Workbook

May the spirit
that has given birth
to the process of Touch Drawing
come through the pages of this book
and guide you into your own
dynamic and fulfilling experience.

May the process
of Touch Drawing
be seeded into the lives of others
through your heartfelt sharing.

May Touch Drawing
serve the healing and creative emergence
of all who are drawn
to experience it.



Deborah Koff-Chapin
The Center for Touch Drawing • Langley, Washington



The Center for Touch Drawing™

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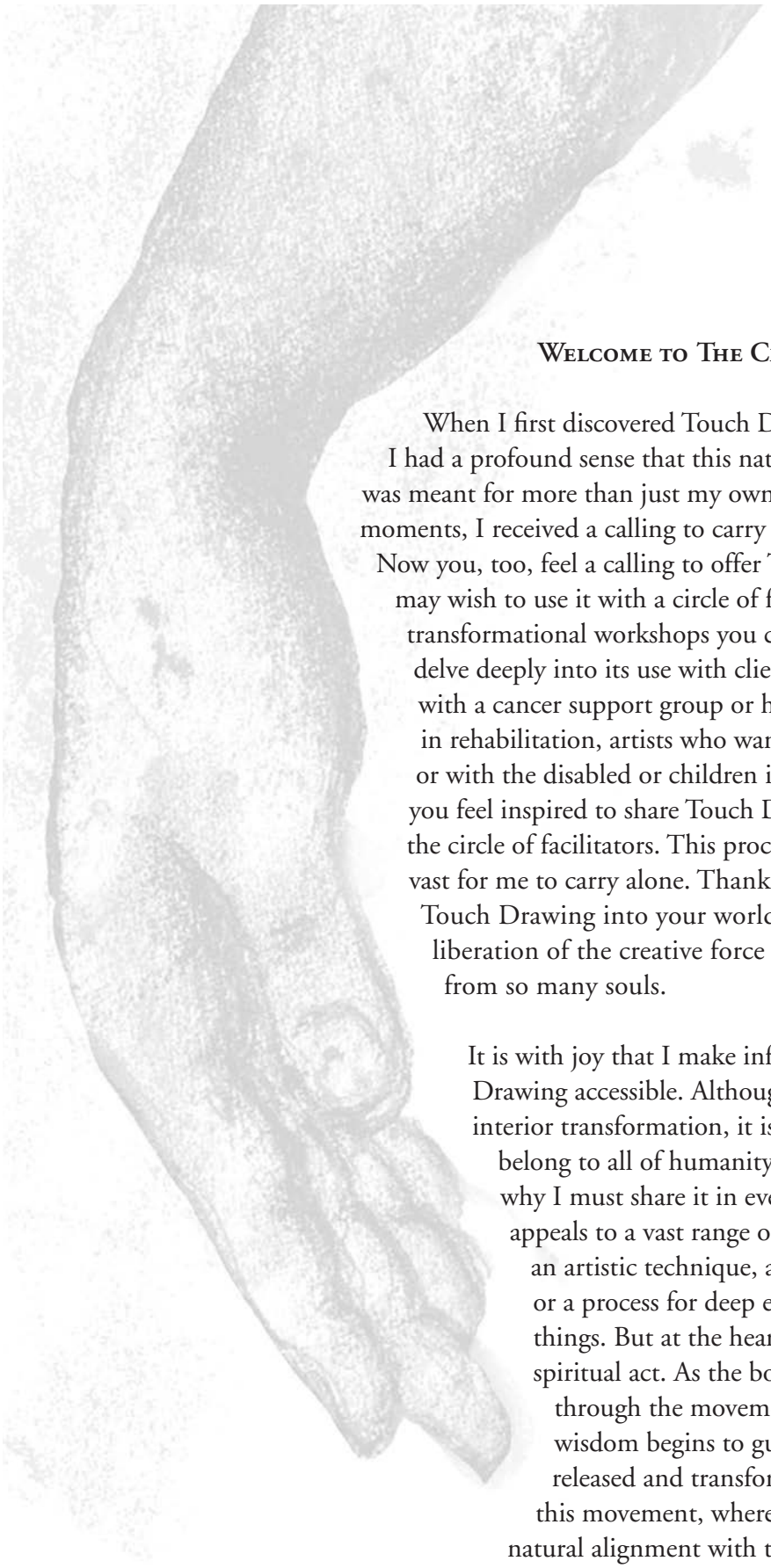
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Introduction

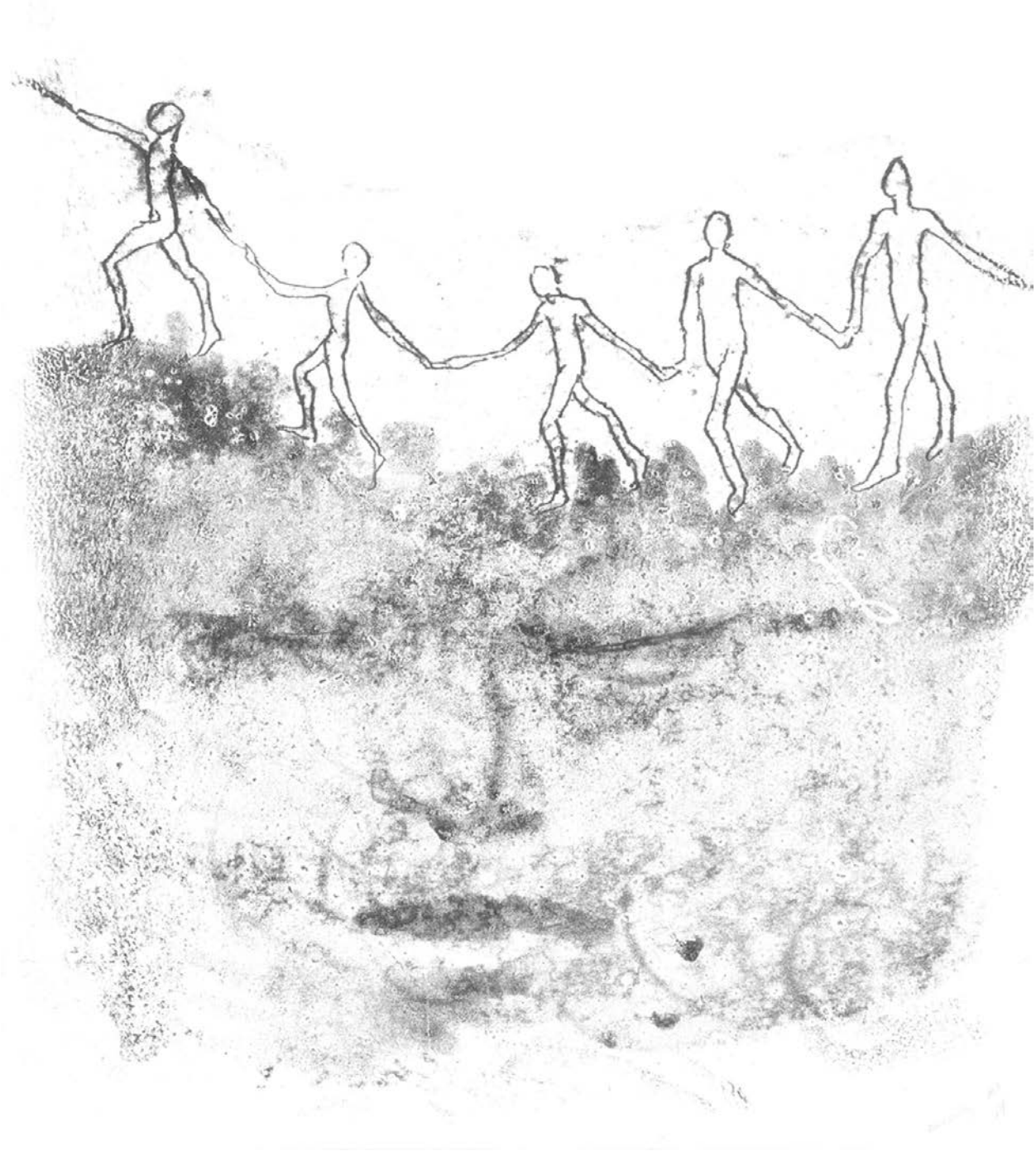
Welcome to The Center for Touch Drawing

When I first discovered Touch Drawing in revelatory play, I had a profound sense that this natural way of making images was meant for more than just my own personal use. In those ecstatic moments, I received a calling to carry Touch Drawing into the world. Now you, too, feel a calling to offer Touch Drawing to others. You may wish to use it with a circle of friends, or integrate it into transformational workshops you currently lead. You may wish to delve deeply into its use with clients in your therapeutic practice, with a cancer support group or hospice, elderly people, people in rehabilitation, artists who want to work from a deeper source, or with the disabled or children in your classroom. However you feel inspired to share Touch Drawing, you are welcome in the circle of facilitators. This process and its potentials are far too vast for me to carry alone. Thank you for your help in bringing Touch Drawing into your world, so that it may facilitate the liberation of the creative force that is longing to pour forth from so many souls.

It is with joy that I make information on facilitating Touch Drawing accessible. Although the process evokes deep interior transformation, it is so simple that it seems to belong to all of humanity as a natural birthright. This is why I must share it in every way I can. Touch Drawing appeals to a vast range of populations. It can be seen as an artistic technique, a vehicle for physical therapy, or a process for deep emotional release. It is all these things. But at the heart I see Touch Drawing as a spiritual act. As the body is given permission to speak through the movement of the fingers on paper, its wisdom begins to guide the process. Emotions are released and transformed. In trusting and following this movement, wherever it may lead, there comes a natural alignment with the essence of the soul. In

allowing the mystery beyond personal knowing to guide the way, it is possible to use Touch Drawing to open the way for the emergence of the deeper Self beyond emotion and form. The simplest of art forms, Touch Drawing is a creative practice that can open the door to the universal soul.

With your help, we can develop a broad base of appreciation for Touch Drawing in the world. You come to Touch Drawing with your own gifts and skills. We meet on the threshold of its emergence. Together we can join forces in the creation of something greater than any individual can imagine. Thank you for responding to *The Call!*



About the Facilitator Workbook

I was inspired to create this workbook when I received a call from someone who told me she was planning to offer Touch Drawing as part of a women's retreat. When she mentioned the materials she was going to take, I inwardly gasped. She had no idea how much was needed for the size group she was planning to be with. It was then that I realized there were going to be many enthusiastic people who would want to jump into facilitating. I might as well help them to create as rich a Touch Drawing experience as possible.

In writing this workbook, I have combed my mind for whatever is ripe to form itself into words. I include nitty-gritty details like how much paper is needed to ensure that everyone will have enough to complete their drawing series, and how to find economical, lightweight drawing boards for travel. I offer my thoughts on holding a space for people to delve into their depths, and reflections on the spiritual forces behind Touch Drawing. You may find inspiration in reading the words of several other facilitators who describe how they have presented Touch Drawing in their own unique ways. I have also included articles for reprint as handouts, a resource list, and feedback forms to help you reflect on your experiences.

The information provided here is intended to support you, not to inhibit you. Any specific recommendation I make may find a wonderful exception in your own work. For example, I state very strongly that you must have a drawing board for each person. This allows your participants to use the time to fully explore the process and avoid the self-consciousness that may occur if others watch them draw while waiting for their turn. Yet someone once told me of a workshop they led in which small groups of four or five each shared a single board. The ones who were not drawing sat in a circle around the one drawing. They supported one another by toning as each individual took their turn doing a short series of drawings. It was a powerful experience for all. I would never have thought of setting it up in that way!

Another factor to take into account is the special needs of the people that you work with. Use your judgment to make any modifications from my suggestions that you feel are necessary. Please take all that I offer and let it move through you to give you a sense of the essence of Touch Drawing. Once you have caught the spirit of Touch Drawing for yourself, you may develop your own completely unique ways to work with it. In doing this, you will enrich us all.

Now that you have purchased the Facilitator Workbook, you are listed in our database as someone who has an active interest in sharing Touch Drawing with others. I will keep you up to date on major developments at the center. A great way to stay in touch and connect with people of like mind is to check out our website, www.touchdrawing.com. We have an online community where you can connect with other Touch Drawing Facilitators. The site also includes a Touch Drawing demonstration, stories of the ways Touch Drawing is impacting people's lives and many other features.

Please keep me posted on your experiences with Touch Drawing. Your stories and images will become source material for our e-newsletter, website, slide presentations, and eventually a book. The best way to connect with the living network of people who feel called to Touch Drawing is to attend the Annual Touch Drawing Gathering. It is held each summer on Whidbey Island, Washington.

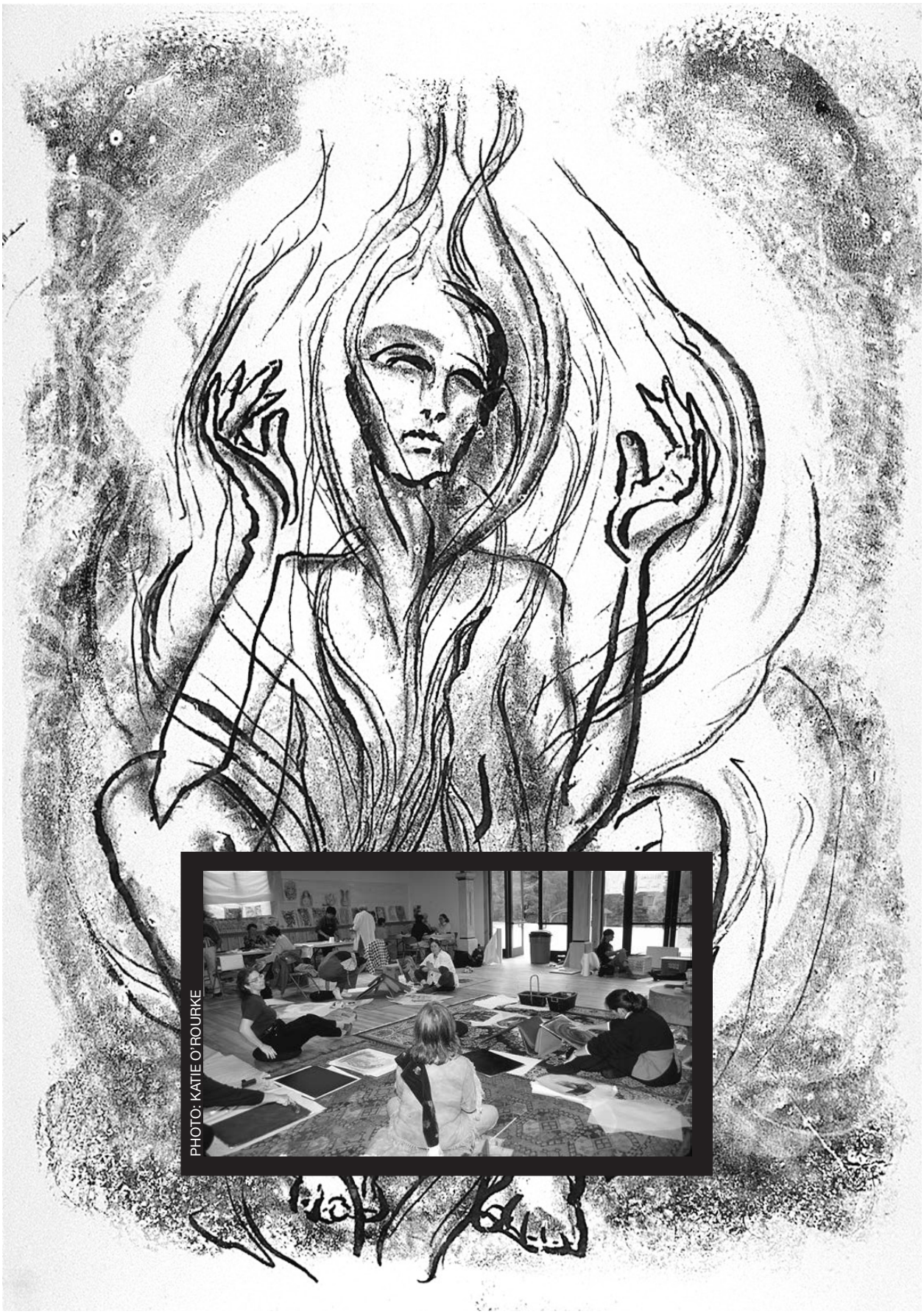


PHOTO: KATIE O'ROURKE

Facilitating Touch Drawing

Do it Yourself First

In your excitement at discovering Touch Drawing, you may want to rush out for materials and begin sharing it at once. Please honor the depth of the process by having enough experience with it yourself before presenting it in a public setting. This does not mean you have to start by drawing all alone. You will find that this is a powerful and fulfilling way to spend time with friends or colleagues. Create a small private group (two to six people is best) that can meet for a series of drawing sessions. It is a rare opportunity to be together without verbalizing. And when you share your drawings, the words that do come are from an authentic and heartfelt place. To meet and draw with a small group of peers over time provides a wonderful way to witness and support one another through life's transformations. You will gain more awareness of the range of experiences possible with Touch Drawing, as well as become more at home with the technical details of materials and set-up.



PHOTO: BILL RUTH

Working with Individuals and Groups

Be sure you have some form of experience with group facilitation before making Touch Drawing available in a public setting. There is not one particular skill you need, for each facilitator has their own unique background and will take the process down a different path. Just be sure you are capable of working with people in the situations you create. If you feel you need more training, you can check out our list of graduate and professional programs in the Resource section.

This workbook is oriented for people who want to present Touch Drawing in a group setting. However, much of the information is applicable to working with individuals as well. If this is your area of experience and interest, make the natural adjustments to your situation. You might like to consider creating a group session to introduce Touch Drawing to clients you usually work with individually. An initial group experience is a powerful and efficient way to get them started. You can then continue the deeper ongoing work in private sessions.

In my many years presenting Touch Drawing, I have hardly ever had a participant who got into territory that was beyond what they could deal with at the time. There seems to be a natural mechanism that allows what is appropriate to emerge from a drawing session. But if you ever feel a participant is getting into territory that is beyond your skill to handle, refer the person to the appropriate professional support.





PHOTO: CAROL FAIRBANKS



ART: DAWNA Z

Garnering Interest for Touch Drawing

In the countless times I have written and re-written my description of Touch Drawing over the years, I have realized that words just can't convey the experience. No matter what I say, it sounds more complex than it is. But when I pull out my materials and do a quick Touch Drawing for people, there is an instantaneous, visceral response. They just 'get it'. After seeing the basic process done, people will be open to hearing more about it – its accessibility, applications and depth potential. So if there is a situation where you can demonstrate the process yourself, this is bound to generate more interest that a flier or written description.

Try to find your own language when writing about Touch Drawing. Your voice will speak more authentically than a 'canned' description. Likewise, your own drawings or photos are best for graphics. Take some photos of people doing Touch Drawing and their drawings during your 'practice workshops'. Or have someone photograph you while you draw.

You can also use the resources available on our website to communicate about the process. We have a video page with demos and talks. You can send anyone a link to it. You can also offer a link to the Touch Drawing Stories page. If you are in a particular profession and want to propose bringing Touch Drawing into your work, you might find a specific article there that relates to your field. There are reports about using Touch Drawing in therapy, grief, child-birth education, parkinsons, mental disabilities, hospice, pain management, cancer, stroke, and more. There are sections on using Touch Drawing with children and youth, as a spiritual practice and a creative art form. You are welcome to print any articles out to include with a proposal. There are also hand-outs that you can print on the facilitator page https://touchdrawing.com/facilitator. Bookmark this page. It is only for people who have purchased this workbook



ART: DAWNA Z

You can also do a showing of the video Through the Veil; The Story of Touch Drawing. It includes an in-depth demonstration of the process. You can project it for a large group, or play it on your computer for an individual or small group. The other segments share the story of how I came to Touch Drawing and used it as a tool for my own growth and healing, a section on applications and a poetic selection of images with original music. View the video ahead of time and decide whether to show the whole thing or only certain segments. Different parts might spark interesting group conversations on creative expression, healing and living one's dreams. It was originally created in 1993, so the more current applications of the process are to be found in the 'Touch Drawing Stories' and 'Videos' sections of the website.

If you only attract a tiny group, don't give up! Trust the people who are show up are the ones meant to be there. If they have a powerful experience, your small workshop can plant a potent seed within your community. This is really something new for most people, and it is challenging for people to comprehend the power of this process until they do it themselves.



PHOTOS: BILL RUTH

The technique of Touch Drawing is as simple as inking, rolling, laying the paper down and touching.

Essential Elements in Preparing for a Touch Drawing Session

I cannot emphasize enough the importance of having the correct materials in the appropriate quantities. Touch Drawing can facilitate an experience of transparency between the physical materials, the body, emotions and spirit. At times, it feels as if you are not using materials at all. But one glitch in choice of paint or paper can set participants up for a very frustrating experience. Be sure you have materials that will work by using them yourself before presenting to a group.

It is vital that everyone feels they can do as many drawings as possible. The freedom to express each moment in image without judgment is greatly supported by the fact that you are not attached to one particular drawing on one sheet of paper. The movement from one sheet to another in a continuous flow is one of the keys to the power of Touch Drawing. Be sure you have more than enough paint and paper on hand.

Be responsible for the physical space you are working in. Though Touch Drawing can be done with very little mess, there is often someone in the group who gets paint on their hands or feet. This Materials and Set Up section is gleaned from many years of presenting Touch Drawing. Please give your full attention to the details in this section. As you develop your own way of facilitating, you may come up with other helpful ideas. Please send them along, and I will add them to the Facilitator Workbook.



Materials for Touch Drawing Sessions

Materials kits and supplies are available through the Center for Touch Drawing

Drawing Boards

If you want to offer people the full experience of Touch Drawing, it is essential that you have one drawing board for every participant. Sharing drawing boards will create distraction and an incomplete experience. I recommend *bath board* as the most long-lasting, firm and economically priced of all drawing board materials. It is available in 4' x 8' sheets at lumberyards. It goes by various other names such as thrifty panel, tile board, panel board, light board, white board. You can describe its qualities to be sure you are getting the right thing: 1/8" thick masonite with smooth white coating on it. Some lumberyards will cut it for you, some will not, so call around. These days it is more challenging. If you can't find one, ask a friend or carpenter to do it for you. Have it cut to 16" x 24" pieces. You can get 12 boards from a 4' x 8' sheet if you cut it to this size. These boards weigh about 2 lbs. each. You might like to roll a smooth layer of paint onto new boards and let them dry before having people use them. This 'seasons' the board, making a wonderfully responsive surface to draw on. Another way to make the boards less slick for the first time they are used is to lightly sand the surface. It is always good to have a few extra drawing boards on hand. If they are new and someone in the group has trouble with the slick surface, you can give them another board to use. If they are used boards, it is good to have extra boards in case someone doesn't like the seasoned surface of the board they are using.



PHOTO: BILL RUTH

Other Possibilities

The most important quality in a drawing board is that the surface be smooth and nonabsorbent. If you are not traveling with your boards, you can use glass. Used glass can be acquired from a glass shop, for free or for the cost of cutting it. It is heavy and breakable, but very nice to work on. Be sure to protect people from getting cut by having the edges sanded or by covering them with tape. Pre-cut boards or plexiglass are wonderful, but more expensive. Old lunch trays will work if they have a smooth surface. Lunch trays are great boards to use with people who have less control, because the roller will stop at the end of the boards instead of rolling out onto the table. Formica tabletops can work, but you have to clean the paint off when the session is over.



PHOTO: BILL RUTH

Lightweight Drawing Boards

If you do a lot of traveling with your drawing boards, you may prefer to use lighter materials. There are many possibilities. One is plastic laminate, or Formica as it is commonly known. Each board weighs 1/2 to 1 lb., depending on the thickness. Slightly thicker laminate boards are stronger, less bendable and won't curl as the thinner ones may do. The thinner ones have the advantage of being easier to pack and carry. To prevent curling, stack them one on top of the other, or place other weights on top of the boards. Plastic laminate is very expensive to buy, but many cabinet shops have a continual supply of odd-colored pieces left over from projects. Look through your local Yellow Pages for cabinet-makers. They may charge a cutting fee, but it is still a good value. You are helping them to recycle. Another solution for even lighter boards is laminated card stock. This will roll for easy carrying, but stays flat for drawing on a tabletop. Get them made at a copy shop or re-use erasable wall calendars, place mats, etc. You can try using contact paper on a heavier sheet of paper as well. Keep your mind open and you will find other surfaces that will work as well. Send us your ideas!

Paper

Kinds of Paper

Wrapping tissue paper is the most economical paper you can find. It is sensitive to the touch and you can see the drawings as they happen. Acid-free is best. Look for it in paper product, packing supply stores or online. You will not find it in art supply stores. This paper can be difficult to find in some parts of the country. It is available in packages of 1,000 sheets through The Center for Touch Drawing. Many other papers will work. They will have varying translucency and absorbency, so the experience is different on each kind of paper. Some suggestions are – newsprint, vellum, bond, freezer paper, medical table paper, butcher paper, sumi paper or onionskin. If you want to try smaller paper, you can get many different colors and surface textures, both letter

and legal size, at office supply stores. You may like to have a variety of papers on hand, so people can have a choice.

It can be wonderful to offer the option of drawing large, by having one large board on an easel. You can often get the end of newsprint rolls for free from printers. Other large papers that are good for Touch Drawing are architectural drafting paper and some of the less expensive rice papers, which come on rolls.

Non-Wood Papers

If you are concerned about the ecological issue of using trees, there is a new option, hemp/straw paper. It is translucent and good for Touch Drawing. It is acid free and moderately priced at about $10 for one hundred sheets. Another tree-free, archival option is 100% rag marker paper (or tracing bond) paper, which is very much like the paper that I use for my own artwork. A large pad costs about $25 for a 50-sheets in a discount art supply store. This is similar to the drawing paper I use. Since the cost of using this paper can be prohibitive for a group session, you could offer it for sale in small quantities to those who would like to try it.



Paint

Oil Paints

AP Approved non-toxic oil paints are the best for group sessions. They are economical and easy to roll out onto the drawing board. Oil paint is not as difficult to deal with as you might think. It can be washed off hands or spots of clothing quite adequately with soap and water. A nail brush or tooth-brush will take out bits that might get under fingernails. If you want to make clean-up even easier, you can use the *water mixable oil paints.* The pigments in these paints are ground finer than regular oils, and dissolve more easily in water. They are slightly more expensive than regular student grade oil paints. All of the oil paints that The Center for Touch Drawing uses and sells are now water-mixable. We currently use Winsor & Newton Water Mixable Oils.

Concerns about Toxicity

These days more people are concerned about the "toxic fumes" in oil paints. There are two scents associated with oil paints - the paint itself and the solvent used to thin the paint.



What you smell in the paints themselves is linseed oil. This is a non-toxic, plant-extracted oil. It has a sweet, organic aroma. The other familiar scent is turpentine, mineral spirits or other solvent used to thin and clean up after painting. Solvents ARE toxic to breath or touch, to varying degrees. We do NOT use turpentine or other toxic solvents in Touch Drawing.

The Center for Touch Drawing uses only AP approved non-toxic water-mixable less expensive oil paints. They can be washed off hands, clothes, tables and drawing boards with soap and water. Regular (not water-mixable) less expensive oil paints can also be washed off with soap and water. It just takes a little more effort than with the new water-mixable oils. There can also be a concern with toxicity of pigments. Less expensive oil paints are made with non-toxic pigments. Expensive artist grade paints have certain colors that are made with toxic pigments like cadmium. If someone has an extreme case of chemical sensitivity, there could be a reaction to the paints. Protective hand crème or surgical gloves could be helpful in this kind of situation. It is always good to use adequate ventilation when working with art materials.

A new California law states that art materials that register even a millionth of a part of toxic materials say that they contain toxic materials on the labels. The chemists in the factories told me that new technology allows them to find infinitesimal amounts of toxins in the paints. According to them, facial makeup has more toxic ingredients than student grade paints. But out of concern for liability, many paint companies now have toxic materials labeling on their student grade paints.



Other Kinds of Paint

If you or your participants are particularly chemically sensitive, try Speedball Akua water-based printing inks at speedballart.com. They are made with no oils, fillers or driers. I have always advised against using acryl-ic paints because they dry so fast that the paper sticks to the board. Even if you manage to get your paper off before drying, you need to add paint much too often to keep the board wet. But a company called 'Golden Artists Colors' has recently released a line of acrylics that dries much more slowly. It is worth a try if you want to avoid oils altogether. They are called Golden Open Acrylic Paints. They come in tubes and jars.

Oil-based printing inks work beautifully for Touch Drawing but tend to be harder to roll out onto the board than oil paint. They are also harder to wash off. But there is a new water-mixable oil based etching ink called 'Charbonnel Aqua Wash Etching Ink'. It is now the main ink that I use in my own Touch Drawing. Speedball water-based block printing inks are passable, but I do not highly recommend them for Touch Drawing; they dry too quickly. After a few minutes, their stickiness makes it difficult to roll them out; the paper then begins to stick to the board. Daniel Smith Art Supply Company has recently released an improved water-based printing ink. It stays wet longer than the speedball inks, and has richer colors. *Order it at (800) 426-6740 or www.danielsmith.com.* You may be tempted to try other paints like, tempera, or Createx Water-Based Monotype colors. From my experience, these will not work for Touch Drawing because of drying rates or liquidity. I have been told of people successfully using certain student grade gouache paints that come in jars, so it can be worth experimenting. If you discover another paint or ink that works, please contact the Center so this information can be made available to others.

Colors

To have a range of colors available, it is good to think in terms of one different colored tube per person. People then share the tubes. With the three primary colors you can mix any other basic color. Black can be used by it self or added to colors to deepen them. Adding white will make pastel colors. You can of course buy a broader selection of colors. There are many kinds of blues, reds, yellows, greens, browns, etc. Some blue and green pigments will be so strong that they bleed through the tissue paper and onto the hands. Phthalo blue and phthalo green are the most potent. You could also keep it simple and start with just one color. For many years I taught with only brown paint. This kept the focus on the Touch Drawing process, which comes from the movement of the body rather than the manipulation of color. But I have found that having a range of colors available adds energy and inspiration for many people.

Smocks

When I do workshops locally, I bring a basket of smocks. I have collected them from thrift shops for $1 or $2 each. In a conference setting, when I don't have smocks and people are in their nice clothes, I have them roll up their sleeves, put a piece of paper on their laps and/or tuck one (bib-like) into their shirts, and give a gentle warning about care of clothes. They could also turn their shirts inside out. Bits of paint that do get on clothes can usually be washed out with liquid soap and water if scrubbed the same day.

How to Provide Materials for a Group



You have two basic choices when deciding how to provide materials.

• Provide a full set of materials for each participant to take home and pass the cost on to them. This would include a drawing board, printmaking roller, small tubes of oil paint (preferably water mixable oil) and a supply of paper. You could gather these yourself, order bulk materials from The Center for Touch Drawing, or order one full kit for each person. You would just pass along the cost to your participants. The advantage is that people are more likely to continue doing Touch Drawing if they go home with materials. The disadvantage is that this raises the price of the workshop.

• Provide reusable materials and charge a per-session use fee. You can reuse drawing boards and rollers for many sessions if you take good care of them. There is an initial investment for these. You could spread the cost of these over a few sessions. Replenish paint and paper as needed. A per-session materials fee could be anywhere from $2 - $8. Below is an analysis of the amount of materials you need to get started and how long they might last.

Estimating Materials Use for Group Sessions:

How do you estimate paints, paper and rollers needed for a group to do Touch Drawing? Aim to have abundant materials available to workshop participants. If you run out of paper or paint, the drawing session comes to a premature close – and a sense of scarcity can hinder creative expression. I always overestimate materials usage, rather than bringing the minimal needed amount. Leftover materials can always be used in future Touch Drawing sessions. But if your resources are limited, don't dismay. Read many ideas for more economical use of materials in the Facilitator Workbook on pages 3-8 through 3-11.



Drawing Boards and Roller

The basics are easy; provide one each per participant.

Paper Quantity

People tend to draw faster when they begin a Touch Drawing session, and slow down as they go along. They might use more paper per hour in a short session than a long session. For a 90 minute session, have 25-30 sheets per person. For a 60 minute drawing session, it is good to have 15-20 sheets of paper per person. You don't want

people thinking they might run out of paper as they draw. With these approximations you should have ample supply for each person with paper left over for future use after the session.

Paint Quantity

To offer ease of availability and color choice to participants, you should have more paint than you will actually use. It is always better to provide more paint than your group will go through. You will just keep what is left for next time.

But the formula below gives a sense of how much paint will be used. The numbers we suggest are very approximate. The actual amount of paint your group uses in one session will vary depending on differences in session length, how much they put on the drawing board to get stated, and how often they add paint between drawings. Your introductory demonstration is your best opportunity make it clear that participants should put less paint on the board than they might assume. Read Handling Materials on page 4-1.

Calculation of Paint Needs for a Group:
With proper instruction in amount of paint needed to roll a board, one person uses about 25ml of paint per hour of Touch Drawing. You can use this number as a basic unit measuring one hour-long 'person-session'. So, four people will use around 100ml of paint per hour-long Touch Drawing session.

Water mixable oil paints are available through the Center for Touch Drawing: One small tube of paint contains 37ml, and the set of six contains a total of 222ml. One super sized tube of paint contains 200ml. The paint in this tube costs less than half the price per ounce than the small tubes.

You can apply your high school math skills using the formulas below to determine how much paint is rock-bottom amount needed for your group:

Formulas: Substitute your numbers for the underlined items:
25ml (one person-session*) x number in your group x number of hours of drawing = total ML paint needed for workshop ÷ ml per tube of paint = Tubes needed for workshop. For example:

- 8 people for one hour-long session: 25ml x 8 x 1 = 200 ÷ 37ml = 5.4 small tubes of paint. A set of six small tubes (a 4 Person Materials Kit) will be bare bones minimum for one session. Depending on how people use their paint, you could run out. You are likely to run out of a popular color.
- 8 people for two sessions: 25ml x 8 x 2 = 400 ÷ 37 ml = nearly 11 small tubes. At this point, you might want to purchase the super sized tubes.
- 8 people using large tubes for two hour-long sessions: 400ml paint needed (as above) ÷ 200 ml large tube = 2 tubes. Since a set includes six colors (1200ml), it allows participants to choose a variety of colors without fear of running out. The same set could be used for another two to three sessions.
- 18 people for two sessions: 25 ml x 18 x 2 = 900 ÷ 200 = 4.5 large tubes of paint. Note that using one set of six super sized tubes will mean very restricted access to paint. It is better to over-stock so that people can have tubs of paint easily accessible at each table. Read Setting Up Tables on 3-13.

Materials Kits and Refill Sets

Based on the "person-session" formula above*, we've done our best to approximate the number of hour-long Touch Drawing sessions you or a group could do with the amount of paint and paper provided with the art materials sold on our website: www.touchdrawing.com. The complete product list can be found in the Articles for Reprint section of the workbook as well. When you purchase materials from the Center, you help to support our ongoing efforts on behalf of Touch Drawing.

1 Person Materials Kit
enough paint and paper for approximately 8-10, one-hour Touch Drawing sessions for one individual.
6 small (37 ml) tubes of non-toxic water soluble oil paint
(red, blue, yellow, green, purple, umber); 1 brayer roller; 1 board;
150 sheets tissue paper; 50 sheets newsprint **$49.95**

4 Person Group Starter Kit
enough paint and paper for approximately two, one-hour Touch Drawing sessions for four people.
6 small (37 ml) tubes of non-toxic water soluble oil paint (red, blue, yellow, green, purple, umber); 4 brayer rollers; 4 boards; 300 sheets tissue paper;
100 sheets newsprint..... **$100.00**

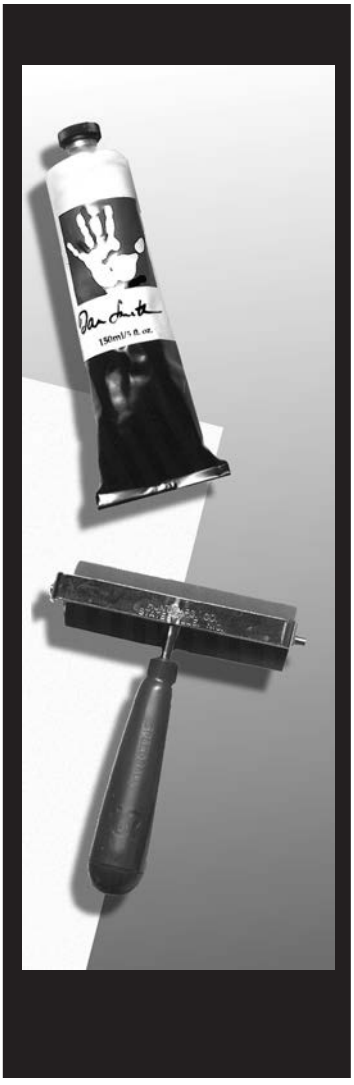


PHOTO: BILL RUTH

4 Person Supersized Materials Kit
enough paint and paper for approximately 10-12, one-hour Touch Drawing sessions for four people.
6 super-large (200 ml) tubes of non-toxic water soluble oil paint
(red, blue, yellow, green, purple, umber); 4 brayer rollers;
4 boards; 1000 sheets tissue paper **$160.00**

Refill Small Paints
6 small (37 ml) tubes of non-toxic water soluble oil paint
(red, blue, yellow, green, purple, umber)..... **$30.00**

Refill Super-Large Paints
6 super-large (200 ml) tubes of non-toxic water soluble oil paint
(red, blue, yellow, green, purple, umber)..... **$76.50**

Speedball 4" soft rubber printmaking brayer (roller)..... $11.00

Tissue Paper Refill
1,000 sheets of acid free tissue paper 15" x 20"..... **$28.00**

Newsprint Paper
500 sheets 12" x 18" **$14.00**

Rag Paper
100 sheets of 100% rag pH neutral paper 18" x 24"
(same paper Deborah uses for her artwork) **$48.00**

Economizing on Materials

Below is an in-depth list of ideas on ways you can save money on materials. You can also join the online community group called 'Economizing on Materials for Touch Drawing' to share your ideas with others!



One roller can be shared by 2 to max 4 people if they share a table. This is easiest when you don't have a lot of different colors.

Instead of having drawing boards, participants can roll paint directly onto formica or other smooth tabletops. Then wash off the tables when done. It is best to use water mixable oils so you can wash the tables easily.

Carpenters or cabinet makers often have scrap materials like formica (the generic name is plastic laminate) or other smooth surfaced boards that they might give you for free. It can save them dump fees and it's ecological.

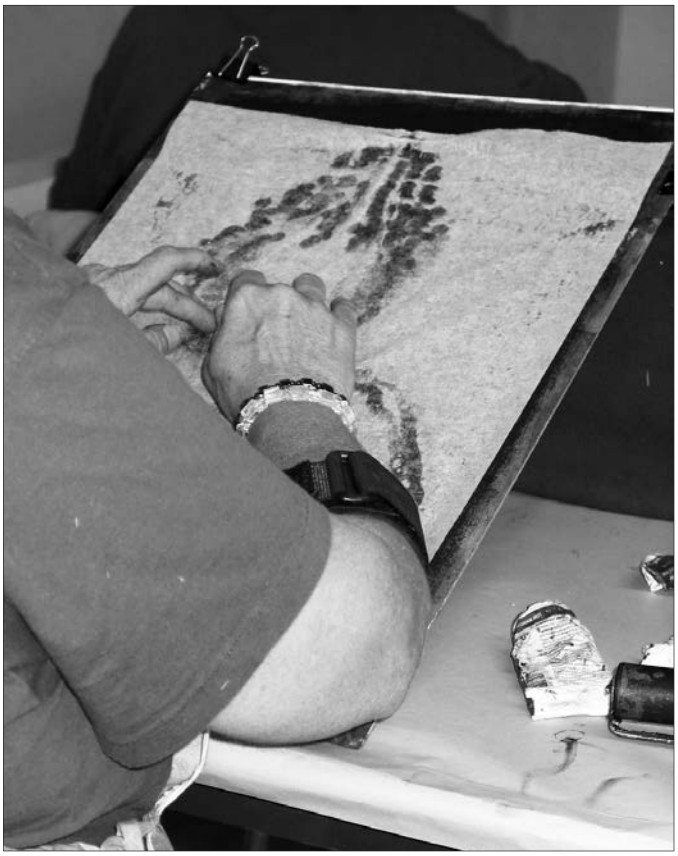


Wrapping tissue in bulk packages is the least expensive paper you can buy and works wonderfully. It is available in packages of 1,000 sheets at paper/packaging supply stores or by mail order through us. (not at art supply stores) But any paper will work for Touch Drawing. You might find a printer that is willing to give you paper that is leftover from printing jobs. Or check your local recycling center. They might

have usable paper that has been brought for recycling. You never know where else you might find a stack of paper that no one wants. It could even be interesting to do Touch Drawing on already printed paper like newspaper or wrapping paper and incorporate the printed images and words into your drawing.



Use smaller drawing boards and paper. For instance, a 9" x 12" board can be used with standard 8 ½" x 11" paper. Or try 11 x 14" paper. This smaller space will not allow for large body movement, but can still work if your resources are limited, or if you are traveling and need to pack as lightly as possible. You will use less paint and less paper. These were the sizes I worked on during my first couple of years of Touch Drawing!



Take turns using the Touch Drawing materials. Set up an area in your meeting space with enough materials for a small group to do Touch Drawing. Set up other areas for additional creative processes like writing, movement or another visual art exercise. Divide participants into small groups. Introduce everyone to Touch Drawing and the other creative practices. Each group begins in one of the areas. After an appropriate amount of time, ring a bell or otherwise let them know it is time for their group to shift to the next activity. Keep the small groups rotating until everyone has experienced each art form. This can be a very rich 'multi-modal expressive arts' experience, where one art form enhances and deepens the other. As the facilitator, you hold the sacred space for all the groups simultaneously. It might be helpful to have more facilitators for this type of experience; one for each art form would be wonderful.

If you have only one set of Touch Drawing materials and a small group who would like to experience it, give each person a few minutes to draw, while the rest of the group holds space for them. The group might meditate silently or drum or tone in support of each person while they draw. The support of the group for each individual could be a very powerful experience.



Explore what it is like for two people to work on one drawing. This can be an interesting exploration of relationship.

Paint is by far the most expensive part of Touch Drawing. There are a few things you can do to use less paint as well as to make the tubes you have go further. Here are the essential points:

Squeeze less paint from the tube when you roll out the board. If you are facilitating, always remind your participants that they do not need to make their drawing board 'goopy' with paint – they just need enough on the board to make a smooth, thin layer of paint.

You do not have to add paint to the board very often. Just roll out the board and do another drawing. Do not add paint until you feel the drawing is getting too light for your liking. This will also protect against deep indentations forming in the paint from previous drawings. These happen when you keep adding paint so often that you have a deep wet surface of paint that ends up getting incised with drawings. They are very difficult to roll out. If you use water mixable paints, you can try sprinkling a small amount of water onto the board to soften the paint. Then roll out the indentations. If they don't come out, just wash off the board and start again.





Use larger tubes of paint. Though larger tubes cost more initially, you pay much less per ounce of paint. Windsor Newton Water Mixable paints, now the only student-grade, moderately prices water mixable oils that are available in large tubes, have up-sized to giant 200 ml tubes. They will last through many drawing sessions, if you take care of them.

Keep the color simple. You can have one tube per table. If you want to have a selection of colors, put several tubes on a central table. Participants can dab their choice on their board and return it to the central table.

Look on the internet for water mixable oil paints. The Center for Touch Drawing prices are way below retail and quite competitive. You might find slightly a lower price than ours on the discount art supply sites. When you purchase through us, you support our work and we are very grateful for that. But it is more important to us that you DO TOUCH DRAWING, so look for bargains if you can find them. There are fewer and fewer sites that even carry the large tubes of water mixable oil paint. The Center for Touch Drawing is one of the few places you can find them nowadays.

Use regular student grade oil paint instead of the water mixable oils. They are less expensive and easier to find. I used them for years. They don't wash out as easily as the water mixable. But you can wash up without using toxic solvents, and that is the most important thing. In many settings though, I have found that saying we use water mixable paints defuses fears around cleanliness and toxicity.



Use a paint tube squeezer or 'crimper' to get much more paint out of each tube. I recommend you get a metal one rather than plastic, especially if you use large tubes of paint. I like to go through all my tubes before a workshop, squeezing the paint toward the front of each tube and rolling the crimped part of the tube up. I even wipe the tubes off with a soapy sponge so they stay looking fresh. This is especially important with the new super-large tubes that will last for multiple workshops. If you don't have a crimper, you can use a large spoon to press from the bottom of the tube. If a tube develops a leak, wrap that area with duct tape to prevent messy leaks.

Set-up for a Group Touch Drawing Session



Room, Tables, Seating

Touch Drawing takes up more space than you may expect. A room that holds a certain number for a meeting will not hold as many for Touch Drawing. If a room can comfortably fit 40 people for a lecture, it would be full with ten to twenty people for Touch Drawing. A good way to determine the amount of people who can draw in one room is to consider how many tables will fit. A six-foot table will comfortably hold two to three people. An eight-foot table will hold three to four people. It is also helpful to keep an area in the room open for participants to sit together for the demonstration and group sharing. You may push drawing tables against the walls to make space for this.

Give people a choice of sitting or standing at their tables. If they sit, they can either keep the board on the table or lean the top on the table and the bottom in their lap. If you don't have tables, you can seat people on cushions on the floor. Use milk crates, cardboard cartons or chairs to prop up the top ends of the board, while leaning the bottom of the board in their laps. Some people might prefer to have the drawing board on the floor between their legs. If you work with an older group, you must provide at least a few table spaces, because some people will likely be uncomfortable on the floor.

Setting Tables

Cover the tables with newsprint, old newspaper or plastic drop cloths. It is possible to do Touch Drawing without table coverings if participants are careful not to roll paint to the end of the boards. If you don't cover the tables, you will have to check them and wipe paint spots off afterwards.

When you are putting out the materials for Touch Drawing, you might like to think of yourself as preparing for a sacred feast. Put one drawing board at each place on the table. Place a piece of paper next to each drawing board. Place a roller and a couple of paper towels or a rag on each sheet. Place the roller with the topside down, so that it won't roll away. Tables should have a generous pile of paper within reach of each participant. As drawings are completed, they can be laid in a pile on top of a clean sheet of paper on the floor beside each person. If people are working on the floor, make settings with a cushion for each participant. If they are sitting on a carpet, be sure to cover the area where they will be sitting with a drop cloth or newsprint. It is good to have extra paper and paint available in the middle of the room, in case anyone needs more during the drawing session.

Setting Out the Paint

It is not realistic to supply every table with every color. One approach is to have a selection of colors in a basket. Each participant can go to the basket and select one color to begin with. This way each table has a few colors on it for sharing. Or you can set up tables ahead of time with a balanced selection of colors to be shared on each table. You can have a larger selection of colors at each table if you put two tables together to make one longer table. If someone wants to use a color that is not on their table, they can quietly borrow it from a neighboring table and return it when done. A basket with extra colors could also be left in the middle of the room. When one person is finished with a color, they return it to the basket, so it is available for others.

Structuring the Time

When given a few minutes to draw, people can have a superficial taste of the process that may create a playful "high." This can be a wonderful taste of Touch Drawing that whets their appetite to explore the process more deeply. But be cautious if you are giving people a quick taste of the process. A brief encounter with Touch Drawing could also misrepresent the process, giving people a sense that it is just a cute technique to throw in a bag of tricks.

When you present Touch Drawing in a setting with ample time for drawing, participants can experience the deep potential of the process. Generally, I do not announce the length of the actual drawing session. Instead, I suggest that participants let go of concern for the time. I say that we will stay with it for long enough to really enter the process. If they knew ahead that they were going to be drawing non-stop for 90 minutes, they would look at their watches after the first 15 minutes and wonder how they could ever keep going for so long. Once participants have become engaged in the process however, time seems to disappear. The soul is offered the freedom to move in its natural rhythms and forms. Each person takes hold of their own thread and follows it, through the maze of their psyche, to the center. At the end of the 90 minutes, partici-

pants are often shocked to hear that so much time has passed. They tend to feel both tired and energized, as if they have just had a deep inner workout.

My Standard Time Structure for a 3-hour Introductory Session

- 30-45 minutes for opening, demonstration and conversation
- 75-90 minutes for drawing
- 30 minutes for witnessing drawings privately or with a partner
- 30 minutes for reflection and closure with the whole group

If you are working within a limited timeframe, or if you are combining modalities, adjust the experience accordingly. In certain age groups or populations, the attention span will naturally be shorter. I highly recommend that people stay in their own personal, non-verbal space during the drawing session. But certain populations may need some verbal support or a lighter, more interactive atmosphere. Use your judgment based on your own experience and knowledge of the people you are working with and the limitations of the situation. But remember, the more people can let go into their interior experience, the deeper the experience will be.



Setting the Tone

It is important to create a safe and supportive atmosphere for people while they do Touch Drawing. This is not a sketch class or a crafty art form. If you treated it as such, you would be facilitating only the most surface level of the process. To hold the space for others to do Touch Drawing is a sacred act. To set the tone, use tools and processes that are authentic and natural for you.

When your group first gathers, I recommend that you have a few moments of silence and then state your intention for the experience. This simple act creates a more focused atmosphere. If it is appropriate in the setting in which you are working, invoke spiritual presence in a way that feels comfortable for you and your group. This creates an opening to receive the support and inspiration of something greater than the personal mind. I truly believe that the experience will be deeper and safer when a larger presence is acknowledged and

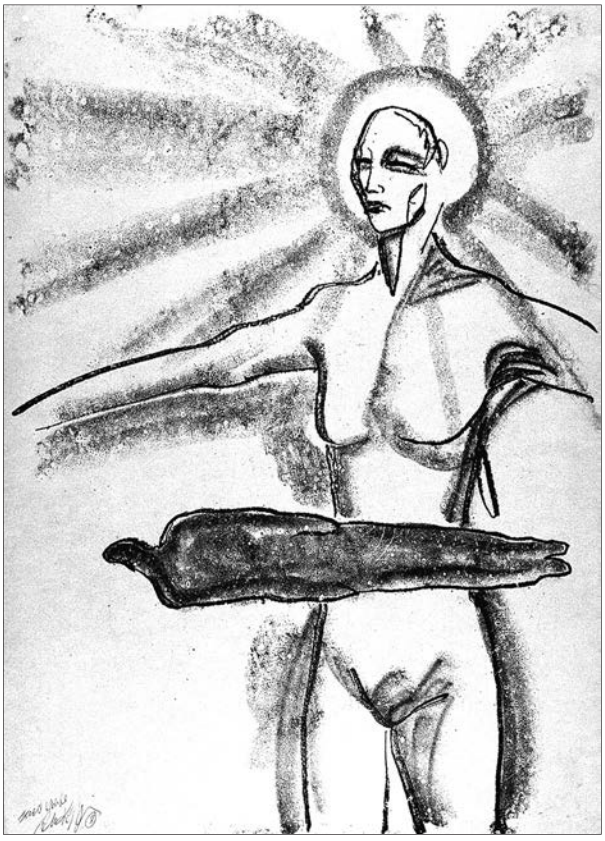
invited. *Even if you are in a setting where it is not appropriate to do this publicly, you can silently open to support in a manner that is authentic for you. Aligning yourself with a greater awareness will help you to uphold a resonant atmosphere in any situation. When it is not appropriate to use overtly "sacred" language, you can still support participants to keep their focus on inward awareness and expression as they draw. Touch Drawing is a sacred act of transformation and renewal, no matter what language the experience is cloaked in. Share it in this spirit, and witness your participant's souls blossom with the creative force!

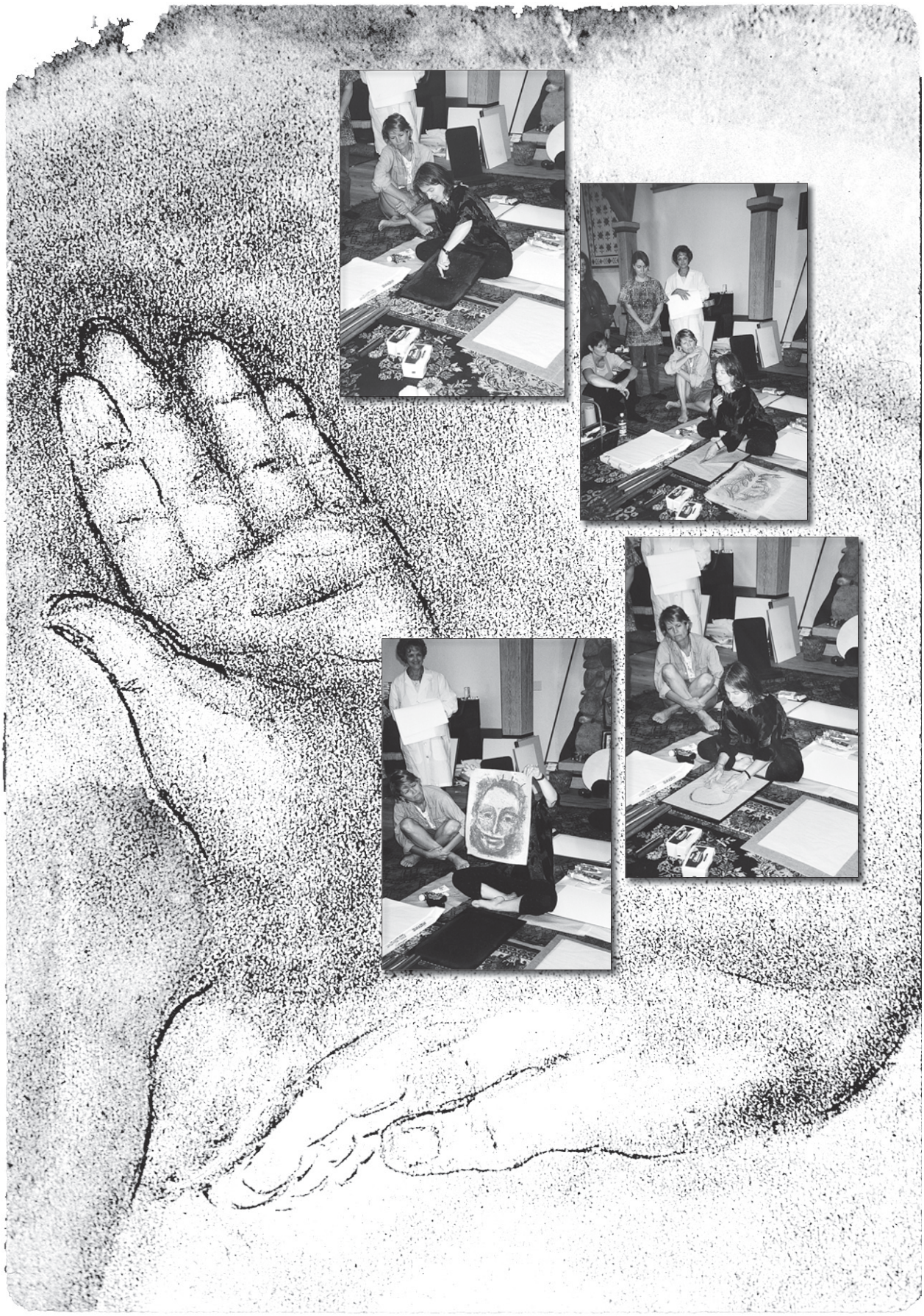
If it feels appropriate, you can invite each participant to open to their spirit or higher self in their own way. You can then suggest that they get in touch with their personal intention for the experience. This could be a particular quality they would like to experience, or an issue or question they want to address in the drawing session. They can do this silently or in writing. Suggest they set their intention and then just let go of any thought of it. When they reflect on their drawings later, they may realize a relationship between their intention and the images they drew.

I also recommend some kind of talking circle before you begin. Allowing each person to voice their fears and hopes helps to establish trust in the group. You may like to lead a movement or breathing exercise; whatever helps participants feel at ease and present to the experience.
(reference: *"The Way of Council"* by Jack Zimmerman, Bramble Books)

Please refer to page 8-1 in which I share my thoughts on The Spirit of Touch Drawing.







Demonstration

As a facilitator of Touch Drawing it is vital that you understand what makes Touch Drawing unique. You represent the process in new locations and I appreciate your respect for the identity of Touch Drawing. But even more essential, your clarity about what Touch Drawing IS and IS NOT will help people access the transformative potential of the process. For more information on what differentiates Touch Drawing from other ways of using the same art materials, see pages 4-4 to 4-5.

When you are demonstrating, note these points to help people understand the uniqueness and value of Touch Drawing:

- Drawings are created using through the touch of fingertips, fingernails and hands on paper.
- Drawings are created through movement and pressure, rather than through manipulation of color.
- Images are spontaneous, not preconceived or planned.
- Images are formed as an externalization of inward sensations, feelings and intuitions.
- Touch Drawing focuses on process more than product.
- Multiple drawings are created in a single session.
- The series of drawings reflects a transformational process in the creator.
- After a series of Touch Drawings is completed, the images can be reflected upon for insight and developed artistically using other mediums.

Handling Materials

The most important technical point for you to make is how much paint to roll onto the board. People tend to squeeze too much paint out of the tube. Show that small amounts dabbed on the board and rolled smoothly will cover the surface adequately. If participants put too much paint on the board, when they lay the paper on top it will get covered before their fingertips even touch it. The first few drawings will have little clarity because of the overload of paint on the paper. The drawings with thick paint are messy to deal with, and will stick together when stacked. Another important point to make about the paint is that they can do a number of drawings before adding any more. Suggest they roll the board smooth after each drawing and do another. They only need to add paint when the board is getting too dry to pick up paint from the pressure of their fingertips. If they add paint too often, the pressure of fingertips into thick layers of paint might create deep marks in the surface that are difficult to roll out. You will also save a lot of money on supplies if you encourage people to follow these guidelines.

Of course when you tell people not to use too much paint, some of them will then use too little! Remind them that you *do* need enough paint to actually cover the board when you roll it out! If you are working with children or others who might not be able to control the paint, I highly recommend that you handle the tubes yourself. You can carry a basket of paints from person to person, ask them what colors they would like, and squeeze the paint out onto their boards. They can then roll the paint out by themselves.

Talking about Color

Touch Drawing emerges from movement, not color. When I began Touch Drawing in 1974, I used standard black printing ink. My focus was on the movement of my fingers on the paper to express the inner movements of my psyche. The issue of color did not even occur to me for years.

Encourage participants to keep the paint on the drawing board as simple as possible, so they can focus their attention on what happens inside rather than the colors on the board or the 'look' of the drawing. When you begin a session, have them choose a single color that appeals to them; that matches their feelings in the moment. Once several drawings have been done and the paint is somewhat used up on the board, they can add different colors without much mixing of the old and the new. If the roller has a lot of the old color on it, they can roll the extra paint off onto a sheet of paper and then the roller will be cleaner for the new color. If they want a completely different color while the board is still loaded with paint, they can trade boards with someone else. You can also provide extra boards for this purpose.

Once participants have established their inner connection with Touch Drawing, they can explore other approaches to working with color. Just remind them to approach multiple colors in a playful, non-controlling fashion. They can apply more than one color to the board, allowing them to mix and blend. Another approach to color is to do the Touch Drawing in multiple layers. Several boards can be rolled out with a different color on each. A drawing can them be moved from one board to another. They do not have to wait until the drawings dry before adding another layer.

Occasionally in a workshop, I see someone placing colors on the board in specific patterns, as if they are creating a painting. They then place the paper on top and rub the surface. Upon lifting it, they see the painting they just created on the board transferred to the paper. This is an entirely different, and well-established artistic process called a monotype. It is a fine creative exploration, but it is not Touch Drawing. Please discourage this approach, because it can distract from the interior experience of Touch Drawing. Once drawings are completed and dry, they can be embellished with color in an infinite variety of ways. *Read more about multiple colors and color embellishment and on page 10-2.*



The Spirit of the Process



As much as you can, speak from your own experience when you introduce Touch Drawing. If you have had your own struggles and breakthroughs with the process, your own story will be the most inspiring thing you can share. It can actually be liberating for people to see you demonstrate Touch Drawing if you don't have a highly developed "artistic" skill. So many people have fears around drawing, but we all go back to being children when we begin Touch Drawing. I hear a sigh of relief move through the group when I show them my first "chicken scratch" Touch Drawings. I often note that the artistically skilled people in the group have a different kind of challenge; to find their authentic expression underneath the layers of artistic skill.

Following are some core aspects and approaches that will help open the way for a full experience of Touch Drawing. I recommend you emphasize these points when you demonstrate the process.

Eyes

Suggest drawing both with eyes closed and eyes open. It is particularly helpful to begin with the eyes closed, or to close them if there is a feeling of self-consciousness, control, or a sense of being stuck in a too-familiar image.

Hands

Suggest drawing with both hands, as well as using both the dominant and non-dominant hands individually. Fingertips and palms make soft areas; fingernails make lines. Even if one has very short fingernails, a ridge at the end of the nails can be found by tipping the fingers over a bit more. This ridge will create a line.

Internal Process

Emphasize the need to be true to the moment and to whatever feelings arise. In any moment there might be playfulness, sleepiness, boredom, frustration, ecstasy, anger, awe. It is fine to scratch at the paper until it tears, or draw the "stupidest" stick figure that expresses ones sense of limitation. Each feeling arises in the moment and is externalized through the movement of the hands on the paper. Each drawing is a direct record of that particular state of being.

To recognize and face into the moment by drawing it, whatever feeling state one is in creates a release from the control of that feeling. Once drawn and released, there is space for the next state of being to emerge and take form. In staying with the process, one is guided by a deep inner wisdom. Whatever is appropriate to arise from within the psyche does so in a natural progression. It is like sculpting ones own soul. Once one has moved through bodily sensations and personal feelings, the way is cleared for a more transpersonal state where images just seem to "come through." A deeper aspect of the self has room for expression. People are often surprised by the beauty and power that moves through them, once they have opened the floodgates of their souls.

Direct expression of the moment is the essential key to Touch Drawing. This requires the courage and faith to stay with the process no matter what one feels. It is so simple, and yet so profound.



above: monotype example

What differentiates Touch Drawing from other ways of using these art materials?

During workshops, you may occasionally notice that someone is happily engaged in a creative process that is not actually Touch Drawing. The following techniques are sometimes confused with Touch Drawing:

• A participant may create an image in the paint on the drawing board; then they put paper down and rub the whole thing to pick up the impression on the underside. They may get very involved with applying color to the drawing board in a range of ways to create patterns, shapes, textures or images with the paint. This is a well-known printing technique called a Monotype.

• Someone might roll the paint smoothly on the board, lay a sheet of paper on it and then draw with a pen or a stick on the paper. When they lift the page they see the same image transferred to the underside. This is called a Transfer Drawing. It is also known as a Trace Monotype.

• Participants may play with the materials in other ways. They might crumble the paper, spread it out on the board and rub it, picking up impressions cre-

ated by the wrinkles on the paper. Or they might put natural objects or torn paper shapes on top of the paint on the board, lay the paper down, rub the top creating an impression of that object silhouetted on the page.

• Some approaches are technically Touch Drawing. For example, someone may use only their index finger as a drawing stylus the entire session. Or they may sketch things they see around the room like in an ordinary drawing class.

There is nothing wrong with doing any of these art forms. Participants may be gleefully exploring the materials or creative possibilities. But they may miss the full expressive potential of the Touch Drawing process.

It's much easier to introduce Touch Drawing thoroughly beforehand than to redirect participants during your workshop. If you witness someone in your group drawing in one of these other ways, your response is a very delicate matter. Do not inhibit someone's joyful creative expression by telling them to change their approach. When the group meets again, you might identify the differences between these processes. Once someone has a real feel for Touch Drawing, they can explore ways to combine any of the above approaches with the process, to enrich the images.





above: transfer drawing example



above: sketch with finger example





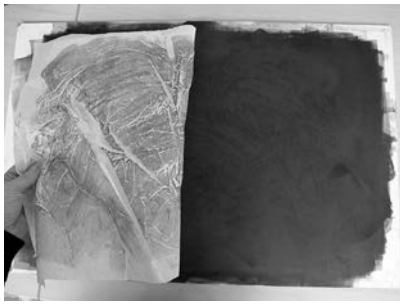
below: wrinkled paper example



above: using natural objects and torn paper









Holding the Space While People Draw

Each person should feel that they have the privacy to disappear into their own drawing journey. If someone is looking over their shoulders, it is very inhibiting. Discourage social interaction between participants or any comments about the artwork during the drawing time. This will create a space in which participants can go much more deeply into the non-verbal realms.

Suggestions to Offer

There is a very fine line between supporting people to enter the process and controlling their experience. When I offer suggestions, I try to keep them oriented to entry points rather than to content. This is not a guided visualization. It is a personal inner journey in which unique images arise from each individual. My focus is to direct people's attention inward, to support them to draw from their awareness in the moment. I always tell them that, while I may make occasional suggestions on approaches to drawing, they should not follow my suggestions if something else is moving through them in that moment. My suggestions are offered to bring awareness to certain "doorways." People can choose to go through those doorways or not at any particular moment. It is most important to follow their own inner impulses and move in their own timing. The following are some suggestions you may like to offer while they draw. My audio CD, *Touch Drawing; A Guided Experience*, contains similar suggestions integrated with music. It can be used as a support for group experiences.

- Start by focusing on the physical experience of moving your hands on the page. Let go of the idea of having to "draw a picture." Let your hands dance on the page, seeing how these incredible living tools can make marks in different ways; how the fingertips can move in concert with your inner feelings. Try moving both hands together as well as using your dominant and non-dominant hands individually. Explore the use of fingernails, fingertips and palms of the hands. It is good to begin with your eyes closed, and close your eyes again at any time that you feel you are working from too known an image language or controlling an attitude.

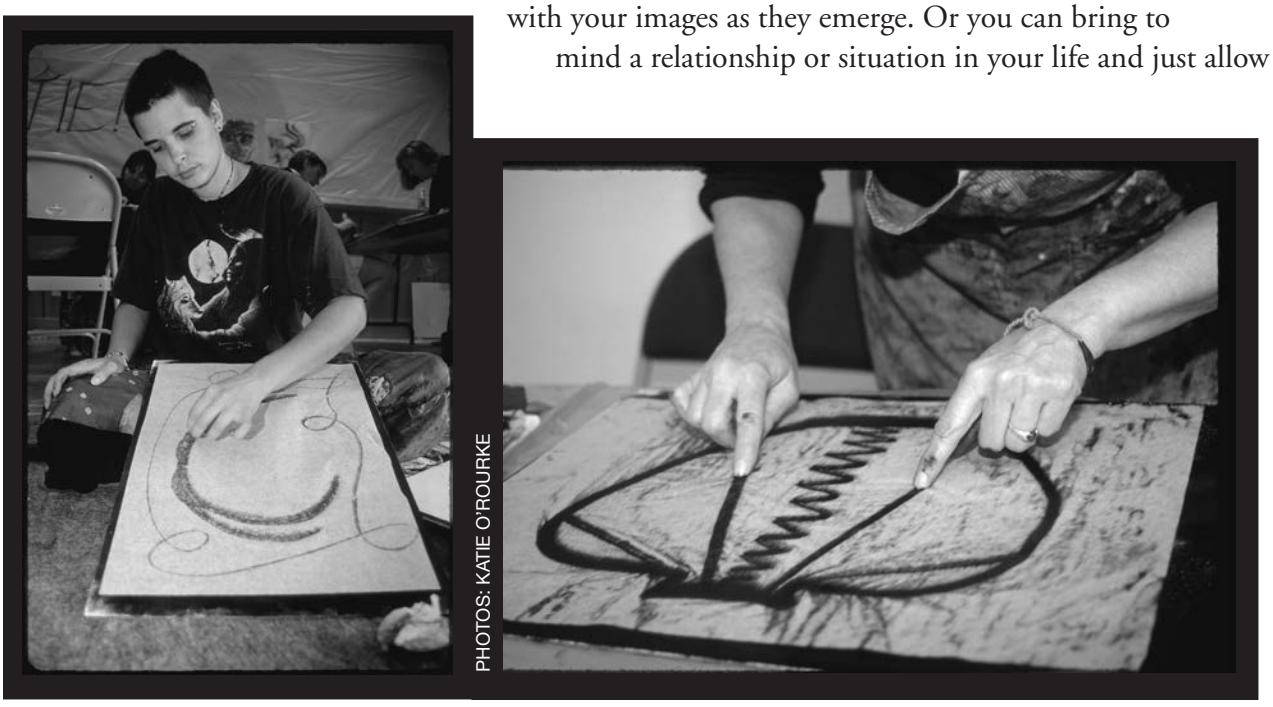
- If you would like to do so at this time, focus your attention on your face, how you experience it from the inside. Through the movement of your fingertips, you can project the sensations within your face out onto the page. Do this with your eyes closed at first, to more clearly focus on the sensations. It might feel as if you are projecting your face through your fingertips onto the page, or like you are taking off a mask. When you have completed one tracing of your inner face, bring your awareness to your face once again and do the same. Though you are engaged in the same process, the next face will be a unique expression of the moment. This simple form of drawing one face after another can continue deepening as you draw multiple faces. After a while it can feel as if one is looking into an inner mirror. The faces may even begin to feel as if they are living beings arising from another dimension onto the page.

  A face can be created with the simplest of marks. You do not have to draw in a Renaissance style to create a powerful face. We are all capable of creating the archetypal image that we were first imprinted with as we came into this world. All human cultures have represented the face in some way. The Inner Face is a core centering practice in Touch Drawing. *(I have probably drawn 15-20 thousand faces, and each one is unique.)*

- Allow your attention to move from your face to your body, either a part of the body or your whole body image. If you are feeling a physical pain, you can draw that sensation. You might translate body sensations into a recognizable human form or into abstract patterns and shapes.

- Imagine that you are doing something that truly expresses how you feel in the moment. Really get in touch with how it feels to be in this position, or move in this way. Draw yourself from this awareness. Your imagined body may take other than human form – animal, plant, element, landscape, abstraction. This approach can really open the door to your personal language of interior images.

- You might like to ask a question and explore a dialogue with your images as they emerge. Or you can bring to mind a relationship or situation in your life and just allow



PHOTOS: KATIE O'ROURKE

feelings and images to arise and be released onto the drawing board. Trust your intuition and try not to censor anything that comes to you to draw.

- Spend a few moments just gazing at the page. Be open to "seeing" an image in the paper or the patterns of ink that bleed through. Or doing a gesture on the page and stop to look at it. In this approach, you may have the feeling that the image is revealing itself to you. It is like gazing at clouds and seeing pictures in them. Bring out what you 'see' on the paper through the touch of your fingertips.

- Think of a person or situation in your life that you would like to be supportive of in some way. Draw in a spirit of 'love' or 'healing' or any other quality you would like to offer. This approach brings in a spirit of drawing *in* service to others. You may like to give these drawings to the appropriate people.

Allow enough time for exploration of each approach before making each suggestion. Try to make the suggestions as gentle and unobtrusive as possible, and remind participants that they do not have to follow your suggestions if they are already on their own journey. After a while, you can drop all verbal suggestions and allow participants to disappear into their process. Once they are engaged, they don't need any help knowing what to draw. As a matter of fact, they may never need any suggestions!

I have offered you my approach to introducing Touch Drawing. Please take in these thoughts and allow them to inspire you to find your own way. Your group may have a specific theme that they are focusing on. Your suggestions can help seed explorations of those themes.

Musical Support

When people are just getting started with Touch Drawing, I feel it is preferable to have some musical background while they draw. It helps to keep them focused and moving. Once a group is more experienced with the process, it is wonderful to have the additional experience of drawing in silence.



PHOTO: CAROL FAIRBANKS

I like to create a simple sound field to support people while they draw. Live music has the advantage of being able to be responsive to the mood of the group and can be felt more viscerally. While creating music I can offer my strong energetic support to people, without imposing on them or looking over their shoulders. If you feel adventurous, you may like to try creating your own music. It can be as simple as a heartbeat drum, chimes, rattle, Tibetan bells, autoharp, and, of course, the human voice. Having a variety of these simple instruments available gives you the option of changing the mood through a shift in the sound field. I usually begin with the drum and move into more ethereal sounds of chimes and stringed instruments later in the session. (see Music Resources section for places to purchase these instruments)

My audio recording, *Touch Drawing: A Guided Experience* has gentle "heartbeat" drumming and chimes with suggestions occasionally offered within the musical field. There is, of course, a wealth of incredible recorded music for you to explore. The Resources Section of the Workbook includes a Musical Resources section. The music on that list was chosen because of its non-linear, atmospheric qualities. But anything goes, depending on the group you are working with. You may allow teens to bring in some of their favorites; if you are working with older adults, music from their era may help to set them at ease.

Ending the Drawing Portion of the Session

Be gentle as you bring people to closure. They have been in a very deep space. I try to give participants a few minutes warning by suggesting they begin to bring their drawing session to a close about five to seven minutes prior to closing time. About two minutes before closing, I suggest that they bring their final drawing to completion. At closing time, I tell them to roll their boards smooth to clear them for the next time they will be used. Be sure participants don't try to wipe the paint off the board, as this may leave behind a strong textured surface. This act in itself can be done as a meditation to create completion of their process. You could suggest that they imagine that they are closing a portal as they roll the board smooth.



PHOTO: BETTY MACAFEE

PHOTO: BILL RUTH

After the board is rolled out, have them place a clean sheet of paper on top of the paint and roll the brayer over the paper to both take up excess paint from the board and remove excess paint from the brayer. Be sure they take the paper off the board when done, or it may stick like glue and ruin the board for future use. Have them wipe the paint tubes and put the caps back on. This can save you from dealing with quite a mess.

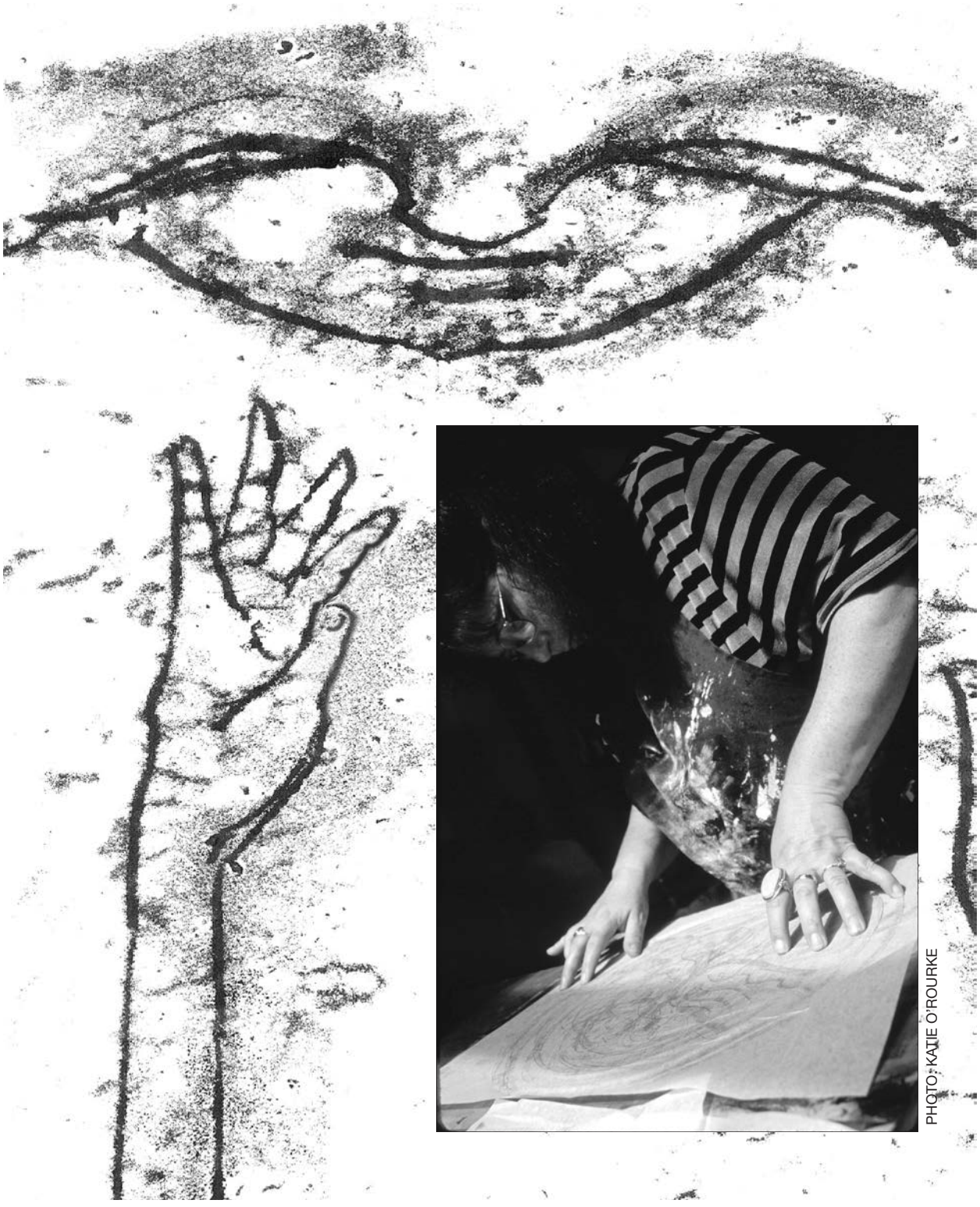


PHOTO: KATIE O'ROURKE

PHOTO: KATIE O'ROURKE





PHOTO: BILL RUTH

Viewing Drawings

I want to start this section by saying that to draw and to look is enough. I have been Touch Drawing since 1974. I have created thousands and thousands of images. I have piles of drawings that have never been seen by anyone else. I have kept almost every drawing I have ever done.

Reflecting verbally on the drawings, either through talking or writing can be very powerful. But there are other ways to integrate images that have just as much validity. During my early years, I would hang a whole series of drawings on the wall in order and simply gaze at them. I would "read" the images like a book, from left to right, feeling the sensations of transformation from one to another. Something would happen inside me as I reflected energetically on this moving inner mirror.

Very often people feel like nothing much happened in their Touch Drawing session. Those who feel this way usually express gratitude for both private writing processes and sharing with a partner. These days, I find that people crave private time with their drawings. A writing practice can be the safest and most fulfilling approach to integrating the images, especially after their first session. See page 6-4 for a simple and effective writing practice.

If you do multiple drawing sessions, then witnessing with a partner can be very enriching. But it is still important to tell people they are not required to share their drawings. It is vital that they do not feel coerced into showing their drawings. I also tell participants that they can have their drawings witnessed without revealing the personal issues they were working with. Being witnessed does help them step back and see more objectively what happened in their drawing session. The energetic attention of someone else helps them focus their own attention on their drawings more fully. Witnessing with others can happen in groups of two to three. If they have just one partner, they will have more intimacy and more time to share. With three, they get the richness of added perspectives on their own drawings and the opportunity to see more of a range of Touch Drawing experiences.

Physical Set-Up for Looking at Drawings

At the end of the session, participants should pick up their whole pile of drawings and flip it over. This places the first drawing on top. Now they can look through the drawings in the order of their creation. Seeing the drawings from first to last is much more powerful than viewing them randomly or from last to first. The organic process of transformation is much more apparent. This apply to private time or witnessing with a partner. If the tables fill most of the room, move the art materials off the tables to make room for viewing drawings.

Be aware of the time frame you have for sharing drawings. With the quantity of drawings and the depth of the experiences, it can be easy for one person to take up so much time that there is not enough left for the others. I like to announce a couple of marking points while people are witnessing one another's drawings, so that each partner can have equal time.

Witnessing the Images

The Touch Drawing process has awakening power and transformative value even if you never looked at the drawings after creating them. But being able to reflect upon one's stream of consciousness images can surely add richness to the whole experience. When people first look through their drawings, it is good for them to do this with a with a partner. The presence of another person in the role of 'witness' can help the creator to slow down and take in their own images more fully. Encourage partners to take great care to be sensitive with one another. When they are first arising out of the process of drawing, they are in a deep and non-verbal place within themselves. Many people have had negative experiences with others commenting on their "art." Remember, Touch Drawing is first and foremost an internal process.





PHOTO: KATIE O'ROURKE

The images are just the tracings of that process left behind, like footprints in the sand. The role of the person who is looking at their partner's drawings is to be a deep witness; to give full, loving attention to the person who is looking through their own drawings; to support the creator of the drawings to witness their own images; to listen to the verbal reflections of what the creator of the drawings is seeing and how they felt when they created them. In other words, the person who is looking through their own drawings is doing most of the talking. The most helpful verbalizing a witness might do is to ask occasional questions of the creator of the drawings. Even this could feel intrusive. The witness should ask if the creator would like to hear their questions or not. It is also good to tell participants that it is just fine for the whole witnessing process to be done in silence.

It is a joy to appreciate the beauty of expression that may have emerged from an individual, but you want to have a sense of equal appreciation for the uniqueness of each person's journey. The formless scribbles of one person may have had far more transformational power than the sophisticated images that come from someone else's known language of form. Giving deep, equal and honoring attention to each individual's expression is the most empowering thing you can do. Truly

"seeing" one another's images is seeing their souls. It is a rare gift to offer this level of attention to one another.

It is helpful to clarify the fact that when others are looking at someone's drawings, what they perceive is a projection of their own psyche. It is always helpful for people to use "I" statements when talking about what they perceive in another's drawings. It can be enlightening to formalize this awareness. First, have an individual share their own drawings with their own insights. Have their partners listen deeply without comment. Then you could turn the tables by having the partners offer their own insights on this person's images. Acknowledging that these are the viewers' projections, have the artist listen for how these perceptions may help them to see their own drawings in a new light.

Sharing Images with the Whole Group

After intimate sharing, it can be wonderful to bring some of the images out for the whole group to see. The simplest approach is to have people select a single image or small series that they would like to hold up to be witnessed by the group in the closing circle. You could also have them lay the drawings out on the floor, if the room is large enough. If you want to hang the drawings on the walls, be sure this is okay in the space you are using. Walls can easily get smudges from wet paint, so you may want to cover the wall with plastic to protect it. Use poster putty or pushpins or tape to hang them. If you use tape, take care not to tear the drawings when pulling them off.



ART: HEATHER BLAKE

When you share images with the whole group, be careful that it doesn't start to feel like an art exhibit or critique. Encourage the group to witness each person's images with heartfelt attention. This could be done in silence or with a musical background. It can be very moving for the group to hear the story behind the images being shared, or a writing that was inspired by the drawing. If the one who is being witnessed would like to hear the comments of others, they can then request perceptions and insights.

Other Ways to Reflect on Drawings

Writing

Writing is a natural adjunct to Touch Drawing. It can help an emerging awareness become more conscious. A very simple yet powerful approach is to write a title for each drawing in the series. Most people find that a word or phrase just pops into their mind as they go through the drawings with this idea in mind. They can write the title on the drawing or on a separate sheet of paper. Often a larger statement emerges when the titles are strung together as a poem.



ART AND WRITING: HEATHER WING

An image, when given full attention, can open a door allowing a deep level of the soul to speak. To explore more deeply into the images through writing, have participants look through their drawings and select one that particularly intrigues them. You could suggest that they imagine that the drawing is a "being" and ask it to speak for itself. They may ask specific questions and explore a dialogue with the image. They can ask different elements within one drawing to speak. Their words may take the

form of poetry or turn into a song. If they have a series of drawings that move through a clear transformation, they could write the story of the series. The images reveal a story from the nonverbal mind, rather than being superficial illustrations of a verbal story.

Another intriguing approach to writing is to use the non-dominant hand. They might like to write out a question pertaining to the image with their dominant hand, and answer with their non-dominant hand. This process can tap an aspect of the self that is rarely given voice. What can emerge from the writing process is truly amazing. *You can read more thoughts on the writing process by Carol Kennedy on page 11-22 and by Julie Lien on page 11-26.*

Creative Modalities

There are many other ways to tap the richness of Touch Drawings. This can take a group into multimodal expression. You can suggest that each person select a drawing and position it on the wall or floor in such a way that they can move freely in response to it. Have them gaze at the image in stillness. Suggest that they begin to feel as if they are the image, and go into a position or movement that



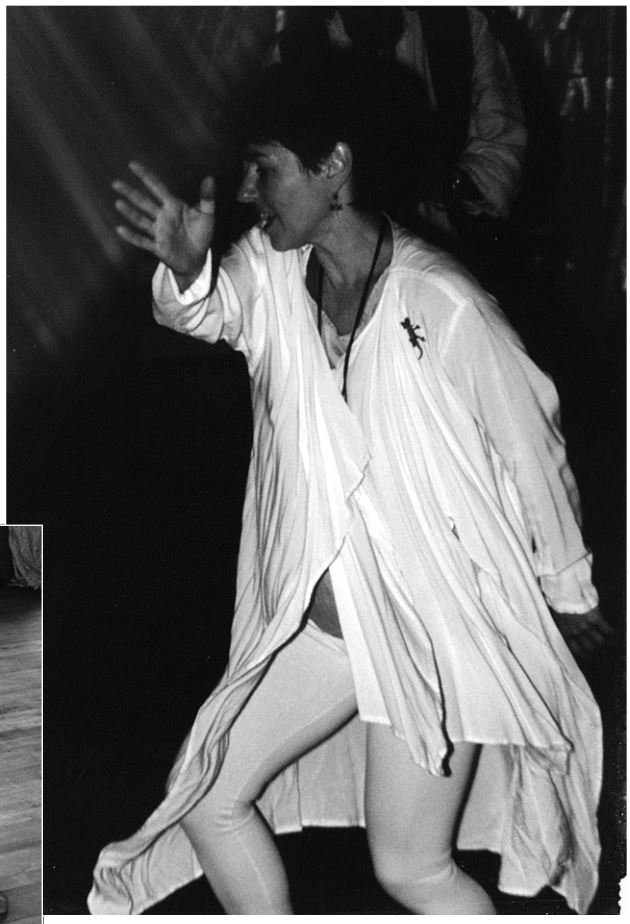


PHOTO: FREDERICK WHITMEYER

ART AND DANCING: DAWNA Z



PHOTO: KATIE O'ROURKE

expresses it. They can make sounds or speak words that may come to them. Allow time for them to follow the expression through whatever transformations they are moved to make. You might like to use Authentic Movement techniques as an approach. This movement practice is very related to Touch Drawing, and thereby a natural compliment. In this method, each person has a partner with whom they take turns witnessing one another's movement. The movement is not dance or performance, but an expression of the moment. After each person has had a turn moving, their partner then shares what they experienced as they witnessed the movement. This process can also be done as a warm up for the Touch Drawing session. If you would like to know more about this process, see the book *Arching Backwards,* by Janet Adler, in the Bibliography section.

When the whole group gathers together, individuals may like to step forward into the center of the circle and have their expression witnessed in the form of image, word, movement or music.

Be aware that in opening so many doors to creative expression, deep feelings may be released. Before you attempt to do this work, be sure you have the knowledge and experience to be responsible for holding this kind of space for others. The Resources section has a contact for the International Expressive Arts Therapy Association. If you would like to learn more about multi-modal expressive arts work, you can contact them for a listing of training programs in the field.



ART: RITA HILDEBRANDT PHOTO: KATIE O'ROURKE



ART: FLAY WAHL





PHOTO: FREDERICK WHITMEYER







Closure of the Session

It is always good to gather the whole group together to share, reflect and ask questions before departing. If time allows, invite each participant to share about their experience. They may like to show a drawing or small series of drawings that they did. But be clear to limit the time of each sharing so that the more outgoing people don't take all of the time. It is also good to acknowledge that someone might want to remain private about their inner process, and to honor that fully. In its simplest form, the final sharing can consist of each person holding up a single drawing to be witnessed by the whole group. Words are not always necessary. It can be very moving just to look around the circle at the drawings being held up and the faces of the people holding them.

Some form of closure is important to help participants disengage from the collective energies and to support them to integrate the experience into their lives. It can be as simple as a moment of silence with those intentions. I also like to suggest that people get in touch with something from the session that they would like to nurture. This may be a realization that came from reflecting on their drawings, a quality of experience that they would like to embody, or a commitment to continue Touch Drawing. I see this brief process as the opportunity to germinate the seeds that came to them through the experience. Giving thanks, either verbally or silently, helps to ground and close the collective field as well.

Clean-up

Tables

Bits of paint can be quite easily cleaned off tables or hard floor surfaces after drawing using liquid dish soap. Sink cleanser is slightly abrasive and will usually take paint off harder-to-clean surfaces.

Washing Hands

Any kind of soap is fine for washing hands. Vegetable oil will also dissolve oil paints. A nail brush or toothbrush will get out any last bits of paint. Most people only get a little on their hands unless they use certain potent greens or blues that tend to soak through thin paper.

Care of Drawing Boards

I do not wash the paint off the boards after workshops. I find that the boards take the paint more evenly once they have a dried layer of paint on them. They do need to be cared for properly, to maintain a good drawing surface. At the end of a session, check to be sure participants have rolled their boards smooth, blotted (not wiped) the excess paint off, and removed the tissue paper. Look at each board to be sure this is done correctly before stacking them. I usually roll and blot a few of boards, as not every participant does this fully enough. If you find deep lines engraved in the paint surface, you need to do a little extra to smooth these out. This is easiest with the water mixable paints. Sprinkle a tiny bit of water on the board to soften the paint, and roll it smooth until the deep lines are gone.

With regular oil paints, spray-cans of cooking oil will loosen the paint so you can roll it smooth. If the board surfaces get rough after many workshops, you can use an electric belt sander on dry paint to smooth them out. After a while, some boards may become too rough to be used. Replace them as needed. With proper care, you will not have to do this often. If you prefer to start with fresh, smooth drawing boards each time and are using water soluble oil paints, just wash the boards with soap and water while they are still wet. Spray-cans of cooking oil can be used to wash regular oil paint off drawing boards without toxic solvents.

Care of Rollers and Paints

It is good to take excess paint off the rollers. This can be done as a closing meditation after the drawing boards are rolled smooth. Have participants place a final sheet of paper over the wet board and roll over the top of the paper. This will take excess paint off both the roller and the drawing board. Remind participants to pull the paper off the board or they might be glued down when the paint dries. The rollers don't have to be kept perfectly clean unless they are also used for printmaking. If you want to keep them more cosmetically appealing, wash them after use. If you use water mixable oil paints, do not wash the rubber roller part. It tends to get sticky. I have spoken to the manufacturer, Speedball. They think that a binder in water mixable oils is causing this. To help your rollers last as long as possible, the best approach is to separate the rubber roller from its handle before cleaning. Wash the handle with soap, water and a scrubby. The water mixable oils come off just fine this way, especially when the paint is still wet. Just wipe excess paint off the edge of the rubber roller. Leave the thin layer of used paint to dry on the rubber. Then snap the roller back onto the handle. Vegetable oil can be substituted for toxic solvents if you use regular oil paints or printing ink *(or try Soy Solv)*. If you don't clean the rollers, you might occasionally need to scrape excess dried paint from the joints with an old knife or single-edged razor blade. This keeps them from getting stuck. A little bit of oil in the joints will help them roll smoothly and get rid of squeakiness if that occurs. At the close of a session, ask participants to wipe excess paint off the mouth of the tubes, and screw the lids into place. To keep water soluble paint tubes really clean, you can rinse them off with soap and water.



MONKS OF THE DREPUNG LOSELING MONASTERY

Taking Drawings Home

Drawings can be rolled up and wrapped in a clean sheet of paper to keep them safe in transit. Use tape or a rubber band to hold the roll together. I recommend that everybody go through their pile of drawings when they get home. If they are not pulled apart before they dry, the drawings with thicker paint may stick together and tear as they are being pulled apart later. It is also helpful to make a folder to keep each session's drawings together. Just take a blank sheet of paper, fold it in half and put it around a set of drawings from a single session. Write the date on the folder, plus a few words that might give some meaning or association with this set of drawings; something that was going on in your life when you created them. This will help people make associations to what was happening in their lives when the drawings were done. It is also helpful to number the drawings in each series. Thus if a group is taken apart for creative exploration, it can be put back together again in order. The experience of reflecting on the drawings is much clearer and richer if they are seen in sequence.

I always recommend that people look at their images again when they have had a little distance from the drawing session. Just like with dreams, the drawings are appreciated more over time. It can be very touching to share the images with a close and trusted friend or family member. You may like to offer a word of caution, though. If someone has not had the Touch Drawing experience themselves, they may not have the same appreciation for the language of the imagery. Suggest to your participants that they share their drawings in a focused and honoring setting, so that their viewing partner can appreciate the fullness of their experience. It is good to recommend that they explore their drawings through writing or other creative modalities when they get home.

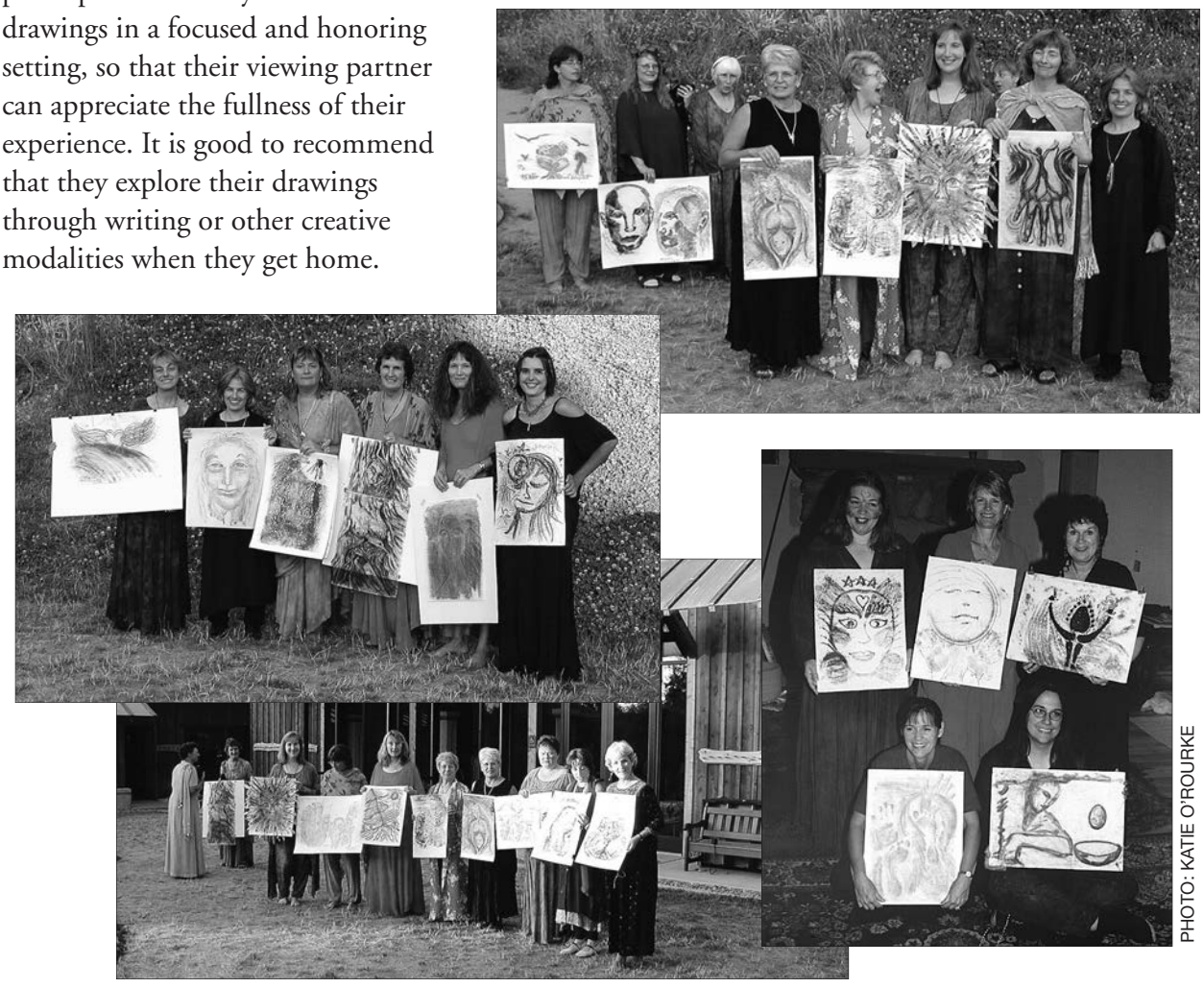


PHOTO: KATIE O'ROURKE



The Spirit of Touch Drawing

You can find versions of the story of how Touch Drawing came into my life on the DVD or download 'Through the Veil', in the book 'Drawing Out Your Soul', or in the 'Articles' section on the website www.touchdrawing.com. Please be familiar with this story before facilitating. There is also a short article in the handouts section. Please copy this for your participants.

I created my first Touch Drawings on my last day in art school in 1974. The experience was much more than stumbling across a unique art technique. In those magical moments, I had a sense of profound opening, as if I was accessing something outside of time as I knew it. Yet it was connected to all of time. My awareness stretched back to human beings eons ago, making the mark of our hands on the cave walls. I had a sense that this way of drawing with the fingertips was linked with these ancient primal human expressions. I gazed forward in time and realized this process could enable expression of a fluid evolving human consciousness in the future. It felt like I had just received a gift that was not only for my personal use. This gift came with a responsibility; to plant seeds that could sprout and grow on into the future.



There was a sense of presence behind this process. Through the years I have come to call it The Spirit of Touch Drawing. Its identity remains a mystery – is this some deeper part of myself, a multi-dimensional being, a pattern on the inner planes beginning to take form? Or is it some relationship between these elements? I continue to ponder this question with an awareness that all of my mental concepts are limited.

I do know that the first time I tentatively invoked The Spirit of Touch Drawing at the opening of a workshop, I noticed a greater coherence in the atmosphere. Participants seemed to drop more deeply into their selves than ever before. From that day on, I began to invite The Spirit of Touch Drawing at the opening of all my workshops. I had to transcend my embarrassment at what could seem to some a strange thing to do. Now, when I evoke this presence, I immediately feel the emergence of a strong resonant field. I ask that we be enfolded in a deep and sacred space, and that each participant has an experience appropriate to their particular needs. I then invite them to open to their inner wisdom and guidance in their own way. This clear intention setting process seems to enable the powerful transformational work to happen in an organic and grounded manner.

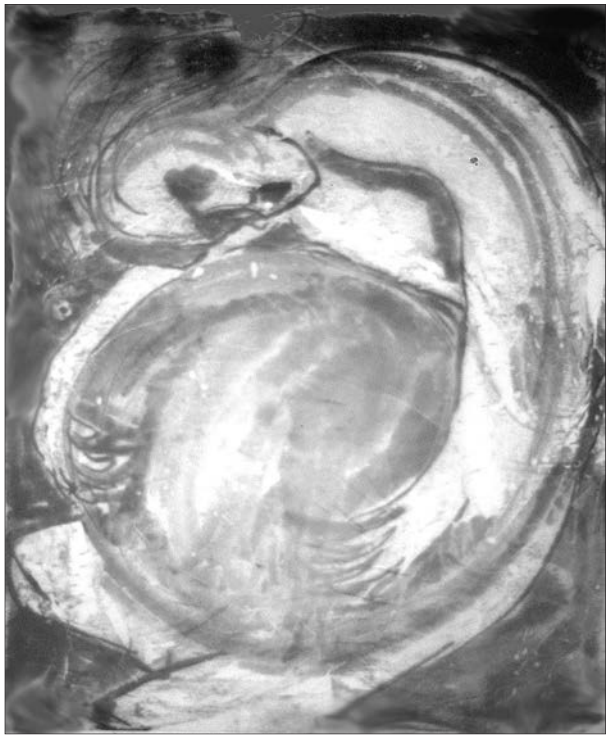
I invite you to develop your own relationship with the Spirit of Touch Drawing. Feel free to define it in any way that is comfortable for your belief system. You are a unique seed carrier, with your own gifts. What impulse called you to share this powerful creative process with others? I invite you to sink your roots into our common source, blossom in your own beauty and spread the seeds that form uniquely from who you are.



Integrating Complimentary Modalities into the Drawing Process

There are many variations and complimentary processes that you can explore once people have done Touch Drawing enough to feel at home with it. These can be done in the context of a series of sessions that are spread out over time, or within a longer intensive session.

This is as an opportunity for you to use your other facilitation skills to support the Touch Drawing experience. Touch Drawing is a wonderful process to help integrate other modalities of internal exploration and expression. You can bring your wisdom and your skills together to create an experience that is unique and powerful. I cannot begin to imagine all the possibilities myself. The sky is the limit! The following material offers a range of ideas to spark your own inspiration.



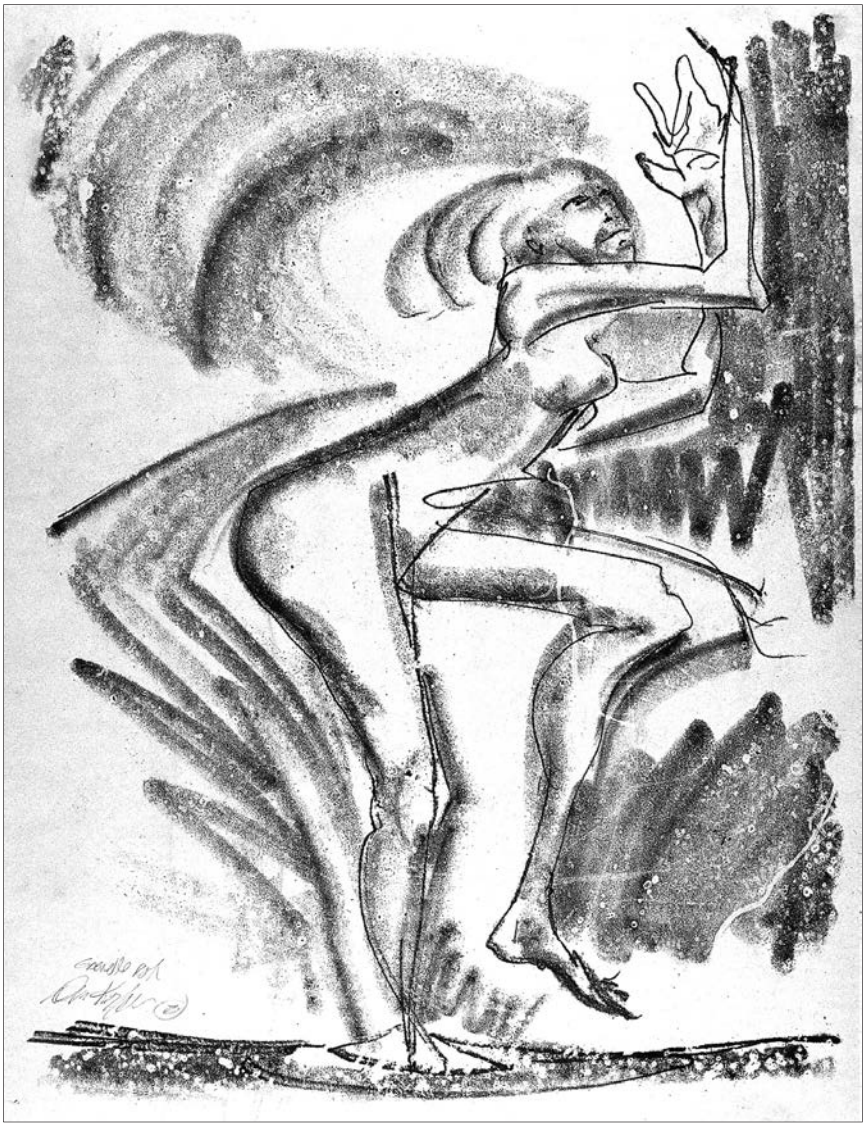
ART: HELEN WARREN

Music and Silence

Experiment with the impact of different types of music for people's drawing experience. For example – rhythmic, melodic, trance inducing, dramatic. Varying the music may help participants break out of old patterns and open to new parts of themselves. You can also explore singing together while you draw. Keep this simple, so as not to distract attention from drawing. Simple repetitive chants or free form vocalizing can feel very natural while drawing. As facilitator, you might like to play an instrument to hold the base for the group's sound – a drum, rattle, autoharp, harmonium, chimes or other simple instrument. Others in the group might like to make music some of the time too. After the drawing session, reflect together on the value of each unique sound field and its impact on the drawing experience. Counter-balance these musical influences with times of drawing in silence. In the silence, the subtlest impulses can be heard.

Movement

You can explore using movement to open the creative channels before drawing. There are so many approaches it is not possible to list them all here. Chi Kung, Dances of Universal Peace, Authentic Movement, Continuum, Gabriel Roth's Five Rhythms, Image Theater, Labyrinth walking, and free dancing to music. Anything that helps people bring their focus into their bodies will help open the way for Touch Drawing. And Touch Drawing will help make visible the transformations that have happened through movement. You may want to lead participants back and forth between drawing and moving multiple times within a session.



Writing/Drawing

I have already discussed using writing to integrate the images after they have been created. You can also explore moving back and forth from writing to drawing during the session. In this approach, do not have participants write about the drawings that they are doing. Instead, encourage them to write from within the same space that they are drawing from.

Meditation and Visualization

Any form of meditation will help set the tone to move deeply into the Self for Touch Drawing. You may also like to support participants to explore a particular theme in a drawing session. A guided visualization can help bring their awareness to a certain area and set their intention to have their images speak from that place.

Psycho-Spiritual Processes

If you are a qualified practitioner of any psycho-spiritual process, Touch Drawing can be a powerful compliment to the work you do — breath work, many kinds of body work, dream work, Guided Imagery and Music, Voice Dialogue, Psychosynthesis or other processes that explore the relationship between layers of the personality, the emotions, body knowledge and the Self. You may like to have participants draw both before and after your particular process work, to more clearly reflect upon the transformations that have occurred.



ART: DEBORAH KOFF-CHAPIN



ART: PAT MASON



ART: DEBORAH KOFF-CHAPIN

PHOTO: BILL RUTH

PHOTO: CATHY SALSER

PHOTO: DEBORAH SMITH

Variations on the Basic Drawing Session

Drawing in Nature

You can offer your participants an experience of expanding beyond their personal selves through drawing in the natural world.

Suggest that participants walk through the area that you have available until they find a place that feels right to settle in. They should find a way to set themselves up with the materials as comfortably as possible. The board may be laid upon their lap or leaned on a stone or tree root. Picnic tables are great if available. Encourage participants to take some quiet time to just *be* in the place they have chosen – sitting quietly, napping, watching, or listening. After a while, they can begin drawing. The approach is different from literally sketching a scene. The focus is on the interface between their psyche and their natural surroundings. They may pick up on certain visual elements from the landscape, and combine them with impulses and images that arise from within. This is a wonderful way to be in communion with the natural world.

Portable Drawing Kits for Outdoors or Other Settings

If you want to take a group to draw outdoors or in a public setting, there are some simple things you can do to make it easy to carry the materials. Portfolios can be made using two sheets of cardboard and by taping one side with either duct or packing tape. Paper and drawing boards can be carried in the portfolio. A couple of bulldog clips will hold the portfolio closed. They can also be used to hold paper on the drawing board while they are drawing if it is breezy. In transit, the portfolio can be placed inside a kitchen-sized plastic bag along with the rollers and paints.

Drawing at Different Times of the Day

If you are with a group in a residential retreat setting, you can offer a beautiful experience by drawing at night or in the early morning hours. At these times, the "veil between the worlds" is thinner. Keeping social silence and having the light levels low will help support a dreamlike atmosphere and mood of internal exploration. This is best done in silence.

Working with Multiple Drawing Boards

You can offer participants another way to work with color through using multiple drawing boards. It is best if you can give each person 2-4 drawing boards with a roller for each color. They can roll out different colors of paint on each board. When drawing, they then have the choice to move the paper from one board to another. In this way they can add layers of color without having the colors mix together as they do when they apply multiple colors to one board. You may be able to do this with fewer boards by allowing different colored boards to be shared within the group. Just be careful that in sharing boards, people don't distract one another from their interior focus.

Mounting and Adding Color to Drawings

A great sense of fulfillment can come in taking the raw, spontaneous images and bringing them into a more fully actualized form. Although the acid free tissue paper I recommend is delicate and translucent, there are many ways you can enhance and strengthen it. If you like the translucent quality of a drawing, you can get it laminated at a copy shop. Tissue paper can also be mounted on poster board, railroad board, foam core, mat board or canvas. This makes the image brighter, firmer and longer lasting. Once mounted, it becomes a strong surface on which to embellish the images with color.



ART: JULIE FRANKEL

I suggest that care be taken in selecting which drawings to color. A favorite drawing that has a sense of completeness may not be improved by the addition of color. The mounting itself will give more contrast and presence and may be all that is needed. Then again, an image that does not seem quite complete offers you room to play with color. A "ho-hum" image may just come alive with the right touches of color.

It is better to wait at least a day for the drawings to dry before coloring or mounting them. If you want to mount one while it is still wet, you can do so if you place it on the mounting surface wet side down. The drawing will show almost as well as if it was mounted paint side up. There are two ways to mount the tissue paper. One is to use spray glue. Be sure to do this is an very well ventilated place. It is very toxic. The other approach is to use clear acrylic medium or Mod Podge. Find them at art or craft supply stores. With a large paintbrush, or sponge, cover the surface of the mounting board with the medium. Then gently lay



ART: LORI WHITACRE



ART: ROSADA CANRELL

the drawing on top of the wet surface. It is easier if you have someone to help you lay it down, so it is stretched out and even. Put a clean sheet of tissue paper on top of the drawing to protect the wet paper while you rub gently from the center out. This adheres the paper to the board and pushes out air bubbles. Then take the clean sheet off. When the paper is dry, color can easily be added to the surface with pastels, chalks, markers, oil pastels, colored tissue paper, acrylics or oil paints. Another layer of acrylic medium or Mod Podge can be painted over the surface of the drawing when done if you wish. This gives it a glossier finish.

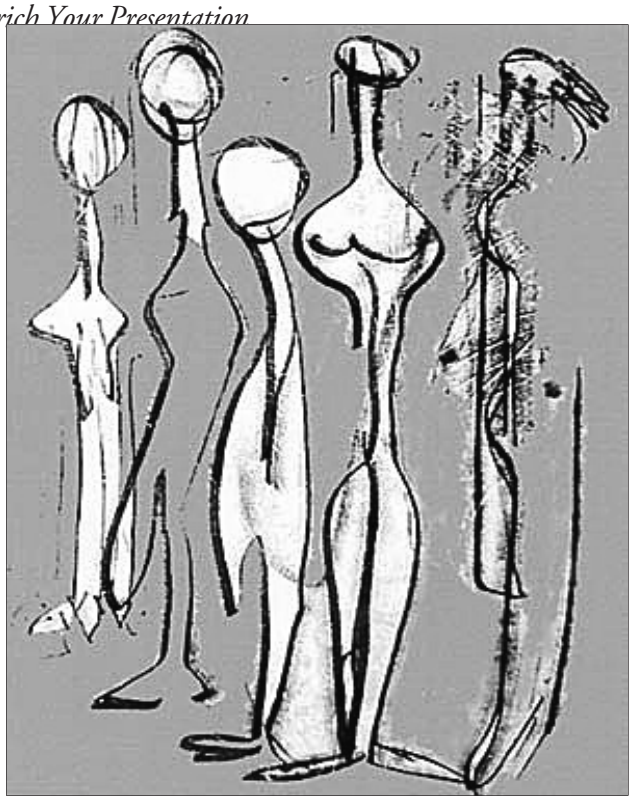
If you use a large board, two drawings can be mounted side by side, or several drawings can be cut and montaged into one larger image. If you use a lightweight board, it is easily cut into different shapes. For instance, a face can be mounted and cut to form a wearable mask. Or you may have a larger scale project in which people mount and cut several drawings and combine them into a really large image. Elaine Epstein Hallet sometimes has people create a Touch Drawing of each section of their body. Each body part is mounted on a different board, cut into a shape, and then the separate parts are put together to create a life sized full-body image. There is no limit to the creative variations you can explore with coloring and mounting. Think of it as your own cosmic coloring book!

Computer Enhancement of Images and Card Making

This may not be done completely during class time, but you can suggest to participants that they photograph their Touch Drawings. They can then use a graphics program to add color to their images and print them out. People also enjoy having their images available for viewing digitally. Noreen Wessling took this a step further by making her own deck of cards. She added titles to the images, printed them out in card size, then laminated and cut them to create her Dream Treasure Cards.. Read more from her about this process in *Offerings to Inspire and Enrich Your Presentation*



ART: JANET RECKERS



ART: JANET RECKERS

Inner Portraits

Once people have grounded their connection with their own psyches through Touch Drawing, they can also use the process as a vehicle for attuning to someone else. This can be a powerful af-firmation of the accessibility of intuitive knowledge. It is also really fun!

Have participants find a partner within the group. Have them set up their drawing materials in a way that they can face one another as they draw. They may like to ask their partner if there are colors they would like the drawings to be done in. When the paint is rolled out on the board, have them put a sheet of paper on top so that all is ready to draw. After all the materials are set up, you may like to lead the partners through a simple movement exercise, such as Chi Kung or Authentic Movement, or a mirroring exercise to help them become energetically connected with one another. This is not necessary, but can compliment the process.



Have the partners sit at their places across from one another with their eyes closed. They might like to focus on their breathing. Let the group settle into a deep stillness. After a while, suggest that they set their intentions to open up to receive images of significance for their partner. Encourage them to invite inner or spiritual support in whatever way is authentic for them. When you feel they are ready, suggest that they open their eyes and gaze at one another. Some people are quite comfortable with this, and some may not be. Suggest that they relax and look with soft, unfocused eyes at the full face in front of them. They do not need to smile or look directly into one another's eyes. Just be together openly, without the need for expression or thought. If the light level is low, after a few minutes they may begin to perceive translucent faces constantly shifting before their eyes. It is as if the faces of the soul are beginning to reveal themselves.

After a few minutes in this visual meditation, they can begin drawing. From this point on, I recommend that they do not look up at each other's physical faces until they have completed their drawings. The images should come from inner sensations, not from physical information. When presenting the instructions for doing Inner Portraits, emphasize that they approach the process

with a playful, trusting attitude. If they get an impulse to draw something that seems silly or does not make "sense," they should not censor. The image just may not make sense to *them*. Very likely, when they show their partner, there will be a connection.

This is a wonderful practice for developing confidence in one's intuitive ability. People tend to find it a lighter experience than doing their own personal drawings. Instead of having to dig through their own psyche, they are "receiving images" for their partner. When looking through the drawings, it is affirming to feel that one's partner actually does relate to the drawings on a personal level. This really happens! The experience of "seeing" and "being seen by" another is mutually empowering. Partners may like to gift one another with their Inner Portraits to take home.

When the session is over, do a simple meditation of disengagement. It is important to clarify personal boundaries after such a powerful experience of communion.

You can suggest that they can use the Inner Portrait process in their personal lives as a way of supporting friends and family. If someone is going through a difficult transition, they can offer to do an Inner Portrait. In this instance, it would be appropriate for the person offering the Portrait to attune to their loved one, but for the loved one to draw their own personal series at the same time. This can be a unique way to offer a loved one an opportunity to express themselves creatively, and to simultaneously give them one's full, non-verbal attention. Reflecting on the images together afterwards can open new insights and inspiration to the life situation of the person in transition. It is beautiful to offer the drawings for them to take home to continue reflecting upon.



Keeping the Spirit Alive Through a Series of Sessions

If you're working with people in a series of Touch Drawing experiences over a period of time, you have a wonderful opportunity to go beyond the basics. Drawing together repetitively brings a group to a deeper level of connection. The private inner exploration of Touch Drawing allows you to be together without the need for superficial social interaction. You are supporting one another by your shared intention and focus; being alone together. As people come to know one another in this context, the sharing happens from a more authentic place. To witness the transformations in one another's psyches over time, is a powerful way for people to connect.



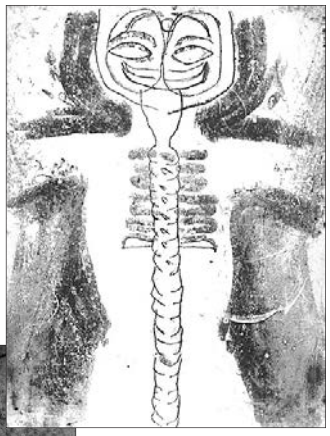
ART: HELEN WARREN

You do not have to entertain participants with something "tricky" to stimulate them each session. The uniqueness of each Touch Drawing experience comes from being in the moment. You can think of Touch Drawing as a meditative practice. If participants come up against boredom or a sense that nothing much is happening, support them to just stay with it. They can acknowledge those feelings and draw them just as they would draw any other sensations. I have had feelings of that nature countless times over the years. If I turned away from drawing (and from myself) at those moments, I would never have had the growth and deepening that has come through Touch Drawing. When you feel up against the void, you are actually on the edge of the unknown, the threshold where the image is born. Acceptance of yourself in the present, no matter what you are feeling, opens you to this place. This is the core practice of Touch Drawing.

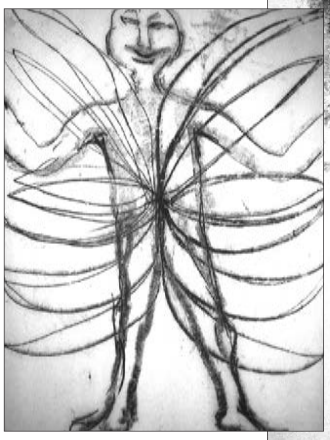
Taking Care of Multiple-Series Drawings

It is helpful to provide a portfolio to hold the many drawings that are created in multiple sessions. Make it with two sheets of cardboard taped together along one side with duct tape. Each session's drawings can be held separate by folding a sheet of drawing paper in half and wrapping it around that series of drawings. Participants can write the date, notes and associations for each session on the folded sheet.





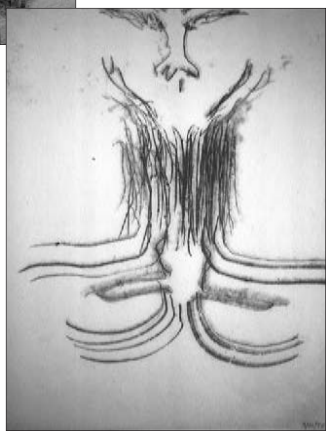








The experience of Touch Drawing grows out of body sensations. Selections from a series by Autumn Preble.





Offerings from the Garden of Touch Drawing

As the garden expands, Touch Drawing receives the unique gifts that each person draws from within their own life experience. It is a joy to offer to you these beautiful fruits of wisdom from within the community of practitioners. May their gifts be inspiring to you. May you in turn find the gifts within yourself that can be offered into the Touch Drawing garden. We would love to hear from you in a similar manner!

Offerings on Approaches to Presenting Touch Drawing in Various Group Settings

The following group of offerings describes approaches to presenting Touch Drawing in various group settings.

My Experience with Touch Drawing

Kathie Dame-Glerum



I suppose if I had to advise one thing in teaching Touch Drawing, or anything else for that matter, it would be to stay open, flexible and present at all times. Each and every class is unique. They are like children. They have the same parents, the same environment, the same rules. But they are all different. You can offer the same class, the same criteria, the same "stuff" over and over, yet each group is different. I genuinely believe that everyone who comes together for a particular class comes with the same core intent. They are all working on the same stuff, whether they know it or not. It is the job of the teacher to ascertain exactly what that is, hold it, and bring it to resolution. I limit my class size to six people, primarily because of space limitations. This also

makes it easier to hold the energy and work with it.
I spend a good bit of time talking at the beginning of class. I have the participants share what their intention is, what they expect, how they plan to integrate what they learn, how far they plan to take it. I tell them Deborah's story and show them her books and the Soul Cards. I give a demonstration.

I sometimes have a class where there is one person so totally traumatized that they need the support and attention of every other person in the group. I also have classes (gifts actually) where everyone is there just for the fun of it. Lots of flowers emerge. Bright colors, Fairies. There is giggling and singing and dancing around the tables. It is fun. As facilitator, you need to flow and adjust to all this instantaneously with no agenda of your own. To not only hold this energy but expand it, creating a bond that will last long after class is over.

I use lots of different kinds of music. My own drumming and chanting, Deborah's tapes, Celtic music, Yanni perhaps. I like to observe the way the changes in music affect them as they work; the different things the music brings out. I may make suggestions of things to try. But mostly I am there to make sure everything flows smoothly.

One thing I have noticed is that Touch Drawing particularly appeals to older women who come again and again to class, not even knowing why. They produce nothing extraordinary. They often claim to be exhausted afterwards. But they return again and again. My own theory is that the minute they put their hands on the board, the process of Touch Drawing takes them immediately to a time when they were not afraid to play, when finger painting was the most fun in the world, and nothing beyond the play mattered. Touch Drawing is, in effect, a bridge; a span of years to a very real childhood. It delights them to be able to touch this again. What a gift!

Before they leave, each student gets a sheet with Center for Touch Drawing information on it so they can order supplies, etc. And they get a printed sheet on what to do with their drawings; how to dialogue with them, dream them, use them as a stepping stone for their creativity. I emphasize seeing the drawings as a process that is happening; not out there somewhere, but inside themselves. This helps the process continue after they have gone home.

I would like to share one example. I had a woman come to class simply wanting an outlet for her creativity. Nothing serious – she just wanted to play. She spent the next hour and a half drawing breasts. Naked women with breasts. Women without breasts. Breasts by themselves. Breasts on furniture. Under covers. On mountain tops. In every color, but predominantly orange and red. No deviation; just breasts. Pages and pages of breasts.

She was puzzled by it as we explored her feelings about this in our sharing session. Nothing cut and dry, nothing clear was resolved. Until she called me a month later to let me know that she had followed up on what her body was obviously trying to tell her and discovered that she had breast cancer. She was undergoing treatment, and they felt it would be successful as she had caught it "in time."

There have been a number of women who have been going through major transitions in their lives

and had the path, the process, they needed to take clearly laid out before them in the series of drawings. If they'll just take the time to number each drawing, dialogue with it. Lay them all out in front of them. Then, the process will work. Unfortunately most won't. I am inspired by the few who do. And then will take the time to share with others. I now have a waiting list for classes!

Touch Drawing in Violence Prevention and Community Groups

Mukti Khanna

Many of the groups I have worked with are involved with violence-prevention work or therapy. When I introduce groups to Touch Drawing, I often show the video first – sometimes just the first half with Deborah's demonstration and stories, before the beautiful stream of images section. At times, this is done at a prior meeting time and the group decides if they want to Touch Draw or not.

The day of drawing, I will often do a neural hookup exercise from Brain Gyms educational kinesiology, which only takes 2 minutes. I then ask people to set their intention for this time. We sometimes link this to ongoing group issues or themes – how to be a peacemaker, a parent, etc.

As a facilitator, I feel it is important for us to call on the Spirit of Touch Drawing to co-create and work with us in this setting. This may be done privately. I usually try to find some way of calling in the Spirit of Touch Drawing publicly, or at least some form of centering, depending on the group and the population. I also believe deepening our own journey with Touch Drawing is important to bring this work more fully into the world.

I then demonstrate Touch Drawing. In some way,



PHOTO: JIM ROBBINS



PHOTO: KATIE O'ROURKE

it is really good that my drawings are not that artistic in a "fine arts" sense of the word. This seems to really help folks who are fearful of drawing. I also talk about the importance of the process, and of following your own inner guidance, rather than the product. I affirm the quality of safety and state that participants are always in charge of the process. A lot of this is a flow-over from Person Centered Expressive Arts work. (see Bibliography, *The Creative Connection*, by Natalie Rogers)

I have found it extremely useful to emphasize not rolling to the end of the board, as teenagers were getting paint all over themselves before I said this. I still find many people put on way too much paint at first, even though I have advised them not to, and Deborah also reiterates this on the video. This is a point for me to clarify in my own facilitation.

I use taped and instrumental music, sometimes playing Deborah's Touch Drawing tape initially. Many times I invite group members to bring in their own selections of recorded music. This helps them feel some ownership of the process. I will usually play bells the last five minutes or so and verbally signal with my voice to close down. The sharing in pairs is very important in larger groups. There is something very healing about having these soul images witnessed, which is what makes the group energy different than drawing on our own. In smaller treatment groups, we might share the whole process with everyone.



"THE HEALER ARRIVES" BY PAT MASON

If a group meets to draw over several weeks, it is useful for people to keep all their images and come back to them in the end. By the end of four nights in a Continuing Education class, the images filled the room. We had people lay all of their images out and walk through their journey. It was deeply moving to walk through the whole journey of all the sessions, while each person told the essence of their story. This was sometimes accessed through writing with the non-dominant hand. I am also realizing how one can work with Touch Drawing as an intuitive oracle – holding an intent or question in the mind like a mantra during the whole process.

More recently, I have been working with Touch Drawing in community dialogues on ecopsychology, diversity, racism, immigration, violence or other social issues as defined by the community itself. It these situations, it is essential to work in partnership with people who are in the community all of the time. I draw on my own psychological background, as well as intuitive guidance, in sourcing what is most needed for a community at a particular moment.

Working in these communities has a different quality than working with people who have chosen to come to a Touch Drawing workshop. It may be offered as one of a range of modalities available.

In these settings, not everyone may choose to do Touch Drawing. I always demonstrate the process before people choose to be a part of this experience or not. The unusual nature of Touch Drawing, combined with a process oriented open atmosphere, will often be enough of a catalyst for people who would never draw or move to begin to enter the process.

One of the more powerful demonstrations of this was in a violence prevention program on the Southern Ute Indian reservation in Colorado. Before the program started, racial tensions had erupted to an extreme level and the staff was concerned that the programs for women would need to be closed just to ensure safety. Beginning the sessions with collages and Touch Drawing provided a very healing language of imagery through which a mutual field of understanding began to be rebuilt. Native women spontaneously held their babies over the drawing boards to walk on them and then would add their own hand prints and imagery. These images powerfully evoked remembrance of the future and the stewardship for the seventh generation to come. It provided a basis for deep dialogue and mutual understanding and compassion to re-enter the community.

Touch Drawing and the Cancer Support Community

Elaine Epstein Hallett



ELAINE EPSTEIN HALLET

I believe deepening our own journey with Touch Drawing is important to bring this work more fully into the world. A quiet passion in my heart is to bring Touch Drawing to cancer support. Giving back to my community has been deeply ingrained in my soul since childhood. I have been learning to give back the lessons I have learned. Here is how it all began.

Cancer had not only invaded his body, but his mind was filled with anger. All communication had broken down, and I was facing walls of fear. At the time, I was doing research on alternative expressive arts modalities. I had just come across Deborah Koff-Chapin's Touch Drawing. After experimenting on my own with this tool, I decided to bring my drawing board into the hospital. I quietly sat in his hospital room, Touch Drawing while he remained is his frozen mood. The third time I did this, he started noticing and came over to see my drawings. By the fifth time, we had two boards in the room and we were both painting. No formal art techniques were given out. He just watched me in silence and began to paint.

At first it was just a small smudge of red paint, then his hands started moving, shaking, vibrating. A larger circle appeared. Then it became even larger and larger. Reds, blacks and browns filled the entire paper; hands tore at the page. "It's the tumor" he said. "It's grown; I really do have cancer..."

Furious reds and blacks streaked across the page. He looked at the painting and began to cry. This was the first time the word cancer came out from his lips. Intensity poured through his fingertips, tears flooded from his eyes, images appeared, and an incredible peacefulness emerged with his acceptance of the cancer.

There are lessons in life that can never be taught in a classroom. This was to be my most profound, humbling, painful and spiritual lesson. Underneath all the craziness of the illness, we were now able to put his illness aside, reconnect as two people who deeply loved each other, and find the strength to say goodbye. We had found communication again. We painted, we wrote poetry, I read him stories of European artists, we cried, we laughed. And then he died peacefully in my arms.

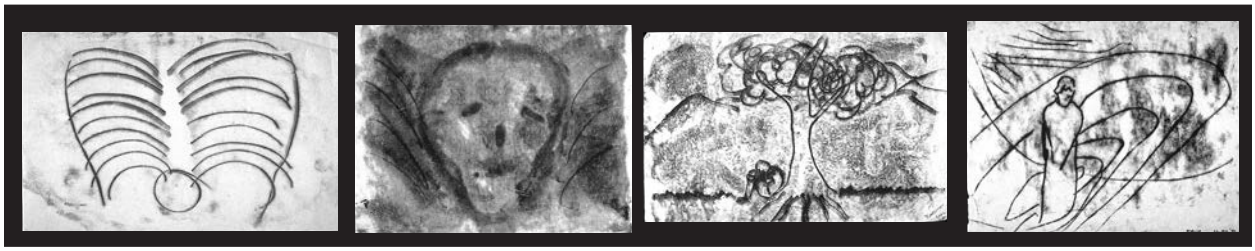
Having lost several loved ones to cancer, bitterness and resentment could have settled in. Instead, I slowly started reaching outwards. After experiencing the power of Touch Drawing in my personal life, I branched out to share it in cancer support centers. I wanted to share different ways of communicating. I remember after a workshop at a cancer support center, feeling a complete cycle of healing. Never in my wildest dreams did I ever imagine, when I was in the trenches of care giving and grief, that I would turn around and find a tool that would be so beneficial for cancer patients and their families.



Touch Drawing With Teens and Young Adults in Late Stages of Cancer

Gloria Simoneaux

After I experienced the power of Touch Drawing personally, I knew it would be a vital process to share with others. I have used it in my work as an Expressive Arts Therapist since 1981. I began facilitating Touch Drawing at California Pacific Medical Center in San Francisco, when I was directing an art program at their Children's Cancer Research Institute. I worked with pediatric oncology patients,



The man who did this image had been given a 1% chance of survival 30 years prior. When I gave him the Touch Drawing materials, he said "I don't know what to do." I suggested he just move his hands on the paper. He gave that a try. When he pulled the drawing off the board he gasped and said "Oh my God, that's my tumor!"

By an eighteen year old Caucasian girl. This is the last image she created before she died. After she created it, she crumbled it up and threw it in the trash. It had upset her. I later retrieved it.

"Lonesome" By a twenty year old Caucasian boy three months before he died.

"Journey" This twenty three year old Latino male did a lot of exploring with Touch Drawing. This is one of his last images.

many of whom were facing the last stages of their illness and of their lives. Adolescents and young adults responded on a particularly deep level to Touch Drawing. The process put them face to face with their deeper selves. It enabled them to bring to the surface parts of themselves that had previously remained hidden. It was so revealing and therapeutic for the patients as well as their families. Teens and young adults who are dealing with cancer are very vulnerable. They have a great willingness to explore their depths. Touch Drawing can be used as a major source of self-awareness in this population.

I have also worked with adult cancer survivors with remarkable results. The information revealed through Touch Drawing was shocking to the patients and their caregivers. People have experienced unusual breakthroughs using the Touch Drawing technique. My experience is that Touch Drawing taps into the individual on deepest levels. It is a very important addition to the Expressive Arts.

The Power of Touch Drawing to Heal

Julie Rathbun and Sean Mcgee

Note from Deborah: Julie has been using Touch Drawing in her process of healing from Leukemia. She has gone on to share the Touch Drawing one-on-one with others. In this offering, Sean shares his experience of being introduced to touch Drawing by Julie. He is now planning to bring Touch Drawing to an Aids art group he is part of, as well as to an Assisted Living Facility for people who are elderly or mentally/physically disabled. This heartful sharing from person to person is a beautiful example of my vision of how we can spread the seeds of Touch Drawing in the world.

Julie: Touch Drawing has helped me heal the emotional wounds created by internal feelings of fragmentation and separation during a health crisis. Even medical science has revealed that when we heal our emotional wounds, we also heal the wounds of the body. For me, Touch Drawing was a tool to successfully reduce physiological stress that caused my immune system to dysfunction by enabling me to connect with negative, painful and fearful emotions know to trigger stress. Once I was able to access these emotions through the imagistic form of Touch Drawing, it became a natural and healthy form of expression and release. The mere act of releasing these emotions through images helped my immune system to return to a healthy state of full function.

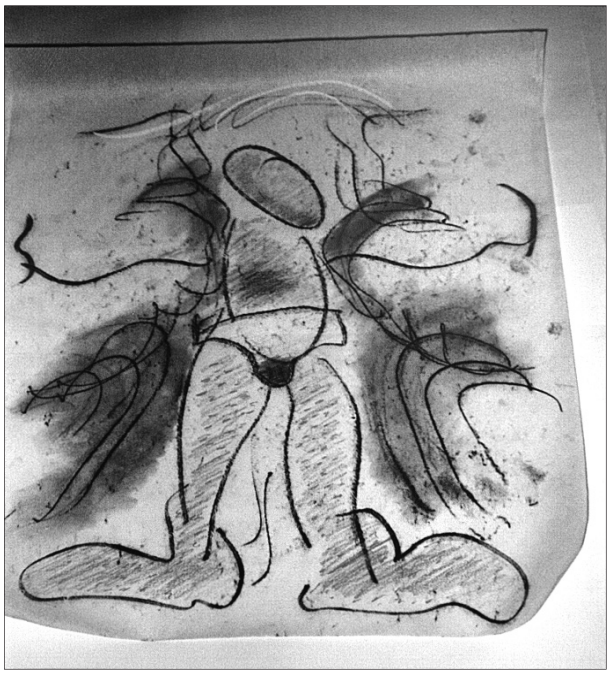


PHOTO: JULIE RATHBUN

Touch Drawing has helped me find balance – one of the top goals of my recovery process. I

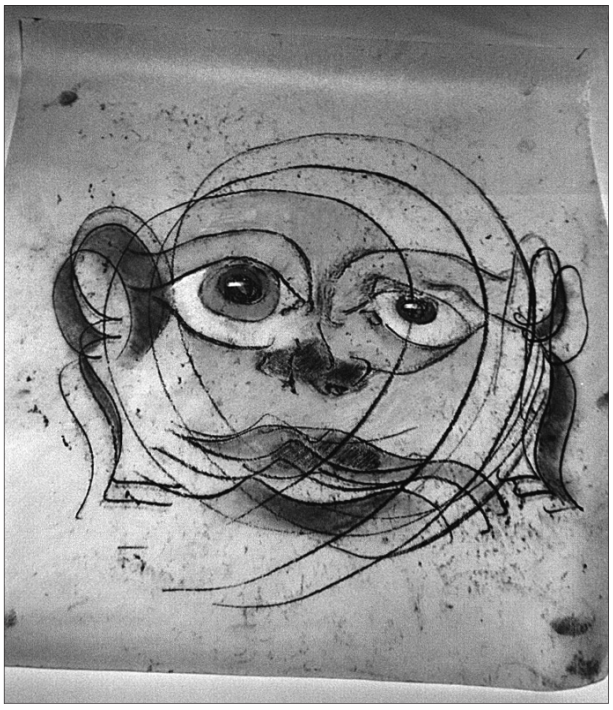
can sit down to a drawing session and use only my don-dominant hand to tap into a hidden space of inner wisdom and insight. It is a place where I can safely express emotion, release the terrified inner child and reap the pure gold that s the true reward and strength of being honest. *(See also, Julie's offering on combining Touch Drawing and Journaling, and How to Compile a Series of Drawings to Tell a Story Without Words)*

The more I work with Touch Drawing, the more I realize what a powerful healing tool it can be. A tool that can be used by anyone, even those with bout the slightest trace of artistic ability, to create profound changes in their lives and activate healing at the deepest levels.



When I encourage people to try Touch Drawing, they have that look of terror…like the board may swallow them whole right there on the spot if they touch it. I always have to explain that even if they have never picked up a crayon and colored, they can use this form of art to heal and express themselves. "What if I am terrible at it?" they might ask. My response is always – There is no such thing as terrible. Even scratches, swirls and stick figures will give you all the information you will need to understand what your body/mind is saying through its imagery. Even if you believe that you have no talent at all, just remember that this is your inner critic talking. There is no person alive who wouldn't be better off NOT listening to their inner censor!





ART: SEAN McGEE

Sean: Working with Julie was a small miracle in my life! This new medium called Touch Drawing has proved so "awakening" in many ways. It brings a whole new "hands-on/mind-off" aspect to my artwork. I love looking at the pictures I've come up with, even the ones that I personally found disturbing or primitive. There's a hidden message in every one. Why? I wondered. Then I realized. It's because you truly "draw out your soul."

My experience with Julie came right after a bout in the hospital with pneumonia and just before I found myself in a wheelchair. We worked for two hours and completed the black and white drawings that you now see colorized. I cried some, we laughed a lot, shared story after story, and really had a beautiful meeting of the minds.

Upon returning to Denver, I fell very sick (once again) and ended up unable to walk. The night I came back from the hospital, I was in so much pain that I couldn't sleep. I pulled out my drawings and pastels and began to color them. It was the first time in my life I've ever done anything that resembled a Picasso (but I always knew there was one in there)! I always thought of myself as a copyist, but Touch Drawing has set the artist in me free. The colors added another whole new scope of vision to the work, revealing many additional hidden secrets.

Returning to South Dakota from Denver, Julie and I worked again for four hours. The second session with Julie was more frustrating as I couldn't erase the thoughts in my head. My work was all too contrived. But Julie came back several days later and I was still at it! It quickly becomes an obsession. This time there were masterpieces all over the table. My mother and father were kind enough to allow me the space on the dining room table to work for several days. I did several pieces which are now gifts for friends, several self portraits, which reveal a great deal about how I see myself, and a fabulous male nude holding his newborn son.

Touch Painting with Children, including those with Cerebral Palsy

Gina Mae Jarvi and Elizabeth Blanco



PHOTO: BILL RUTH

We've been doing Touch Drawing with youth since we opened the Superclown™ Children's Art Gallery in January 1999. After finding Deborah's book, Drawing Out Your Soul, we made several drawings and were so amazed by the beauty and simplicity of the process. We knew kids would love it. They do.



We call it "Touch Painting". Youth seem to respond more comfortably to the painting process. They worry about their drawing abilities. Children love the surprise of seeing what their hands have done. I believe wholeheartedly that this process democratizes art making and invites conversation about art and seeing that often do not happen when engaged in other mediums. The abstractions

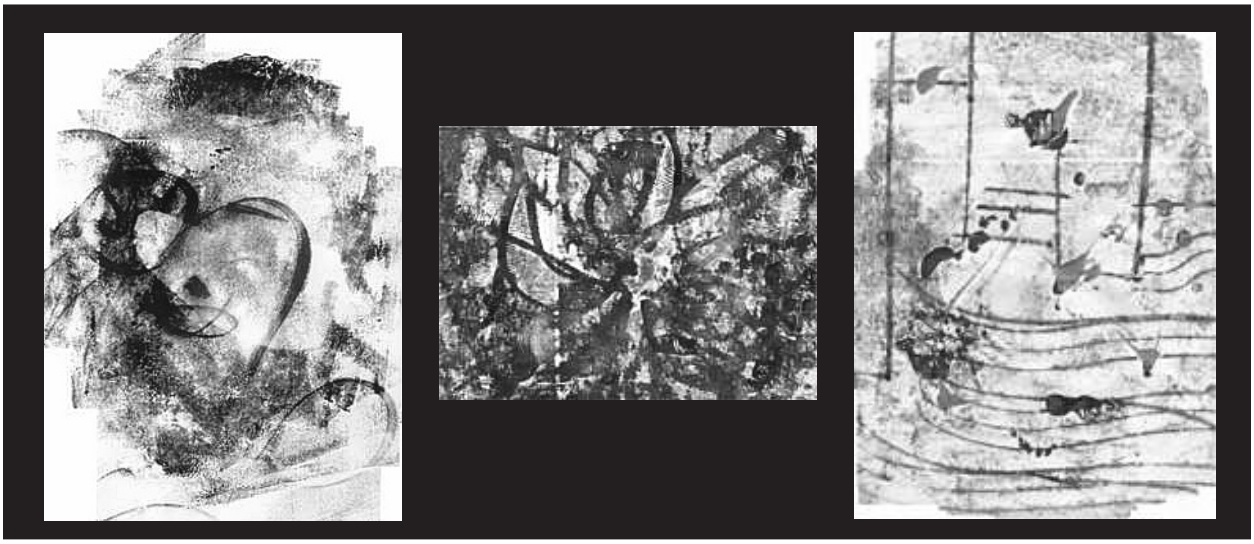
that children produce allow their imaginations to see things that they are not even aware of. This begins the process of talking and thinking about our own magic and what can happen when we are freely creating - what gets liberated...

On occasion I begin Touch Painting sessions by reading a fable or myth. This stimulates the imagination and gives them something to think about. Some of the results are truly amazing. A myth involving wolves brought out images of trees, animals, and caves, etc. that completely baffled the children. These were unconsciously "drawn", discovered within the paintings during our reviews.

We have used this process with young people who have limited use or control of their arms and hands. Cerebral palsy youth seem to be challenged to control their hand movements to get the desired effects. Their surprise and awe is deeply moving. They've been given another tool with which to communicate!

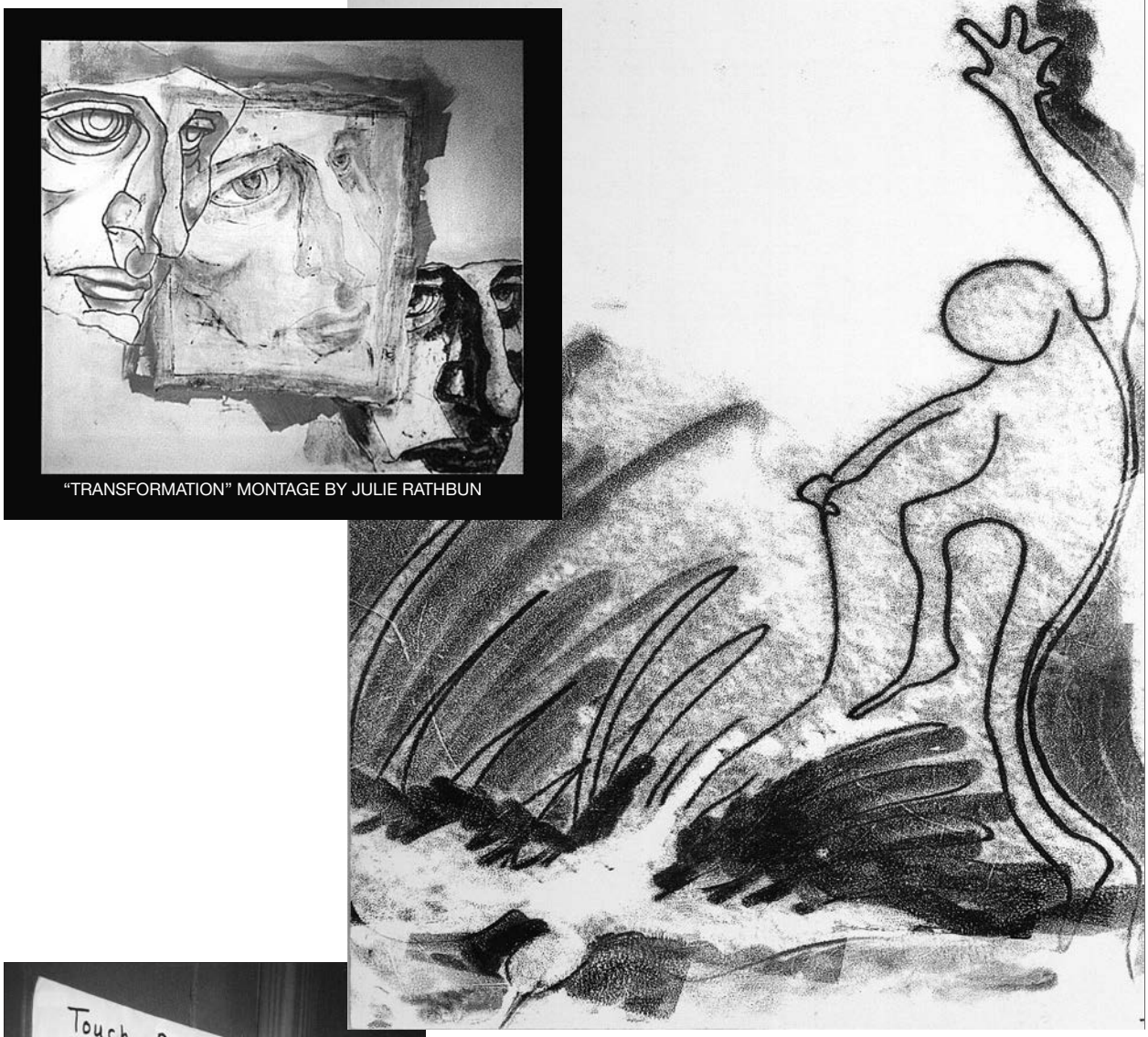
On a spiritual level, Touch Drawing/Painting offers everyone an opportunity to commune with the surprises within the self. It touches a place deep within. There are so many dimensions to it the opportunities for creative expression are endless.

Superclown is a character developed by my cousin, David, (Elizabeth Blanco's son) at the age of 6 or so. He told stories about Superclown, the superhero with a sense of humor, how he would travel the world making people laugh. David was killed in a car accident 7 years ago. He was just about to turn 25. The gallery is named after his character because the gallery seeks to bring young people joy through creating art. The gallery honors the imaginations of our youth by giving them a place that treats their art work with dignity and respect. We seek to bring the work of these young people to the public so adults and children can interact with it. We also seek to bring out the child and the artist in all of us by inviting all ages to participate.



THE SUPERCLOWN™ CHILDREN'S ART GALLERY AND YOUTH ARTS STUDIO™ ST. PAUL, MINNESOTA

Superclown collaborates with social service organizations, other non-profit art organizations and community centers to bring unique, high quality art programming to under-served youth. We are a volunteer project of the David Nathan Blanco Foundation, a 501(c)(3) corporation.



"TRANSFORMATION" MONTAGE BY JULIE RATHBUN

"GO WITH IT" BY PAT MASON



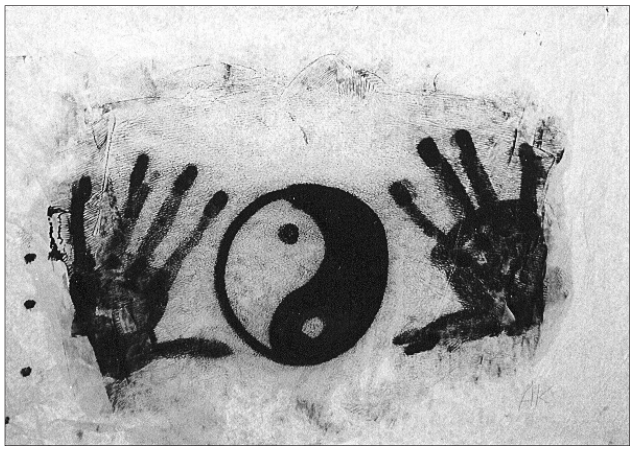
I teach touch Drawing as part of my Clairvoyance Trainings. We showed our class Touch Drawings during our local Art Walk. I had written "Touch Drawing" on one of my paintings and every child that walked by did just what the sign said!

Cathy Pheil









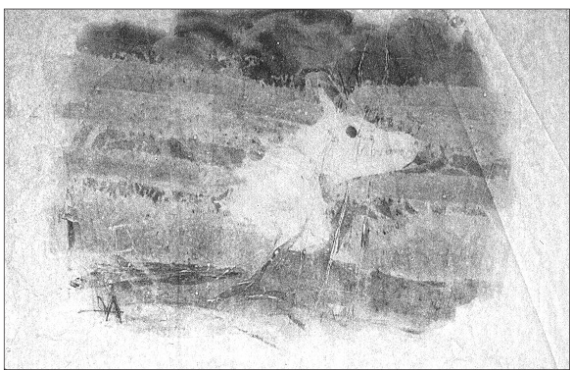
Touch Drawing with At-Risk Children and Teens

Ken Puhler

I am Alcohol and Drug Abuse K-12 Prevention Specialist for the Colorado Department of Human Services. I have been involved in this kind of work for 16 years. We first started doing Touch Drawing 3 years ago. I have found it to be very useful working with children that come from "non-child-centered" homes. One of the greatest attributes of Touch Drawing is that no one knows what a Touch Drawing picture is supposed to look like. Therefore, every drawing turns out just right! Kids who are pressured into being perfect can express and create without fear!

I always ask the group what a Touch Drawing picture is—what it should look like—what a "good" drawing would be. Since they don't have a set standard to compare it to, they feel free. We ask them to work on their single color board for a while. We don't allow them to switch colors until the last half of the session. I play "World Music" instrumentals and drumming and chanting during the sessions. Nothing the kids have ever heard before.

After the session, we ask the kids to pick three drawings to share. We don't ask them to interpret them or explain how they felt as they were creating them, but they usually end up sharing this. I have used this in the classroom and on youth retreats. It is a powerful tool!



Childhood Trauma and Abuse

Marianne Hurley and Nancy Swisher

We co-facilitate an expressive arts support group for women who have survived extreme childhood trauma and abuse. The group meets once a month for five hours. When introducing Touch Drawing to the group, we began with an opening meditation followed by a brief (2-3 minute) check-in from each participant. Next there was an explanation and demonstration of Touch Drawing combined with a writing exercise. Then the women had approximately two hours for the drawing process. After clean-up and a short break, there was a brief partner sharing about their experience. Finally we moved into a traditional support group sharing followed by a closing meditation.

As part of the explanation and demonstration, we provided a deck of the Soul Cards for the women to see what had been done with this technique. Because of the severe trauma histories of these women, they were overwhelmed by the artistry of the cards and immediately fell into old patterns of feeling that they could never produce anything so beautiful. We found ourselves reassuring the women that they could, and would, produce meaningful images for themselves. What turned the tide of overpowering low self-esteem was showing them Deborah's first efforts in *Drawing Out Your Soul: The Touch Drawing Handbook*. Upon seeing her first drawings, they finally felt that they too could be successful. We decided that in the future we would not bring out the Soul Cards until the end of the exercise.

Once the women began doing Touch Drawing, we witnessed the transformation of their tentative beginnings into wholehearted full immersion in the creative process. The members of this group used their hands, arms, elbows, and feet in their Touch Drawings. The room was alive with the energy of their creativity.

As part of our usual format of having one form of expression followed by another to deepen the experience, Nancy designed a writing exercise to follow Touch Drawing. Here are the instructions for that exercise:

Write a piece whose title or subject is "If My Hands Could Talk, This Is What They Would Say." If you need a method to get started, use the clustering structure. Putt the phrase "my hands" in the center, and free associate out from that. When that feels complete, begin to write. Another way to get started is to dialogue with an inner part to see if it has something it would like you to write. You could also dialogue with your hands



There is a natural healing process that occurs in the act of creating. These four Touch Drawings are from a larger collection of work by Cat Saunders completed in a single session.

themselves, or let your hands write with no dialogue. Try not to edit yourself as you are writing. Allow the words to flow out with no judgment.

The writing that emerged from this combination of Touch Drawing and the writing exercise was among the most powerful we have encountered in the two years we have been running this support group. Many of these women had been forced as children to do things with their hands they did not want to do, sometimes even being forced to hurt others. The experience of using their hands in such a sacred way produced a profound sense of healing and a renewed relationship with their hands as good and cherished parts of themselves.

While the written pieces which emerged from this exercise were especially poignant due to the nature of the women's trauma histories, it is clear to us that this writing exercise would be a powerfuladjunct to any Touch Drawing experience.

Two-dimensional Art Media

Patricia Waters

Since I do a wide variety of art experiences, I have not focused on Touch Drawing in the way Deborah does. But I have included it in my Two-Dimensional Art Media class and some of my other groups as well, and people have responded positively.

I start by showing Deborah's video so people get the history and ideas about how to proceed. Then I do a demonstration using a board, several colors of oil paints and tissue paper. I suggest expressing feelings and trying an inner portrait of their face. I suggest that if they feel stuck, that they draw "stuck" or frustration or whatever feeling comes up, allowing the energy to flow through their hands. My groups are 2-1/2 to 3 hours long so we start with the video, then the demo, then work solidly for at least an hour to an hour and a half. I play recorded music while people are working – non-verbal calming music as a rule, but occasionally something more upbeat,

Three Dimensional Art Media
Dawna Z brought another dimension to her plaster body mask sculpture through the addition of a Touch Drawing face. You can use clear acrylic paint medium to adhere drawings done on tissue paper to three dimensional surfaces.



like Earth Tribe Rhythms. Of course that changes the motion of the Touch Drawer. Then we share with the group by showing all the drawings from the beginning and commenting on the process and what came up for us. The other group members respond if the artist wishes feedback. My groups are usually small so we can all share, but in a larger group I'd do sharing in pairs. I work along with the group and share as well.

My groups are usually quite open as to materials used except when I'm teaching specific media. Once they've learned Touch Drawing in the group, some people will choose to do it on their own instead of using other materials such as paint, pastels, collage, or clay. I also use Soul Cards from time to time as a way of inspiring artwork. By the way, about 20 years ago I came up with drawing the inner face and led some workshops using oil pastels or chalk pastels – I feel we have so many parallels in our work and it always excites me.

Offerings to Inspire and Enrich Your Presentation

The following section provides visualizations, exercises and complementary practices to enrich and deepen the Touch Drawing experience. Use these or have them inspire you to make your own connections.

Ways to Deepen into Soul Space and Develop Trust

Helen Warren

Setting Intention

What I find in working with most people is that they come with expectations, which tends to lead to more passive and fear-based process whereas intention engages one's energy proactively. The intention can be as simple as "I set the intention to be playful," etc. Each person sets their intention silently in an opening circle. At the same time each draws a SoulCard and reflects silently on how that might align with the intention.



Grounding One's Energy

I have found it not uncommon for people (because of childhood experiences or whatever) to leave their bodies or dissociate as they get into the process. Since it is important to be in the body to fully open to and listen to the soul, I find these helpful tools for them to work with throughout the session to establish and maintain soul space.

Breathing:
Sit or lie down. Go to the center of your being or soul, or as one woman has put it, "enfold yourself in the soul essence". Inhale from the center of your being and each pore of your body. Feel the breath connecting you with all that is. Do the same as you exhale, savoring the connection to all that is. Be patient with yourself. The experience of and communion with the breath are what is important. Your breath will expand and become deeper and you will be filled completely and substantially with the richness of who you are. Repeat for as long as needed. As you are breathing, listen to the body and make note of how you are feeling and breathe into the areas where feelings seem held. Sense how your body is communicating with you and how this allows you to feel your union with your soul and with the creative energy. This can be used initially or anywhere in their process to ground their energy. It also is a great preparation for the drawing process. (For more information on deepening ones understanding of co-creation with the soul, see Bibliography, *Sunlight on Water,* by Flo Aeveia Magdalena)

Grounding with the Earth Mother's Energy:
Use the above but envision yourself as a tree with roots and branches connecting you with the earth and her center and feel your self breathing in union with her.

"EARTH MOTHER" BY HELEN WARREN



Connecting With the Field of Energy and Sacred Space Created by the Group:
This exercise helps ground the energy and connection of the circle so each feels the support of and union with the energy field of the group. Begin with everyone focusing inward through breath and feeling their soul's essence or vibration. Then holding hands see a golden thread moving around the circle. Send your soul's essence out your right hand and send it around the circle receiving other's essence though the left hand until you feel your own return. Feel the essence of each soul on either side of you. Greet each other with your soul though your eyes. This is a wonderful way to connect with and deepen the energy field and the feeling of safety. *(Deb: I suggest you receive permission from group members to do this.)*

Processing Drawings
I try to help people stay out of the analytical mode and truly witness the soul of the other. Silent witnessing of the images tends to deepen the soul connection and connection of the group. The personal seems to take on the universal or the timelessness. I am inspired by Pat Allen's work in the Open Studio process. (see Bibliography, *Art is a Way of Knowing*, by Pat Allen)

If participants have chosen a SoulCard at the beginning of the session, I have them return to the intention and the selected Soul Card to see how it relates to their journey. This process is usually amazing. It also helps to bring closure individually and to the group.

Awareness of Touch Visualization

For use as Preparation to do Touch Drawing

Elaine Epstein Hallett



With eyes closed take three very slow deep breaths, blowing out the tension with your exhale, slowly allowing your body to sink into your chair. Feel all tension melt away, drift away. Bring your attention to your hands. Begin to feel them; every finger, every crevice, every curve, every fine hair. What do your hands feel like? Think of all the priceless life events your hands have held. Imagine holding that essence in the palm of your hands. What does this feel like? Are your fingertips tingling?

Slowly rub your hands together creating a warming sensation. Place your hands on your face and feel the beauty of your own God-given creation in your fingertips. Slowly trace your hands over your entire face, feeling every feature, every crevice, every line. What does your face feel like? What stories are in your face?

Keeping your hands gently on your face, think of how many times you have held your own precious face. How many times have you lovingly stroked your face, or wiped away tears, or rubbed away tiredness, or squinted from sunshine? Your face and hands have held so many stories. Gently feel your face and all the many stores etched upon your fingertips, upon your hands, upon your precious face.

Bring your hands back into your center and slowly begin to warm them again.
Move each finger, bending them up and down, flexing them, working each joint. Create a fist, then let it go. Rotate your hands in circular motions, bending them up and down. Ever so slowly begin to rub them again creating a warming friction.

Place your hands upon your heart space (heart chakra area), and allow the heat from your hands to pour into your heart – into your soul. What does this feel like? There are so many stories inside your precious heart, inside your soul; so many things you have held inside this sacred place. Feel the heat of your hands pouring into your heart, and then throughout your entire body, filling you with warm, glowing, positive healing energy, filling your heart, filling your soul, reaching back down into your fingertips. Allow this heat to completely flow through you for several minutes. When you are ready slowly open your eyes and begin to draw.

Hand Massage Exercise

Cyndi Gavin

I suggest doing an exercise such as this as a prelude to a Touch Drawing session. Ask people to get a partner to explore and massage one another's hands. Then I lead them through a short meditation about hands – the fingertips, whorls of ancestry, all the work they do, the caressing, giving, grasping, holding on to, letting go of that hands do; the beauty of touch and the messages sent by hands; the energy from hands, scars, wrinkles, tenderness, etc.



PHOTO: JIM ROBBINS

On Sound and Music

Sue Mason

Sound and music speaks to our Soul. Music bypasses so many of our filters and helps us to connect to our Authentic Selves. This is why I like combing the two modalities. There are so many different ways to work with sound and music — either planned or in response to the group's needs at any given time. The music and or sound I work with is healing or therapeutic; it has been used for thousands of years with indigenous cultures and in many cases still is. Equally, classical music or modern

compositions hold specific qualities that research has shown affects the brain chemicals etc. Here are some options:



PHOTO: KATIE ROURKE

You can have the group chant or improvise together toning or humming with crystal bowls, Tibetan singing bowls, drums, rattles or other instruments. Authentic recordings of various cultures can evoke a sacred space as well.

Should the group get stuck, become restless or lose focus, music can be chosen to resolve any of those situations. Just introducing something different can effect a shift, but the appropriate choice of music can make it an authentic and releasing experience. We all have blocks, and I believe that a combination of music and Touch Drawing are very freeing.



PHOTO: KATIE ROURKE

Each chakra or energy center in the body, has its own key. It is possible to put together a selection of music that would take the participants through the chakras — with their responses expressed through Touch Drawing. It is interesting to see how similar images, colors or shapes can emerge from different people when influenced by the same music. Classical music in the relevant key is excellent for supporting a Touch Drawing journey as the music is so rich and varied that individuals will consciously or unconsciously follow particular instruments or ignore others. This variety will help bypass the filters that we all too often put in place to protect ourselves, hide issues etc.

Base Chakra	Key of C
2nd Chakra	Key of D
Solar Plexus	Key of E
Heart	Key of F
Throat	Key of G
Brow Chakra	Key of A
Crown	Key of B

For recommended recordings that support working with the Chakras, refer to the Music Resources section.

Labyrinth and Touch Drawing

Pete Peterson

A Labyrinth is a pattern with a purpose, an ancient tool that speaks to a long forgotten part of us. Lying dormant for centuries, Labyrinths are undergoing a revival of use and interest. Different from a maze, which has dead ends and false passages, the Labyrinth has a single path that leads unerringly to the center. It shows us that no time or effort is ever wasted; if we stay the course, every step, however circuitous, takes us closer to our goal. (see Bibliography, *Walking a Sacred Path, Rediscovering the Labyrinth as a Spiritual Tool,* by Dr. Lauren Artress)

My Labyrinth/Touch Drawing workshops usually run from about 9 am to 3:30 pm. Ten to fifteen participants seems to be a manageable number to work with. We start by giving a history of Labyrinths and what they have been used for around the world, including their religious implications, their scientific uses, and even some of the mysteries around them. Then we move into the mechanics of how to construct a Labyrinth and spend the morning measuring and laying it out. We use the Chartres 11-circuit. I know that some practitioners prefer the 7-circuit. They both have a lot to offer. The 7-circuit is easier to explain and construct.



PHOTO: JIM ROBBINS

We get most of our information on the Sacred Geometry and the calculations from the internet; primarily the St. Louis Labyrinth Project and the Unity Church of Denver Labyrinth Project. To construct the Labyrinth, we either go outside and do the measurements with string and marking paint or use masking tape if we are in a place where we have plenty of room on a floor inside.



In the afternoon I demonstrate Touch Drawing and explain where it originated. There is really very little need for much dialogue around Touch Drawing. At this time we go into silence with music. I tell the participants that they should draw as long as they are moved to draw. When they feel the calling, they can go walk Labyrinth and then come back and draw some more. I want to give people as much time as they need to go within and "feel" so that they get as much as they need from the experience. We then break up into triads in order to share drawings. If time is short, we just go around the room and allow for sharing as people are comfortable. I always get incredible responses from people after drawing and walking. They

invariably come away with insights and a new sense of connectedness.



ART: ROSADA CANTRELL

The combined Labyrinth/Touch Drawing experience is very profound in that it facilitates our ability to tap into different physical, emotional, and mental aspects of ourselves. During the Touch Drawing experience, we are able to express through the use of our hands and fingers; the part of our body that is very sensually based. We feel the paper and smell the ink. Using our senses in this way connects us to past experiences and memories. When we go into a meditative state with this, we are often able to connect the present with the past. We can also just stay in the present moment.

When we go into the Labyrinth we may choose to walk very deliberately or skip or dance or stop in the path and contemplate. Whether the Labyrinth is outside or inside also makes a difference in how we connect. While we are walking the Labyrinth, we are having a very physical experience. As such, any insights we may have will come from cellular memories in our physical being. I feel that combining Touch Drawing with the Labyrinth allows us to be fully in the experience with all of our beingness.



A recent participant made the following comments: "I have been having a difficult time quieting myself and moving forward in certain areas of my life. The Touch Drawing allowed me to re-live my childhood and be messy. In so doing, I was able to see why everything in my life has to be just so in order for it to be okay. When I walked the Labyrinth, I realized that my whole life has been about only moving forward when I felt like the path was totally clear and straight. If I couldn't see straight down the path, I couldn't trust what was at the end. While in the Labyrinth, I realized that the path is not always straight. But if I just stay on it and trust in myself, I will be okay."

Offerings on Working with Completed Drawings

Working with Inner Images

Carol Kennedy

"Inner images always come in the service of healing and wholeness"
Shaun McNiff

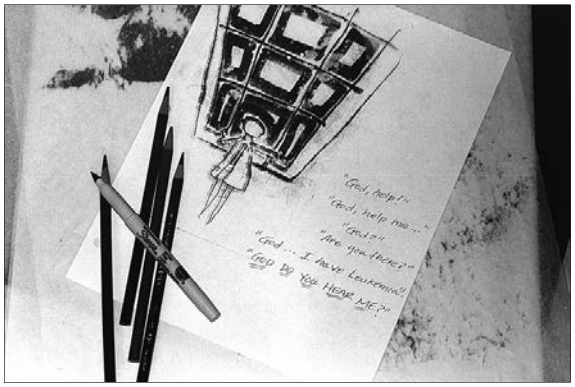
We all love inking our boards with some delicious colors of paint and watching them smooth out as we roll them with the brayer. Then that mysterious feeling that comes when we float the paper down over the surface obscuring our view, compelling us to go within and allow the inner images to come forth onto the backside of the page. This is a wondrously evocative process that asks us to let go of our ego's control, let go of our dominant visual control and trust the process of allowing the unconscious to create images with us, through our hands (or other body parts!). All of us who have done Touch Drawing have been touched by its magic and also may understand the difficulty of then moving into any stage of "processing" the drawings. The drawings themselves often seem pure, unrefined and raw. They speak a powerful if non-verbal truth, and are unwilling to be put under any microscopic or analytic lens in order to bring consciousness or understanding into the picture. (No pun intended!)



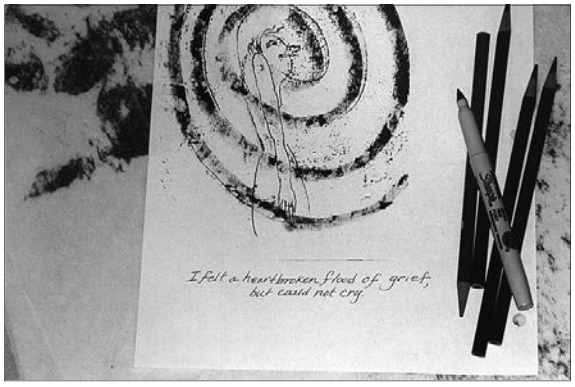
Do you know what I'm saying? Often, we do thirty, fifty, a hundred Touch Drawings, look through them immediately afterwards, then put them away in a stack never to be worked with! We do this for a variety of reasons: we are frightened by their stark truths, we are intimidated by them, we don't want to know what they have to tell us, we are unwilling to let them change our lives in the ways they have the power to do. In addition to some of these reasons, WE DO NOT KNOW HOW TO WORK WITH THEM. We lack the tools for going any further. And because we stumble and falter at this level of the work for ourselves, we are hesitant to guide participants in workshops any further as well. We are unsure of how to facilitate this "working with inner images" part.

If any of the above resonates with your own experience, I would like to offer a few suggestions that may or may not be helpful to you as you continue along this labyrinthine path into the very heart and soul of the great Mystery.

Touch Drawings, because they are invoked through an unconscious waking process where the ego is somewhat disabled, are not unlike dream images. They arise spontaneously from the vast reservoirs of the personal and collective unconscious. But if we take Shaun McNiff's words to heart, (see Bibliography, *Art as Medicine* and *Art Based Research,* by Shaun McNiff) we can trust that these inner images ALWAYS come in the service of healing and wholeness. They always come at precisely the right moment in time and always have our growth and highest good as their goal. Like nightmares, even the terrible, dark, horrifying, ugly images have precious gifts to give us if we will but open ourselves to receive them. "Okay", you say, "I can go along with this idea in principle, so how do we proceed?"



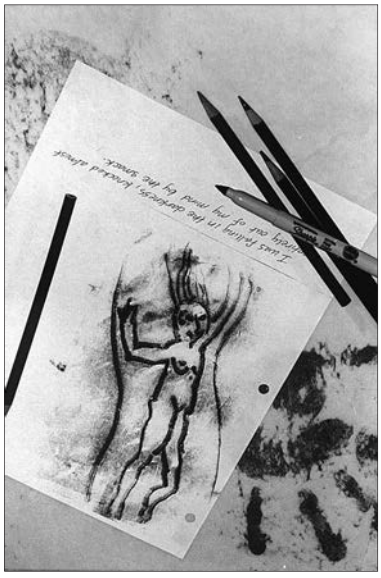


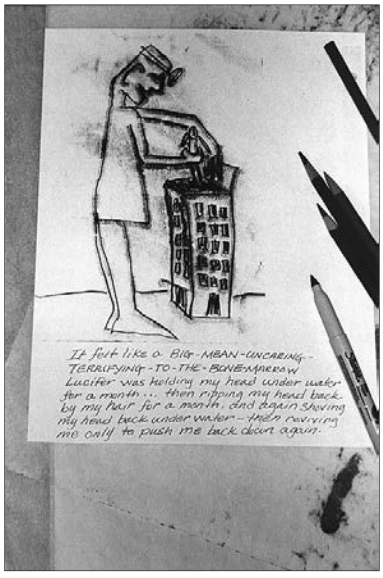


Again, as with dream images, there are essentially two approaches to working with these inner images: analytic and non-analytic. Let's explore some possibilities within each of these approaches. Please keep in mind that any of these suggestions can be practiced alone or in a group setting. It is recommended, of course, that if working in a group setting the participants share a high level of trust and that the issue of confidentiality is explored and a container formed that is sufficient to hold the energies and issues being released.

Analytic Approaches

Although this term and what this approach involves may put some of us off, it has its value. This approach will tend toward the more cerebral and verbal path, so we might find it useful when we are in that sort of mood or if an image especially lends itself to this track. It is also more satisfying to the mind, so if you find your mind is not happy with other non-analytic methods, give this a try and see what comes of it.



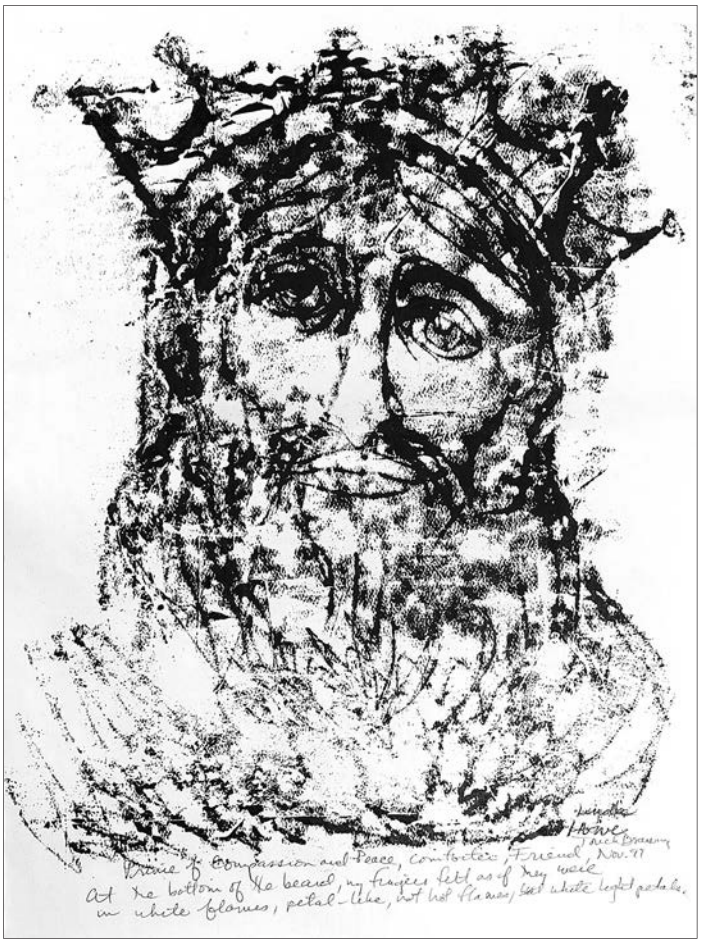


Methods:

- Take time to sit with your image, and try to really see it. After you feel you have done this, write down what you thought you saw. Reread what you have written and be on the lookout for any other images, associations or strong feelings that pop-up as you read. Write these down as a response to your writing. Keeping a log of this kind of responses over time can provide a great deal of personal, psychological insight.

- Try doing "association wheels" or mind maps with your images. Identify the primary symbols or elements that have shown up in an image or a series of images. On a separate sheet of paper write these at the center of a circle with spokes going out from it. Write down all of your associations to this central symbol no matter how off-beat or unrelated they may seem to you. Be on the lookout for themes that reoccur, or note and record any connections to current issues in your life.

- Try doing either of the above exercises with a trusted friend wherein you each look at each other's image(s) and work with your associations. This exercise can stimulate projection onto each other's work, so it's important to "own" your responses when they are being shared. The value of this kind of work, especially when it is done by individuals who have the ability to empty themselves of their own ego stuff, is that often our unconscious material can be seen much more clearly by someone who isn't unconscious of it.



TOUCH DRAWING AND WRITING: LINDA HOWE

Non-Analytic Approaches

Non-analytic approaches acknowledge the living soul of the inner image and attempt to honor and pay respect to it without intellectually dissecting it. In this approach, we attempt to honor the essence of our images on their own terms, rather than on the terms of ego consciousness. We attempt to visit them in the landscape where they live, and acknowledge the reality and legitimacy of this foreign territory. We recognize that inner images are alive. Using this approach, we will imagine that each and every one of our inner images is like a guest who has come to visit us; each of our guests will be treated with at least a degree of interest and courtesy. There are no completely horrible or useless guests. Though there will be some in whom we are more interested, just like at any outer reality party, we will be respectful of all our images, acknowledging that each of

them comes bearing a gift. Remember, inner images always come in the service of healing and wholeness!

This approach, rather than using the mind to body think about our images or make conscious the connections to issues in our lives, will involve the and our creativity. Any creative act that honors the essence or energy within our images is a way of tending soul. So let's look at a few possibilities for this style of working with our images.



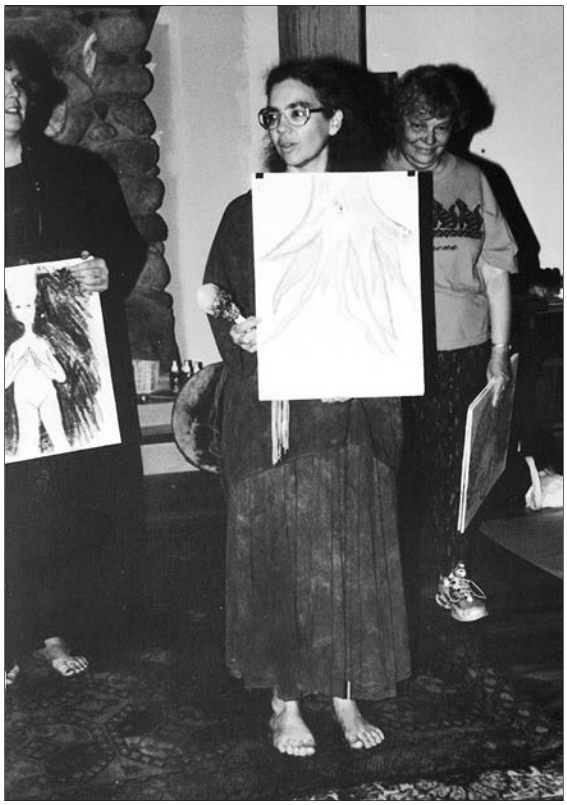


PHOTO: FREDERICK WHITMEYER

- Simply hanging images in a place where we will see them often is a good way of letting them do their work on us in non-conscious ways over time. Absorb the feeling tone of the image without trying to understand it. Let yourself be with this "guest" – welcome them into your life.

- Open to the possibility of an on-going dialogue with an image. Just like people, some of them will have something to say and others will not. Invite a dialogue, and see what happens. You either do this in a written form, or if you're comfortable with it, simply stand in front of your drawing and speak out loud. If you can let your imagination have free reign you can then answer for the image.

- Sit with an image or a series of your images, and let it/them tell a story. Listen to the whole story before you take time to write it in a journal of image tales. Over time, this practice can open the portal into creative writing in a powerful way.

- Write a haiku poem as a way of allowing your images to speak. Remember, the haiku form is three lines with a set number of syllables on each line: 5 – 7 – 5. This is a beautifully simple way to add a kind of mytho-poetic element to our images without getting analytic. Keep a journal of these poems and you will be amazed by the power they convey to you when you return to them after time.

- Tape one of your images (or a series) onto a wall and take time to empty yourself of any preconceived ideas about what this image is about. Stand in front of it and look at it for a period of

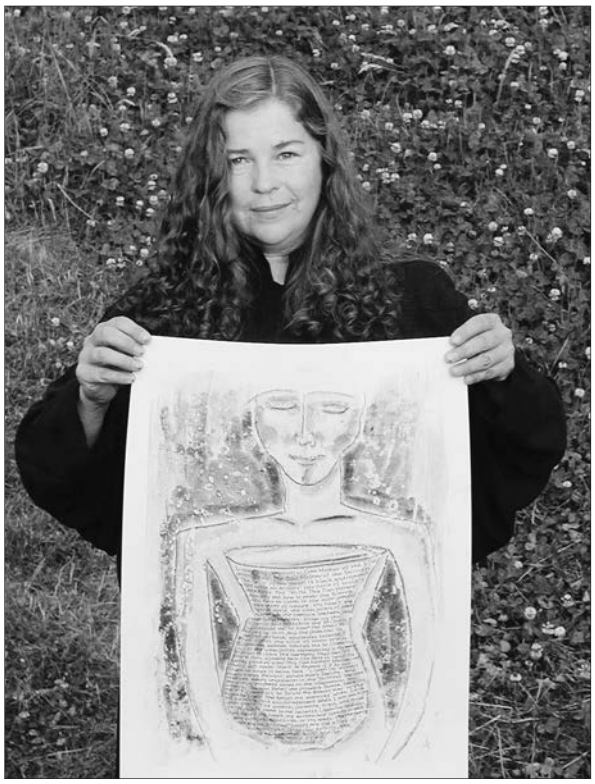
time; when you feel ready, give your physical body to the spirit of this image and let it move in whatever way it wants to move. This practice can be done with the eyes gently closed once the image has been taken in and surrendered to, or with the eyes open, continuing to check in with the image. Notice and journal about what this experience brings up for you. What happens in your body? Do not be surprised by changes that occur in your body after using this approach consistently over time.

- Another interesting approach is to try transforming images into sound or music. Experiment with this. Have fun!

As with all inner image work, their truth and resonance deepens over time. We only really come to know and appreciate our "guests" if we spend a sufficient amount of quality time with them, right? When we give time to our inner life in this way, consciously, with care and respect, it gives back to us ten-fold, with soul food that is the most crucial kind of nourishment.

Combining Touch Drawing and Journaling

Julie Lien



These are some self-dialoguing questions I ask myself to help me process my drawings.

1. In what part of my body did I feel this emotion?
2. How do I feel now as I look at this drawing?
3. How do I sense that this drawing symbolizes my emotion?
4. What do the colors in my drawing tell me about this emotion?
5. If this drawing could speak to me about how this emotion feels and the circumstances that evoke it, what would it say?
6. How did it feel to express this emotion in a drawing? And how does this emotion feel now inside my body?
7. What have I learned about this emotion from my drawing?

It is possible to create a journal that integrates your Touch Drawing images and writing. Take selected drawings to a copy center and have them reduced to a size that will fit on an 8 1/2" x 11" sheet of paper. Allow enough space on the page to write in response to the drawing. You can then add color and other graphic embellishments. Use a three-hole punch to add each page to a binder. The following are some examples from my personal Touch Drawing journal.



TOUCH DRAWING AND JOURNALING BY JULIE RATHBUN

How to Compile a Series of Drawings to Tell a Story Without Words

Julie Rathbun

1. Reduce your selected series of drawings to the desired size at a copyshop.
2. Purchase a poster frame and matboard. If needed, have the craft or frame store cut the matboard to fit the frame.
3. If your images are printed on paper that is a different proportion than you want them to be, cut them down to size with a razor and strait edge or paper cutter.
4. Add color with pastels or colored pencils if you desire.
5. Arrange the images as desired on the matboard and glue into place. Spray-glue is best for this. Use proper ventilation.
6. Slide mounted drawing series into poster frame.



VISUAL STORIES BY JULE RATHBUN

Making Cards from Touch Drawings

Noreen Wessling

A couple of years ago I had a dream that suggested I make a set of cards from my favorite dream art. No doubt this was, in part at least, prompted by my experiences with Deborah's mesmerizing Soul-Cards. This whetted my interest to the extent that I self-published a limited edition of 100 decks of my Dream Treasure Cards on my trusty MAC computer. (50 cards in each deck).

This was such a rewarding experience that I wanted to find a way to share with others the magic of making their own cards. It just so happened that during this time period I was also offering the ever-popular Touch Drawing workshops every couple of months in my 7 Arts Studio. Some of the participants started playing around with enhancing their favorite Touch Drawings at home and shared the results with the others later.

Excitement rose. Some people were experimenting with working right on top of the original Touch Drawing with such things as oil pastels and collage. Others, at my suggestion, took photographs of their favorite Touch Drawings and this offered a chance to scan the images into a computer art program where all kinds of wild and wonderful things can and did happen! Another approach was to photograph the original Touch Drawings in nature and use the carefully placed flowers, rocks or whatever as part of the enhanced design. The possibilities are limitless.

So, a good first step in making cards from Touch Drawings is to find a convenient way to reduce the size of the original image, since cards often like to be shuffled in one's hands! This is where the camera and/or computer, with color scanner and printer is most helpful.

If you wish to add text of any kind to your card, this can be done in your computer or you can type or write your words by hand directly on the card or glue the text on the back of the card. When the desired image is of the right size, it needs to be printed out from the computer or prints made at the photo store.

Next step is to laminate each card on back and front for protection. This process also seems to make the colors more 'lively.' You can purchase laminating sheets (I'd suggest clear/heavyweight) from most any office supply store and do it yourself. However, it's not very expensive to have your nearest quick print shop laminate for you, especially if you can get 2 to 4 cards per sheet. They usually do a nice professional-looking job. You can also purchase a small laminating machine but I've heard they are not too reliable.



"TOCKY TOMA" BY TODD THOMAS

A nice finishing touch is to round the corners of your cards with a 'corner rounder.' I purchased mine from Lassco Products in Rochester, NY for around $160. I just love it. However, my first deck of dream cards was a labor of love as I hand-cut every corner with tiny scissors. Whew!

After you've made your very own unique set of Touch Drawing cards, you'll want to put them in something special. I hand-sewed pouches for all of mine, but you can also buy little boxes to fit your cards and design the top in some inviting way. Be imaginative. Have fun.

Those of us who have used Touch Drawing images for our cards are in awe of the positive energy they generate, almost in spite of ourselves. We know that our lives have been enhanced by this process and we can't wait to create even more cards. Bring on the next Touch Drawing workshop!



"TOCKY TOMA LIVES" BY TODD THOMAS

My latest self-published book, The Tao of Card-Making, represents eight creative people who have made their own cards. Four of these contributors used their Touch Drawings as a basis for their cards. My hope is that you, dear reader, will also be inspired to join the Touch Drawing card-making bandwagon and experience the magic for yourself.

Information on ordering Noreen's book, the Tao of Card-Making, is in the bibliography. Enjoy Noreen's ongoing Dream and Card-Making Adventures at: http://dreamnetwork.net/Noreen.html

Movement and Touch Drawing

Chisao Hata







Touch Drawing sessions create a rich and nurturing environment to explore and discover the wisdom and knowledge held in our internal lives and our bodies. Movement exploration along with Touch Drawing can provide a way to go deeper within, where our soul answers lie. Our bodies do not lie. We simply are often too busy, or too much in other thoughts to listen to the body's wisdom.

Before Drawing

Set an environment that is relaxing and comfortable for all participants. Some might be more comfortable lying on the floor (this is preferred) or sitting in a chair. The key element is a space for quiet being and reflection. Often when we begin to pay attention to our breath, the environment and the sounds around us, a richness emerges that is natural and can open our hearts to an organic and inner knowing. Lead participants through a breath exercise. Three deep cleansing breaths can be repeated throughout the session. This simple act provides a way to connect to our body breath, and build group connections. Trusting in silence we can build the skills we need to strengthen our non verbal world. Gently rock the body side to side, finding a natural flow and weight exchanging. Slowly get up, do some stretching and find a standing position. Stand in silence. Walk in place with your eyes closed. You might add a visualization here, but the less said the better. A poem of inner exploration, a bell, breath sounds all work to soften the mind.

Inner Pencil Exercise

This is an exercise that can develop your interior awareness for drawing. Everyone can find their own movement space and explore the notion of drawing from the inside out of their body. Imagine a pencil or brush on the inside facing out and draw circles and lines, play and explore the space around you as if you have paper above, below, to the sides and in front and in back of you. Let your inner drawing session allow you to experience your body in a new way. Remember to breath.

During Drawing

While drawing notice the movement your body is making. What happens if you allow the movement in your hands to grow and inhabit your body? Draw in the air around you and then back to your paper. Close your eyes and let any self consciousness drift away. Draw on your paper and in the air, extend and expand the movements from small to large and then go back to your drawing.

After Drawing
Stand in front of your TD picture and follow the shapes and lines with your whole body. Follow the images and let your imagination go deeper into your drawing. Translate the energy and feeling of your drawing through your body movements. Move fast, slow, high, low. Make your drawing three dimensional. Follow the feelings that emerge out of this session. Draw again.

Sound
If you feel comfortable you can add sounds that emerge from your body movements. Listen to the sounds as there is often information and resource material for you there too.

Partner Work
After you have had some experience moving your own drawing, try working with a partner. Do this in silence. One move, one observe and then change roles. You can move your own drawing while the partner observes, or you can move their drawing, or both. Only add a session of sharing after both of you have given your movement expression to each other. Be observant of the others movements. Don't look at their drawing until your exchange time. What are the feelings you have watching the other person? Try to give them feedback that is non judgmental and only your interpretation. You are not trying nor need to guess any meaning. Trust in the movement and the movement exchange. Something might emerge that you would never "think" of.

Group Work
Several people can move their drawings together. It can be a powerful experience to move from yours and then rotate and move from someone else's. Before you know it you have a group dance and a group vocabulary that is based in non-verbal communication.





Chisao Hata teaches 'Life Movement' She provides a way for people to overcome fears, activate their personal power and accomplish their purpose in life. Through movement, culture, community and imagination we can nurture, heal and transform our lives. You can reach her at Chisaohata@aol.com



What I Ask of You

What to Tell Your Participants

I ask a few simple things of you as a facilitator. Please give contact information for the Center for Touch Drawing ™ in all of your printed literature and advertising. The website, https://touchdrawing.com, is the most essential information to give. You can also encourage them to join the Touch Drawing Facebook Group at https://www.facebook.com/groups/touchdrawing. In the Reprint section of this Workbook you will find several plastic sheet protectors that contain handouts. Please reprint this material and offer it to your partici-pants. You can also access digital versions of the handouts on the Facilitator Support page at https://touchdrawing.com/facilitator. This information will help to keep alive the original spirit of the process as it is shared from one person to another. I include a signed permission statement to reprint this material. You can also support the Center for Touch Drawing by encouraging students and colleagues to purchase our educational media, materials kits and SoulCards via the website, https://touchdrawing.com. If you have a business resale number, you can purchase our published educational media and SoulCards at wholesale prices plus shipping, and sell them to bring additional income to you as well.

How to Represent Yourself as a Facilitator

As of this time, there is no formal certification required to be a Touch Drawing Facilitator. The flip side of this open approach is that you cannot say that you are *trained or certified* as a facilitator. I occasionally hear of people who are saying such things, and I really discourage this understanding. I cannot take responsibility for how someone else presents this process to others, especially when I have no way of knowing the quality of their facilitation skills.

If you have studied the workbook, watched the video Through the Veil, or attended a workshop and followed the progression I suggest whereby you do it yourself, then share the process privately with peers before putting yourself out into the public, it is fine to refer to yourself as a facilitator of Touch Drawing. If you have attended the Touch Drawing Gathering, it adds depth to your background. It is the deepest experience I offer, and provides a foundation upon which to develop your own way of sharing it with others. You come to the facilitation fo Touch Drawing with your own gifts and expertise, professional credentials and your reputation within your workplace and community. There is no one way to facilitate Touch Drawing. It must be customized to the setting and population you are introducing it to. This is where who you are in your uniqueness; the fullness of your life experience, ability to be present to the situation and other skills come in to play.

If you feel the need for a professional credential, the International Expressive Art Therapy Association has a new category of certification; Expressive Arts Educator/Consultant. They have two tracks, one for people with masters degrees in appropriate subjects, and one for people who have come to Expressive Arts work through their unique life path. They provide a rare opportunity of professional acknowledgment of the 'wild horses' as they say. Contact them for more information at www.ieata.org.

Report About Yourself and Your Work Facilitating

Please let us know about your work with Touch Drawing. We can always use new articles for the website and Facilitator Workbook. Your specific approach is a contribution to the overall development of the process. An ideal offering for the Stories section of the website would include a brief description of your background and relevant professional skills, the context in which you share Touch Drawing, and a specific story of an individual or group facilitation experience. Something that draws us in emotionally is helpful. You also might write something for the Offerings from the Garden of Touch Drawing section of this workbook.

We would also love some longer, deeper articles and research projects. If you are getting a graduate degree, consider incorporating Touch Drawing into your thesis. If there is a journal, magazine or website associated with your profession, write an article on how Touch Drawing can be applied within this field. We would post your article on our site as well. Please contact The Center for Touch Drawing if you want to discuss this further. We will assist you in any way we can.

Send Photographs

Please send pictures along with your written reports. It would be wonderful to receive pictures of people doing Touch Drawing, or of someone holding up a drawing they have created. It is also helpful to receive photos of small sets of drawings, edited to communicate a transformational process. You could photograph each drawing individually or hang a group of drawings on the wall and photograph the whole set. Don't be afraid to put 'ugly' drawings in with the 'beautiful' ones. They are all equally valuable. Most important is that they are selected to communicate a transformational process.



Russell White photographed his drawings with flowers and other elements of nature.

Connect Your Participants

Please invite your participants to connect with the Center for Touch Drawing directly through signing our mailing list. You can put out a list for those who are interested to sign. Please ask them to print clearly their name, email address, city, state and zip code and send to us. Or they can sign themselves up at https://touchdrawing.com/community/mailoing list. They will receive occasional image offerings and news from the Center. Encourage them to join the Facebook Group at https://facebook.com/groups/touchdrawing.

Send Permission Forms

For both writing and photographs, please scan and email or mail a signed copy of the Copyright Release Statement from the author, photographer, person who was photo-

graphed and/or whose artwork you send. A permission statement is included on the bottom of the Participant Feedback Form in the Reprints section. These stories and images can then be used in the E-newsletter, website, public presentations and books.



ART: CAROL FAIRBANKS

Suggestions for Taking Photographs of Artwork

The following is a set of instructions to help you photograph drawings with the best quality possible. If your pictures are not done this way, they will still be greatly appreciated!

Digital Files

The most useful form for us to receive the images is digital. Please use as high a resolution as possible for reproduction purposes. Send us your photographs on a CD, via email or post them in our Facebook Touch Drawing Group.

Location and Light

Take photographs outside or in a room that is brightly lit by daylight if you can't be outside. Take photographs either in the morning or afternoon when the sun is lower than 45 degrees in the sky. Indirect lighting will prevent reflections of the sun on the drawing.

Technique

Hang the drawing on the wall or place it on the floor over a piece of plain white paper. Put the first drawing onto the white paper. Standing in a position over the picture, look through the camera; be sure that your shadow is not on the picture. Center the camera's viewfinder on the drawing, cropping as close to the edges of the drawing as you can. Snap the picture. Try to shoot the photos in the order the drawings were done.



ART: HELEN WARREN

Giving Back to the Center for Touch Drawing

The Center for Touch Drawing is open to receiving contributions offered in the spirit of the voluntary tithe. If you earn money from facilitating Touch Drawing, consider giving a small percentage of your income to support our ongoing outreach and facilitator support activities. This contribution can be tax deductible as a professional consultation fee. To verify a business expense deduction, we will send you a statement acknowledging receipt of the amount received for consultation. I am happy to answer your questions at any time.

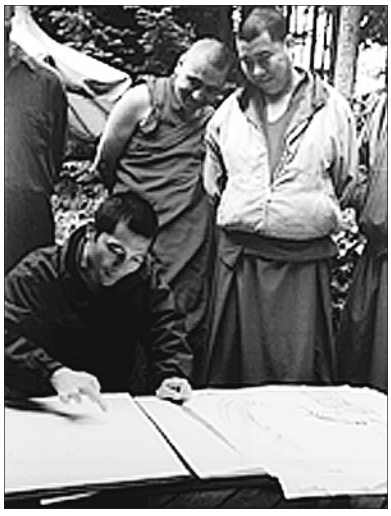
Giving Touch Drawing

Another way you can give is to offer pro bono Touch Drawing sessions to people in need of expressive tools. Working with people through a local youth group, senior center, homeless shelter, women's shelter, cancer support group, hospital, or hospice can be a profoundly moving experience. You will probably feel you receive more than you give! Please let us know about the work you do in these areas. If you get local publicity for this work, please send us the clippings!

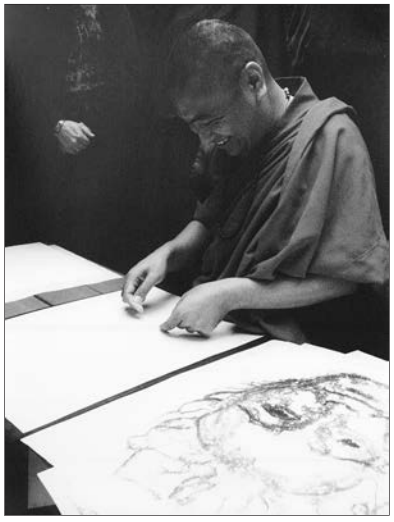




"In 1999, I had a magical opportunity to introduce Touch Drawing to the Tibetan monks of the Drepung Loseling Monastery." Deborah Koff-Chapin











ART: DAWNA Z



PHOTO: KATIE O'ROURKE

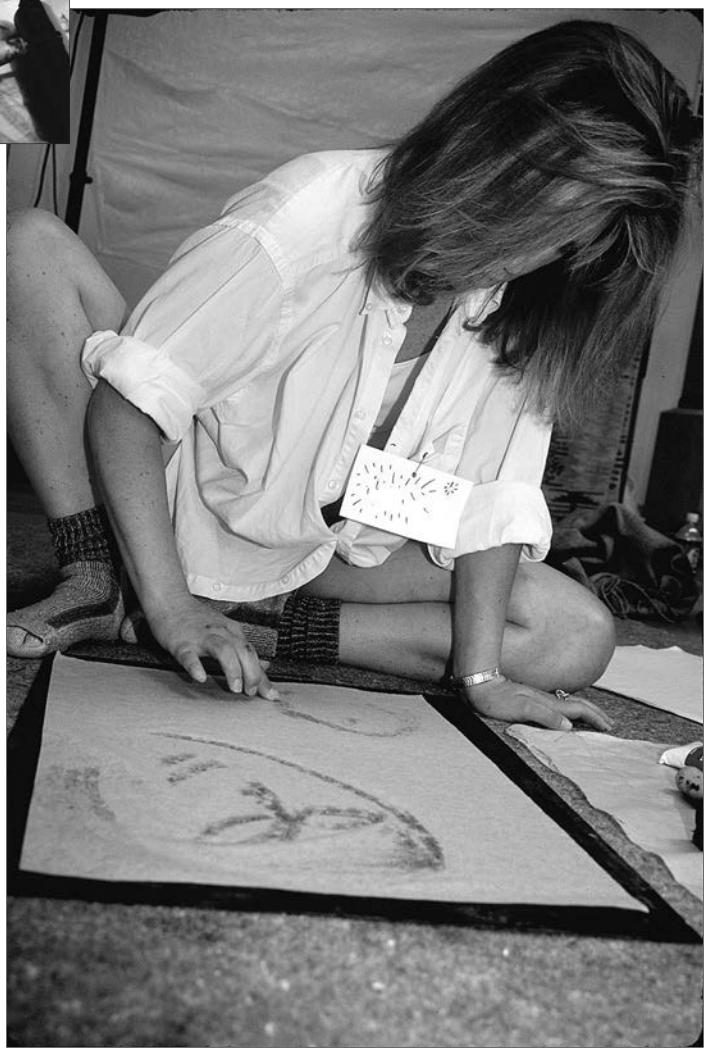
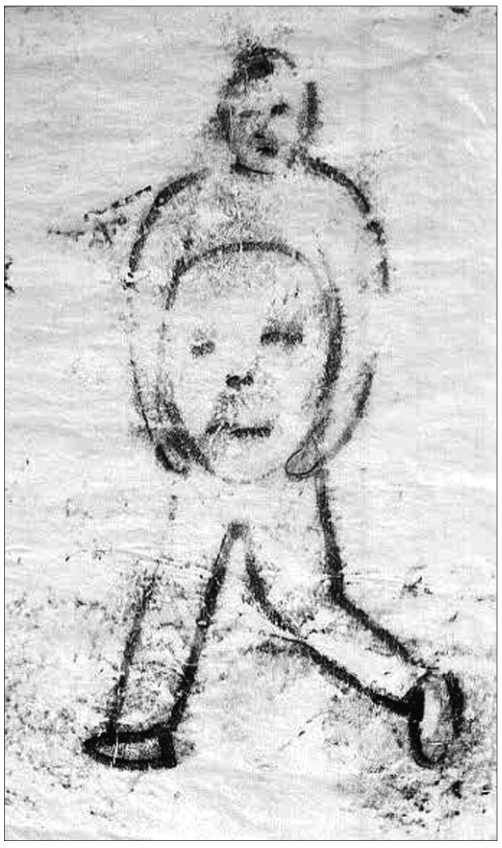
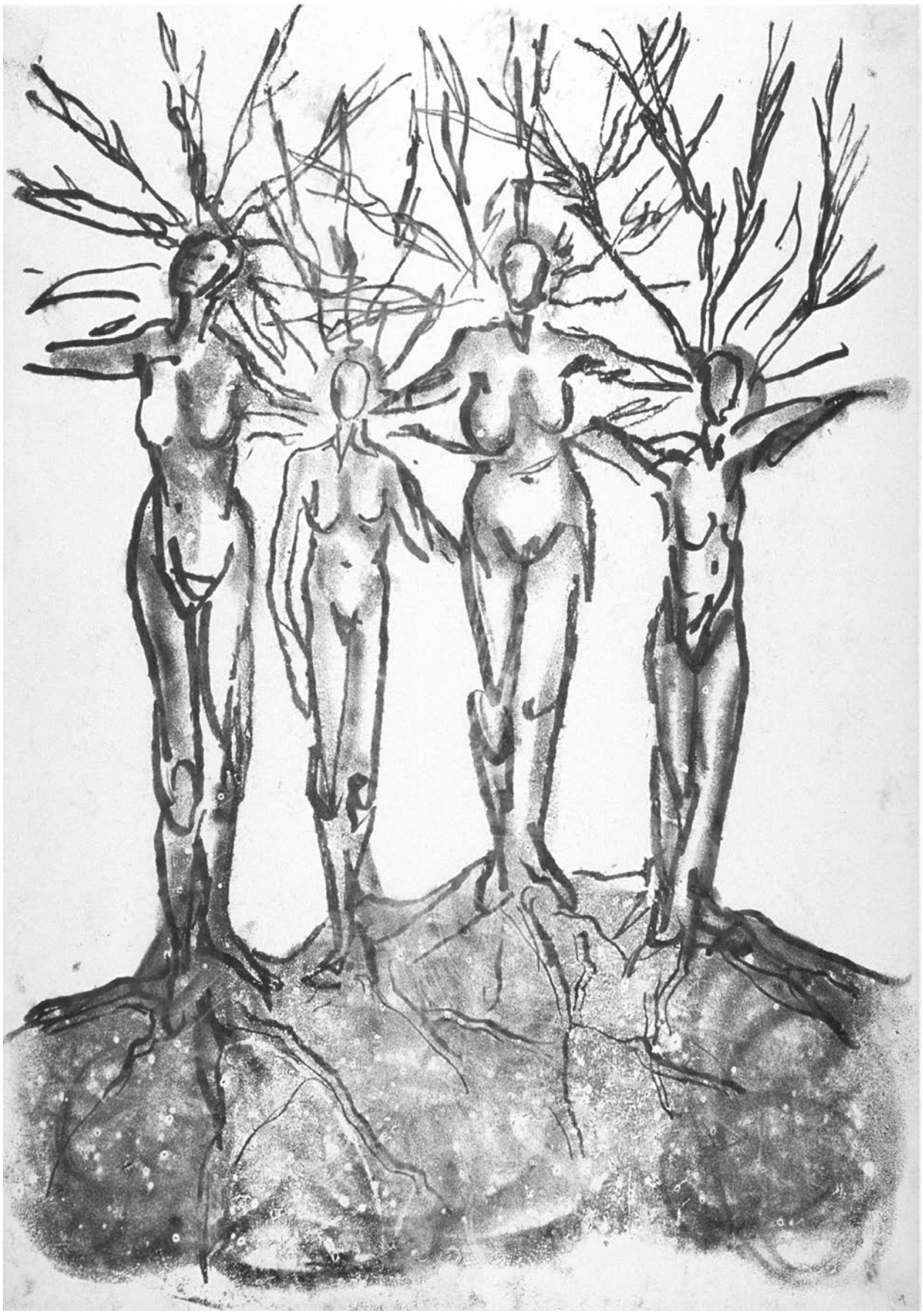


PHOTO: KATIE O'ROURKE



ART: DAWNA Z



Staying in Touch with The Center for Touch Drawing

I offer Touch Drawing freely to those who feel called share it with others. I have gathered as much information as I can into this Workbook and will continue to update it as my awareness of how to support Facilitators grows. After integrating the information in this book, you are welcome to contact The Center if you have further questions. Purchase of the Facilitator Workbook makes me aware that you have an active interest in sharing the process with others. I will keep you up-to-date on major additions to the Workbook, and invite your feedback and involvement. We are currently preparing further support in the form of teleclasses and other possibilities. If you change your email address or move to a new region, please send the changes or you will loose your connection to the Center.

Right now the easiest way to connect with others who both do and facilitate Touch Drawing is to join the Facebook Touch Drawing Group. Go to https://facebook.com/groups/touchdrawing and ask to join. You will see a couple of questions to answer. I screen each request to join, so it is quite a safe space. Many of the active members have attended my workshops. They are creative and dynamic people who each have their own passion for Touch Drawing. Here you can report on your experiences facilitating Touch Drawing, share your own drawings, and inspire each other to keep doing it! You can find colleagues who are working with Touch Drawing in similar arenas. Please make the leap to join, even if you do not consider yourself to be the type of person who does online networking. This community is made up of people like you! Please help to bring it more fully alive by your presence.



PHOTO: BILL RUTH

Our website includes exciting stories of the ways in which Touch Drawing is impacting people's lives. It also has stories of how people are using Touch Drawing and Frequently Asked Questions. I highly recommend that anyone who is seriously interested in facilitating Touch Drawing attend the Annual Touch Drawing Gathering. The Gathering is the deepest experience I offer. It is where I find co-hearts in this sacred work. Each year it has a unique and magical spirit. I would love to meet you there. Find out more on our website. You can see slides show from previous years that convey some of the spirit of this one-of-a-kind event. Feel free to call if you have questions about the Gathering.

The Center for Touch Drawing
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https://touchdrawing.com



Resources

BIBLIOGRAPHY

This is a selection of books is oriented to supporting the development of multi-modal creative processes. It is by no means a conclusive list. If you have any books or items to add to this list, please contact The Center for Touch Drawing.

CREATING VISUAL IMAGES

Art is a Spiritual Path: Engaging the Sacred Through the Practice of Art and Writing
Pat B. Allen
2005, Shambala Press, London and Boston, PA

Art is a Way of Knowing
A guide to self knowledge and spiritual fulfillment through creativity
Pat B. Allen
1995, Shambhala Publications, Boston

Art Therapy Sourcebook
Cathy Malchiodi
2006 McGraw-Hill

Drawing on the Artist Within
An inspiration and practical guide to increasing your creative power
Betty Edwards
1987, Simon and Schuster

Drawing on the Right Side of the Brain
Betty Edwards
1979, J.P. Tarcher/Putnam

Drawing Out Your Soul: *The Touch Drawing Handbook*
Deborah Koff-Chapin
1996, The Center for Touch Drawing, Langley, WA

Drawing with Children; *A Creative Teaching and Learning Method That Works for Adults Too*
Mona Brookes
1986, J. P. Tarcher, LA

Freeing the Creative Spirit:
Drawing on the Power of Art to Tap the Magic & Wisdom Within
Adriana Diaz
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Illuminations, The Healing Image
Finding–and learning from–the inner artist for psychic Illuminations; the Healing Image
Madeline McMurray
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The Creativity Mobilization Technique
Virginia Barclay Goldstein
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Kimon Nicolaides
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Painting from the Source
Awakening the Artist's Soul in Everyone
Aviva Gold
1998, HarperCollins

The Tao of Card-Making
Creative Ways of Sharing Inner Visions
Noreen Wessling
C 2000 7 Arts Studio Press
Cannot be found in bookstores; order directly through the author at NoreenFW@aol.com

The Soul's Palette - Drawing on Art's Transformative Powers for Health and Well-Being
(Includes a section on Touch Drawing)
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Jeanne Achterberg
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The Mission of Art
Alex Grey
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Telling Secrets
An artist's journey through childhood trauma
Jane Orleman
1998, Child Welfare League of America (202) 638-2952

CREATIVITY: TRANSFORMATION, HEALING AND SPIRITUALITY

Art as Medicine: Creating a Therapy of the Imagination
Shaun McNiff
1992, Shambhala Publications, Boston

Art-Based Research
Shaun McNiff
1998, Jessica Kingsley Publishers

The Artist's Way
A Spiritual Path to Higher Creativity
Julia Cameron and Mark Bryan
1992, G.P. Putnam's Sons, NY

Art and Healing
Barbara Ganim
1999, Three Rivers Press

The Art of Grief:
The Use of Expressive Arts in a Grief Support Group
(has a section on Touch Drawing)
J. Earl Rodgers, Ed
2007, Routledge, Taylor & Francis Group, London & NYC

Awakening the Creative Spirit:
Bringing the Arts to Spiritual Direction
by Christine Valters Paintner, PhD & Betsey Beckman, MM
2010, Morehouse Publishing, SDI Imprint Series, Harrisburg, PA

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The Creative Connection for Groups; Person-Center Expressive Arts for Healing & Social Change, forward by Stanley Krippner, 2011
Natalie Rogers
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Creative Healing
How to heal yourself by tapping your hidden creativity
Michael Samuels and Mary Rockwood Lane
1998, Harper, San Francisco, CA

Expressive Arts Activity Book: A Resource for Professionals
Suzanne Darley & Wende Heath
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Free Play: The Power of Improvisation in Life and The Arts
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Healing and the Creative Response: Four Key Steps Shared by Healers and Artists (has a section on Touch Drawing)
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Spirituality and Art Therapy: Living the Connection
Mimi Farrelly-Hansen
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Anatomy of the Spirit
The Seven Stages of Power and Healing
Caroline Myss, Ph.D.
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A Whole New Mind:
Why Right-Brainers will Rule the Future
Daniel H. Pink
2005, Riverhead Books, New York

Books by David Spangler
Lorian Press,
www.lorianpress.com

Center for Touch Drawing
www.touchdrawing.com
360-221-5745

Calling the Circle - The First and Future Culture
Christina Baldwin (call 360/331-3580 to order)

Ethics of Caring: Honoring the Web of Life in Our Professional Healing Relationships
Kylea Taylor and Jack Kornfield
Jun 1995 Hanford Mead

Way of Council
Jack Zimmerman
Bramble Books

Dr. Cat's Helping Handbook
A Compassionate Guide for Being Human
Cat Saunders, Ph.D.
2000, Heartwings Foundation

Everyday Miracles
The Inner Art of Manifestation
David Spangler
1996, Bantam Books

Jump Time
Shaping Your Future in a World of Radical Change
Jean Houston, Ph.D.
2000, J.P. Tarcher/Putnam

The Life We Are Given
A Long Term Program for Realizing the Potential of Body, Mind, Heart and Soul
George Leonard & Michael Murphy
1995, G.P. Putmans's Sons, NY

The Possible Human - A Course in Enhancing Your Physical, Mental, and Creative Abilities
Jean Houston, Ph.D.
1982, J.P. Tarcher, Inc., Los Angeles

Sunlight on Water
Flo Aeveia Magdalena
800-542-SOUL www.sover.net/-soulsys.

MUSIC & MOVEMENT

A Moving Experience:
Dance for Lovers of Children and the Child Within
Tereasa Benzwie
1988, Zephyr Press, AZ

Awakening Prologue by Holosync
Meditation CD
www.centerpointe.com - order free intro CD

Dance as a Healing Art
Anna Halprin
2000, LifeRythm Books

Healing Mudras
Yoga for your Hands
Sabrina Mesko
2000, Ballantine

The Mozart Effect
Tapping the Power of Music to Heal the Body, Strengthen the Mind and Unlock the Creative Spirit
Don G. Campbell
1998, Avon Books

Music & Your Mind, Listening with a New Consciousness
Helen Bonny & Louis Savary
1973, Station Hill Press, Inc., Barrytown, NY

Returning to Health: With Dance, Movement & Imagery
Anna Halprin
2002 Liferhythm

Sweat Your Prayers: Movement as Spiritual Practice
Gabrielle Roth
1998, Putnam Publishing Co.

Walking a Sacred Path, Rediscovering the Labyrinth as a Spiritual Tool
Dr. Lauren Artress
1995, Riverhead Books, The Berkeley Publishing Group, New York

The Expressive Body in Life, Art and Therapy
Working with Movement, Metaphor and Meaning
Daria Halprin, Forward by Jack Weller
2003 Jessica Kingsley Publishers, London

TRAUMA HEALING

In an Unspoken Voice: How the Body Releases Trauma and Restores Goodness
Peter A. Levine Ph.D. and Gabor Mate M.D.
2010, North Atlantic Books

Expressive And Creative Arts Methods for Trauma Survivors
Lois J. Carey
2006 Jessica Kingsley

Creative Interventions with Traumatized Children
Cathy Malchiodi
2008 The Guilford Press

Trauma and Recovery: The Aftermath of Violence--from Domestic Abuse to Political Terror
Judith Herman
1997 Basic Books

The Inner World of Trauma: Archetypal Defences of the Personal Spirit
Donald Kalsched
1996 Routledge

WRITING

The Creative Journal: The Art of Finding Yourself
Lucia Capacchione
1979, Swallow Press

Life's Companion, Journal Writing as a Spiritual Quest and *One to One, Self Understanding Through Journal Writing*
Christina Baldwin (call 360/331-3580 to order)

Poetic Medicine: The Healing Art of Poem-Making
John Fox
1997 Tarcher

The Wild Mind, Living the Writer's Life and *Writing Down the Bones: Freeing the Writer Within*
Natalie Goldberg
1986, Shambhala, Boston

Writing Down the Bones: Freeing the Writer Within
(Shambhala Library) by Natalie Goldberg Twentieth Anniversary Expanded Edition with a New Preface and Interview with Author, Natalie Goldberg
2010, Shambala Press, Boston, MA

VIDEOS and DVDs

Person-Centered Expressive Arts Therapy with Dr. Natalie Rogers, 1998, Dr. Natalie Rogers
To order, send $79.95 to her at 1515 Riebli Rd,
Santa Rosa, CA 95404 or call A & B, 1-800-278-3525

Transformation Through Art
A Personal Mythic Journey
Patricia Waters
1998, P.O. Box 184, Cotati, CA 94931

Through the Veil: The Story of Touch Drawing
Deborah Koff-Chapin
Center for Touch Drawing,
P.O. Box 1595, Langley, WA 98260
1-360-221-5745

Art Therapy Has Many Faces
Judith Aron Rubin
2004 Expressive Media, Inc.
www.expressivemedia.org

ASSOCIATIONS & EDUCATIONAL INSTITUTIONS

In the spirit of networking, we offer associations, educational institutions and training programs that may enrich your work with Touch Drawing. For a comprehensive list of expressive arts professional training programs internationally, contact: International Expressive Arts Therapy Association www.ieata.org Click on 'Useful Links'

PROFESSIONAL ORGANIZATIONS

Arts and Healing Network
Website registry and resources for healing artists
www.artheals.org

International Expressive Arts Therapy Association
Provides certifications for Expressive Arts Therapist and for Expressive Arts Educator/Consultant. This is a rare opportunity of professional acknowledgement for people who have come to Expressive Arts work through their unique life path.
P.O. Box 320152 San Francisco, CA 94132
(415) 522-8959
www.ieata.org

Arts and Health Alliance
Washington DC
(603) 643-2325
https://www.artsandhealthalliance.org

American Art Therapy Association
1202 Allanson Road
Mundelein, IL 60060-3808
888-290-0878
https://www.arttherapy.org

GRADUATE DEGREE PROGRAMS IN EXPRESSIVE ARTS

Appalachian State University
Expressive Arts Therapy Masters Degree Program
Boone, North Carolina
(828) 262-2055
www.appstate.edu

California Institute of Integral Studies
Expressive Arts Therapy Masters Degree Program
San Francisco, CA 94103
(415) 575-6100, ext. 222
www.ciis.edu

European Graduate School
Certificate & Graduate Degree in Expressive Arts Therapy, Conflict Transformation, Coaching, Consulting & Education
International satellite programs with summer training in Leuk-Stadt, Switzerland
+41 27-474 9917
www.egsuniversity.org

Lesley University Graduate School
Division of Expressive Therapies
Cambridge, MA 02138
www.lesley.edu

OTHER EXPRESSIVE ARTS TRAININGS

Expressive Arts Florida Institute Training Program
Touch Drawing is integrated into this program.
Sarasota, Florida 34236
www.expressiveartsflorida.com

Saybrook University
Certificate in Expressive Art for Healing & Social Change: A Person Centered Approach
Sonoma, California
(800) 825-4480 ext 1255
fbukhari@saybrook.edu

Tamalpa Institute
Movement Based Expressive Arts Therapy & Education in The Halprin Life/Art Process, Anna Halprin & Daria Halprin
Kentfield, CA 94914
(415) 461-9479
www.tamalpa.org

University of Hong Kong Center on Behavioral Health
3-yr Training in Expressive Art Therapy Person Centered Approach
www.cbh.hku.hk bhealth@hkucc.hku.hk

RELATED GRADUATE DEGREE PROGRAMS

John F. Kennedy University Graduate School
Master of Arts in Counseling Psychology - Holistic
https://www.jfku.edu/

The Naropa Institute
Boulder, CO 80302-6697
(303) 546-6697
www.naropa.edu

Wisdom University Programs in various locations
(415) 388-0692
www.wisdomuniversity.org

COMPLIMENTARY ARTS AND CONSCIOUSNESS TRAININGS

Association for Music and Imagery
Parma, Ohio 44129
(440) 886-4299
www.ami-bonnymethod.org

Continuum Movement
Emily Conrad D'aoud and Susan Harper
Santa Monica, Ca 90404
(310) 453-4402
www.continuummovement.com



For a full listing of expressive arts professional training programs contact:
International Expressive Arts Therapy Association
P. O. Box 320399
San Francisco, CA 94132
(415) 522-8959
www.ieata.org

The Moving Center
Gabrielle Roth
New York, NY 10276
(212) 760-1381
www.gabrielleroth.com

Lorian Association
David Spangler
Online Programs in Incarnational Spirituality
Issaquah, WA 98027
www.lorian.org

Foundation for Mind Research Mystery School
Dr. Jean Houston
Ashland, OR 97520
(541) 488-1200
www.jeanhouston.org/foundation

Peer Spirit: Life &Leadership through Circle, Quest & Story
Ann Linnea & Christina Baldwin
Langley, WA 98260
(360) 331-3580
www.peerspirit.com

MUSIC RESOURCES

Special thanks to Continuum for making this list of recommended titles for their movement workshops available to the Center for Touch Drawing *(See "Complimentary Trainings" in Resource Section)*

Title	Musician	Description
Recorded Music to support your Touch Drawing experience		
ABoneCroneDrone	Sheila Chandra	Beautiful, vocal drones from one of India's finest.
All Our Ancestors	Tuu	Ancient atmospheric ambiance, exotic tonal dimensions.
Ambient & Textural Works	Michael Stearns	A compilation CD of all of Michaels music from 1977-1987
Ambient Expanse	Roach	Sustained, gentle folding and unfolding textures.
A Troubled Resting Place	Robert Rich	A calm surface hiding subterranean turmoil. Bioelectric.
Artifacts	Steve Roach	Unusual textural, rhythmic movement music.
Deep Listening	Pauline Oliveras	Deep, mysterious textures. Excellent for inner explorations.
Dorje Ling	David Parsons	Deep music with Tibet Trichordal chanting & varied textures.
el Hadra	Klaus Wiese	Heartbeat tuned - rhythmic trance meditation music of Sufi's.
Encounter	Michael Stearns	Many richly textured, spacious musical soundscapes.
Flow	Jon Jenkins	Both dramatic and introspective soundscapes - flow of water.
Gula Gula	Mari Boine Persen	Female Lapland Shamanic rhythmic vocalist - Haunting.
Halcyon Days	Roach, Kent, Newby	Dark, ambient soundscape for innerspace journeys.
Harmonic Meetings (Dbl)	David Hykes	Rich, prayerful overtone chanting without words. Double LP.
Himalaya	David Parsons	Rich varied textures for internal movement.
In Medicine River	Coyote Oldman	Native American flute & delicate drums.
Invisible Rhythm	Satori	Minimalistic, spacious rhythms, deep drones, ambient textures.
Jewel-Morning	Michael Stearns	Quiet for meditation.
Karuna	Nawang Khechog	A Tibetan musician - lively rhythms, horns and base sounds.
Kiva	Michael Stearns	Each phrase enters into the center of the earth.
Landing	Stephen Kent	Talking in tongues on the didgerido, rich vocals & primal drums.
Lost Worlds	Michael Stearns	Emotionally rich ambient, synthesizers, flutes & vocal music.
Lyra	Michael Stearns	Newly released in CD. Deep, thunderous, low frequency music.
Mahogany Nights	Al Gromer Khan	Meditative middle eastern textures, good for wave motion.
Mystery Bay	Mich Gerber	Joyous, rhythmic, unfolding instrumental music. Import.
Naked Spirit	Sainkho/Gasparyan	Exotic, Mongolian overtone chanting, duduk, shaman's drum.
Offerings	Vas	Enchanting voice and compelling Middle Eastern percussion.
Origins	Steve Roach	Unusual textural, rhythmic movement music.
Passion	Peter Gabriel	Middle Eastern rhythms & vocals - expressive movement.
Propagation	Robert Rich	Multi-cultural, electro-acoustic primordial & modern textures.
Seven Veils	Robert Rich	Rhythmic, exotic, sensual ambiance of the Middle East.
Shaman	David Parsons	Mantras chanted, whirling, ecstatic trances & rhythms
Shamanic Dream	Anugama	Quiet, heartbeat drum. Good for settling into intrinsic worlds.
Singing Stones	Stearns & Sunsinger	Deep, slow & mysterious, tones of stones at sacred sites.
Sounds of the Earth	Steve Roach	Spacious textures, some drumming and the deep didgeridoo.
Stalker	R. Rich/Lustmord	Eerie, dark ambient inspired by Russian filmmaker Tarkovsky.
Sunyata	Vas	Two of the most primitive instruments- sensual voice and drums.
Terma	Tuu	Varied, engaging instrumentation and layered textures.
True to the Times	David Hykes	Overtone chanting & rhythmic tabla.

Uakti	Matthias Ziegler	Unusual flute music - spanning spacious to rhythmic explorations.
Walkabout	Koorunba	An inspired tabla, cello, sitar & didjeridoo - evocative journey.
Windhorse Riders	David Hykes	Clear, wide range overtone chanting & rhythmic tabla.
Yatra - (double CD)	David Parsons	Various textures with soft drumming.

Slower more spacious, meditative music

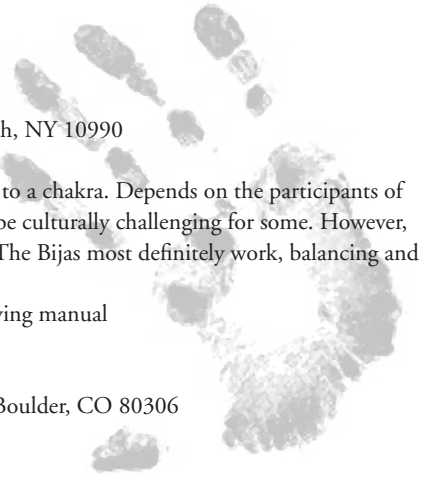
Compassion	Coyote Oldman	Spacious flute, soprano female vocals. Hauntingly beautiful.
8 String Religion	David Darling	Cello, lyrical, romantic, impressionist sound poems.
In Beauty I Walk	Coyote Oldman	Best of Coyote Oldman. Spacious and varied.
In the Great Abbey	Stuart Dempster	Slow, spacious textures created inside the Great Abbey.
Jiva Mukti	Shakti & Becvar	Female chanting with beautiful guitar and rhythm.
Lama's Chant	Lama Gyurme/ Rykiel	Tibetan Lama chanting with French composer - heart opening.
Mandara Trilogy	Somei Satoh	Strange vocal textures. Good for brain, eye explorations.
Magnificent Void	Steve Roach	Slow, other-worldly haunting, spacious atmospheres.
Shape of Time	Coyote Oldman	Spacious, shifting time, floating in the universe melodic beauty.
Singing Bowls of Tibet	Alain Presencer	Tibetan bowls & interesting tonal chanting. Import.

Percussive Music

Asana	Various Artists	Dynamic, rhythmic prayer music with an Indian flavor.
Magical Sounds of Banco	Banco de Gaia	Urban, techno-wild, gritty, spoken word & vocal textures.
Black Rose Qalandar	Wiese / Schlamminger	Deep, dark, spacious, sufi trance, drums, strings, breath prayer
Bones	Gabriel Roth	Drumming with sinewy stringed textures and varied rhythms.
Dark Frontier	Stephan Baer	Sophisticated melodies, extraordinary drumming and chanting.
Dead Cities	Future Sound Lon.	Urban, grunge, gritty, interesting textures. For the adventurous.
Distant Drums Approach	Uyttebroek	Great variety of ambient textures and rhythms.
Dreamings	Will Seachasaigh	Low, base wave, powerful didgeridoo.
Drum Spirit	Jim McGrath	Hot boogie drumming - with variety.
En Mana Kuoyo	Ayub Ogada	African male chanting at its best. Featured on TrancePlanet 11.
Eternal Dance	Atman	Modern electronics with ancient traditions of Indian music.
In Between the Heartbeat	Yuval Ron	Dark, changing, pungent, somewhat dangerous. Very interesting.
Kin Sounds	From The Ground	Very unusual textures - Techno, exotic and ambient percussive.
Lost At Last	Holon Records	Interesting and varied vocals. Compelling, fun to dance to.
Ngaio Gamelan	David Parsons	Profound and exquisite synthesis of the gamelan. Good for both.
One Truth	Omar Faruk Tekbilek	Middle Eastern, intricate rhythms, intense devotional Sufi music.
Percussive Environments	Jim McGrath	4 long cuts - primordial, organic approach to rhythm.
Primitive Truth	Brent Lewis	Great variety.
Rhythm Hunter	Brent Lewis	Propulsive drumming, atmospheric touches. Adventurous.
Season of the Soul	Tulku	Haunting, melodic lines with song/chant.
Shri Durga	dj Cheb i Sabbah	Incredible sensual rhythms, wonderful vocal chanting.
Sufi Dreams	Mercan Dede	Sensuous vocals and rhythms. Middle Eastern instrumentation.
Supralingua	Mickey Hart	Tremendous, exciting amount of rhythmic variety. Double CD.
Trance Planet Vol 2	Various Artists	Compelling world trance music from all over the world.
Three AD	Waveform Comp	Hyperbeats, layered, atmospheric, outer world sound effects.

Recordings that work with the Chakra System-*(Compliments of Sue Mason)*

The Bija Sounds	Vyass Houston	American Sanskrit Institute 73 Four Corners, Rd, Warwich, NY 10990 1-800-484-7112 (1008) Sanskrit mantras, each linked to a chakra. Depends on the participants of a beginners workshop, could be culturally challenging for some. However, it is a true Science of Sound. The Bijas most definitely work, balancing and clearing the chakras
The Musical Body Program	Thera Sound	An 8 tape set with accompanying manual www.therasound.com 619-871-6330
Rhythms of the Chakras	Glen Velez	Sounds True, PO Box 8010, Boulder, CO 80306 800-333-9185



Other recorded musical resources

Soundings of the Planet
Multiple award winning music that integrates natural sounds; numerous albums.
800-93-PEACE www.soundings.com

Choe Goodchild
Contemplative vocal music and vocal practices
www.thenakedvoice.com

Synchronicity
Master Charles
Beautiful meditative music with holodynamic sound patterning technology to decelerate brainwave frequencies and balance the hemispheres of the brain. For a full catalogue contact Synchronicity, P.O. Box 694, Nellysford, VA 22958 800-361-2323 www.synchronicity.org

There's NO Place Like Ohm
Lemniscate Music ©2003

Monroe Institute
Hemi-Sync recordings
http://www.monroeinstitute.org/

Simple Instruments to Support You in Making Your Own Music

Lark in the Morning
P.O. Box 799
Fort Bragg, CA 95437
(707) 964-5569
https://larkinthemorning.com
Large variety of indigenous musical instruments including drums available here.

Pipedream Chimes by Woodstock Percussion
These are very similar to the chimes Deborah uses in her workshops and recordings. The Pipedream is a beautiful sounding instrument anyone can play. Its resonant tones set a reflective mood. Precision tuned to a universal pentatonic scale, whatever you play sounds good! Because they are difficult to find, The Center for Touch Drawing has become a distributor for them.
To order, go to www.touchdrawing.com and click on the Store page.

Crystal Tones
Crystal Singing Bowls
www.crystalsingingbowls.com



Auto harps and harmoniums provide supportive chords for vocalizing

Review/Reminder Sheet
Important Points to Cover When Introducing Touch Drawing
Please give our website to all participants https://touchdrawing.com
Go to https://touchdrawing.com/facilitator/ for handouts to 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.

Frequently Asked Questions About Touch Drawing

Do you have any questions or ideas about Touch Drawing? We'd love to consider them for this section. Send them to us at center@touchdrawing.com.

I put the paper down and move my fingertips on it, but my marks don't show up; the paint just covers the paper. Why can't I see my drawing?

You are probably putting too much paint on the board! This is the single most common problem for people who are trying Touch Drawing on their own. It is a natural impulse to squeeze thick blobs of paint onto the drawi eat to roll out the squishy paint. Then you put the paper down and the paint is so thick that it soaks into the paper before you touch it. When you touch the paper your movements don't show because it is already covered with paint!



It is best to put small dabs or flat squishes of paint on the board. When you roll it smooth, you should have enough paint to fully cover the board with a thin – not 'squishy' – layer. (It is hard to find language for such a tactile experience!) When you put the paper down on the paint, it should require some pressure from your fingertips to make marks on the underside.

Another important point is how often to add paint – you can usually do several drawings before adding any more. Just roll the paint smooth between drawings. If you add paint too often, you will develop a thick layer of wet paint that eventually gets deep ridges from your fingertips. Often these can't be rolled out. If this does happen, try sprinkling a tiny bit of water onto the board to make the paint more malleable and roll the paint smooth. (This only works with water mixable paints.)

Of course there is a range of personal taste involved in quantity of paint used. Some people like a wetter look and some like the paint dryer for a finer line quality. Get a feel for the paint quality that appeals to you and GO FOR IT!

Are the paints we use in Touch Drawing toxic?



These days more people are concerned about the "toxic fumes" in oil paints. There are two scents associated with oil paints - the paint itself and the solvent used to thin the paint.

What you smell in the paints themselves is linseed oil. This is a non-toxic, plant-extracted oil. It has a sweet, organic aroma. It is possible that someone could have an allergy to this oil, but it is not toxic per se. The other familiar scent is turpentine, mineral spirits or other solvent used to thin and clean up after painting. Solvents ARE toxic to breath or touch, to varying degrees. We do NOT use turpentine or other toxic solvents in Touch Drawing.

The Center for Touch Drawing uses only AP Approved Non-Toxic Water-Mixable Student Grade Oil Paints. They can be washed off hands, clothes, tables and drawing boards with soap and water. Regular (not water-mixable) student grade oil paints can also be washed off with soap and water. It just takes a little more effort than with the new water-mixable oils. There can also be a concern with toxicity of pigments. Student grade oil paints are made with non-toxic pigments. Expensive artist grade paints have certain colors that are made with toxic pigments like cadmium. This is one reason we always recommend using student grade paints.

If someone has an extreme case of chemical sensitivity, there could be a reaction to the paints. Thin rubber gloves could be helpful in this kind of situation. As an extra a precaution, it is always good to use adequate ventilation when working with art materials.

A new California law states that art materials that register even a millionth of a part of toxic materials say that they contain toxic materials on the labels. I spoke with the chemists in the factories and they told me that new study techniques allow them to find the most infinitesimal amounts of toxins in the paints. But, according to them, the fact is that facial makeup has more toxic ingredients than student grade paints. But out of concern for liability, many paint companies now have toxic materials labeling on their student grade paints. There is no law that requires that makeup companies disclose the toxicity of their ingredients.

Can I do anything to make the tissue paper drawings stronger?
Can I add more color to my Touch Drawings after they are done?

It can be very fulfilling to bring your raw, spontaneous images into a more fully actualized form. Although the tissue paper that I recommend for Touch Drawing is delicate and translucent, there are ways you can strengthen it. If you like the translucent quality of a drawing, you can get it laminated at a copy shop. Tissue paper can also be mounted on a heavier surface like poster board, railroad board, foam core, mat board or canvas. This makes the image much brighter, firmer and longer lasting. Once mounted, it becomes a strong surface on which to embellish your drawing with color.



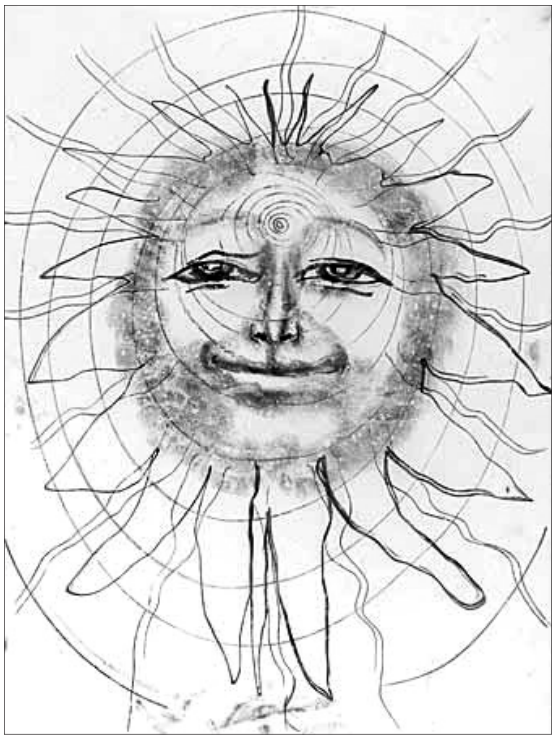
Take care in selecting which drawings to enhance with extra color. A favorite drawing that has a sense of completeness may not be improved by the addition of color. The mounting itself will give it more contrast and presence and may be all that is needed. Then again, an image that does not seem quite complete offers you room to play with color. A 'ho-hum' image may just come alive with the right touches of color. It is better to wait at least a day for the drawings to dry before mounting or coloring them. If you want to mount one while it is still wet, you can do so if you place it on the mounting surface wet side down. The drawing will show almost as well as if it was mounted paint-side up.

There are two ways to mount the paper. One is to use spray glue. Be sure to do this in a very well ventilated place. This material is very toxic. The other approach is to use clear acrylic paint medium or Modge Podge, a montage glue. With a large paintbrush or sponge brush, cover the surface of the mounting board with the medium. Then gently lay the drawing on top of the wet surface. It is easier if you have someone to help you stretch it evenly out and lay it flat. Put a clean sheet of tissue paper on top of the drawing to protect it while you rub gently from the center out. This adheres the paper to the board and pushes out air bubbles. Then take the clean sheet off.

When the clear medium has dried, color can easily be added to the surface with pastels, chalks, markers, oil pastels, colored tissue paper, acrylics or oil paints. You could even put some color under the drawing before you mount it. This will glow through the paper from behind after the medium has made the tissue more transparent. Or cut out images from other sources and montage into your drawing. If you would like a glossier finish, you can gently brush another layer of medium over the surface of the drawing when you have completed coloring it. If you use a large mounting board, two drawings can be mounted side by side, or several drawings can be cut and montaged into one larger image. If you use a lightweight railroad or poster board, you can cut into different shapes. For instance, a face can be mounted and cut to form a wearable mask.

There is no limit to the creative variations you can explore with coloring and mounting. Think of it as your own cosmic coloring book!

How can I work with colors in Touch Drawing?



This is a question that comes up in most workshops. Sometimes people are familiar with the SoulCards, and want to know how to do that. I always encourage them to begin simply in order to establish a deep connection with the process and with themselves. There is no manipulation of color involved in the pure form of Touch Drawing.

When I began doing Touch Drawing in 1974, I used standard black printing ink. That's what was on the piece of glass on which I did my first Touch Drawings. The issue of color did not even occur to me for years. My focus was on the movement of my fingers on the paper to express the inner movements of my psyche.

I highly recommend that you keep paint on the drawing board as simple as possible. Focus your attention on what happens inside of you rather than the colors on the board or the 'look' of the drawing. When you begin a session, select a color that appeals to you, that 'matches your feeling. Put a small amount onto the board, roll it smooth and lay your paper down on top. Then focus your awareness inside and move your fingertips as if they are dancing your feelings onto the page.

Once you have established your inner connection with Touch Drawing, you can develop your own particular approach to working with more dimensions of color. You might want to have several drawing boards and roll out a different color on each. You can then select a different color board for each drawing, or do your Touch Drawing in layers, moving the paper from one board to another.

You can explore applying more than one color to the board. Multiple rollers can help keep the colors from mixing together, but eventually they will roll into one.

Occasionally in a workshop, I see someone having fun placing colors on the board in specific patterns, almost as if they are creating a painting. They then place the paper on top and rub the surface. Upon lifting it, they see the painting they just created on the board transferred to the paper. This is an entirely different, and well-established artistic process called a monoprint. It is a fine creative exploration, but I would not call it Touch Drawing. Once your drawings are completed and dry, you can embellish them with color in an infinite variety of ways.

How Can I Economize on Paint?



Paint is by far the most expensive part of Touch Drawing. I know. I pay the bill for hundreds of tubes a year! There are a few things you can do to use less paint and make the tubes you have go further. Here are the essential points:

• Squeeze less paint from the tube when you roll out the board. If you are facilitating, always remind your participants that they do not need to make their drawing board 'goopy' with paint – they just need enough on the board to make a smooth, thin layer of paint.
• You do not have to add paint to the board very often. Just roll out the board and do another drawing. Do not add paint until you feel the drawing is getting too light for your liking. This will also protect against deep indentations forming in the paint from previous drawings. These happen when you keep

adding paint so often that you have a deep wet surface of paint that ends up getting incised with drawings. They are very difficult to roll out. If you use water mixable paints, you can try sprinkling a small amount of water onto the board to soften the paint. Then roll out the indentations. If they don't come out, just wash off the board and start again.

• Use larger tubes. Though larger tubes cost more initially, you pay much less per ounce of paint.

• Use a paint tube squeezer or crimper to get much more paint out of each tube. I recommend you get a metal one rather than plastic, especially if you use large tubes of paint. I like to go through all my tubes before a workshop, squeezing the paint toward the front of each tube and rolling the crimped part of the tube up. I even wipe the tubes off with a soapy sponge so they stay looking fresh. This is especially important with the new super-large tubes that will last for multiple workshops. If you don't have a crimper, you can use a large spoon to press from the bottom of the tube.

• If a tube develops a leak, wrap that area with duct tape to prevent messy leaks.

How do I become a Touch Drawing Facilitator?

Touch Drawing is so simple. Roll some paint onto a smooth surface, place a piece of paper on top, move your hands on the page and lift it off to see the completed drawing. How much can it take to teach it? If this was all there was, it would be just another crafty technique. But Touch Drawing is also an interior process; of a state of openness to the Self that can take one through emotional transformation and deeper; into communion with the archetypal realm and the divine source. Your consciousness as a presenter influences the depth to which people may go. The abilities to help people feel safe, to hold a sacred space and to support authentic communication are essential. On the other end of the spectrum, technical details are really important. For example, how much paper do you need so everyone can do as many drawings as they wish? If a technical detail is off, a potentially vibrant creative experience may become a frustrating or superficial one.



You must first establish and deepen your own relationship with the process so you can introduce it to others from an authentic place. You might find it helpful to invite one or two friends to join you in drawing regularly.

Each individual comes to Touch Drawing with unique skills and gifts. I encourage you to approach facilitating from the fullness of who YOU are. Touch Drawing can be integrated into a broad range of therapeutic, healing, educational, creative, or spiritual settings. It is important to customize the presentation of the process to the specific situation you are in. I recommend that you begin sharing Touch Drawing with friends and colleagues in small groups before doing anything public. Ask them for honest feedback on your presentation and their experience, and fine-tune your particular approach accordingly.

I highly recommend that you attend the Annual Touch Drawing Gathering on Whidbey Island, Washington. It provides a deep initiation into the spirit of Touch Drawing in the company of kindred souls. The Gathering generates a heart-centered community spirit for people who have a passion for Touch Drawing.

The other resource I offer is the Touch Drawing Facilitator Workbook. It includes everything I can think of from over 30 years of introducing Touch Drawing; details about acquiring, setting up and handling the materials, ideas on holding the space for people while they draw, as well as many variations on the process and ways to integrate the images. The Workbook also includes offerings by a number of other facilitators, to give a range of ideas and perspectives. Once you have purchased the Workbook, you are entered into a special category in our database, so I can be in closer contact with you.

I request that you give the website to people with whom you share Touch Drawing. Please purchase materials from us, and encourage others to do so as well. Sale of products keeps the Center for Touch Drawing office afloat. And let me know what you are doing! What settings are you presenting it in? How are you integrating Touch Drawing with other processes? Reports of personal experiences and ways of teaching provide vital source material for media presentations about the process.

I invite you to expand the garden of Touch Drawing by planting the seeds of this dynamic creative process in your unique life. I cannot cultivate all the possible uses of Touch Drawing by myself!

Do I need to be certified as a Touch Drawing Facilitator?

As of this time, there is no formal certification required to be a Touch Drawing facilitator. The flip side of this open approach is that you cannot say that you are trained or certified as a facilitator. I do not feel it is appropriate for me to take responsibility for how someone else presents this process to others, especially when I have no way of knowing the quality of their facilitation skills.

You come to the facilitation of Touch Drawing with your own gifts and abilities People will want to work with you based on who you are, your specific area of expertise and your reputation within your community. If you have studied the Facilitator Workbook and followed the progression I suggest whereby you do it yourself and share the process privately with friends or colleagues before putting it out to the public, it is fine to refer to yourself as a facilitator of Touch Drawing. If you have taken a workshop with me, or attended the Touch Drawing Gathering, you can certainly share that. Though not a Facilitator Training in the usual sense, The Gathering is the deepest experience of Touch Drawing that I offer. It provides a foundation upon which you can develop your own way of sharing the process with others.

I am currently exploring the idea of developing a non-profit membership association for Touch Drawing Facilitators. This approach could provide a good middle-way. You could become a professional member of the Association of Touch Drawing Facilitators. An Association would provide a context in which you could network with others and make your own contribution to Touch Drawing on an organizational level. Please contact me if you have interest in helping to make this a reality. I cannot not do this alone.

Articles for Reprint

The following pages are handouts for your participants. We also have pdf files on the website for you to send or print. Find them on a private page that offers updates to the workbook and other resources for Facilitators. Bookmark it for easy access:

https://touchdrawing.com/facilitator

• *Message from Deborah* is a personal letter welcoming participants to the process of Touch Drawing. It gives some background context, and a sense of the spirit in which I am sharing Touch Drawing.

• *Set Up & Materials for Touch Drawing* describes all a participant needs when attending an online workshop, or bringing their own materials to an in-person workshop.

• *How to do Touch Drawing* is a simple step-by-step description of the process.

• The Story of Touch Drawing is a personal story of the discovery and development of Touch Draw-ing. This helps keep alive the original impulse behind the process.

• *Touch Drawing Workshop Participant Feedback:* Give this to your participants to receive feedback on your presentation. This will help you develop as a Facilitator. You might also find a great Touch Drawing experience to send to The Center. We are always looking for stories to include in our blog and presentations. Have them sign the release form if submitting anything.

I hereby grant permission to reproduce the above-mentioned materials for educational purposes associated with the presentation of Touch Drawing.

Deborah Koff-Chapin
Founder and Director
The Center for Touch Drawing

Please credit the source when teaching and publicizing Touch Drawing.
The most important information is our website
https://touchdrawing.com

Deborah Koff-Chapin has been developing and teaching Touch Drawing™ since 1974, when she discovered it in revelatory play. She is creator of SoulCards 1&2 and author of *DrawingOut YourSoul*. Findoutmore at https://touchdrawing.com









Touch Drawing

A Message from

DEBORAH KOFF-CHAPIN,

Founding Director of The Center for Touch Drawing

I received the gift of Touch Drawing on my last day in art school in 1974. Intending to clean off a printing plate, I followed an impulse to play. Instead of wiping with the paper towel, I moved my fingertips on the towel as it lay on the inked plate. The pressure formed marks on the underside. *Lines were coming directly from my fingertips!* In a state of ecstatic revelation, spontaneous images began to pour through my hands.

Although this experience had the appearance of childlike play, under the surface was something profound and powerful. It felt like I was receiving a gift from an invisible, knowing presence. I sensed that Touch Drawing was not for myself alone. It was a powerful medium for emotional, creative and spiritual expression. In those revelatory moments, I received a calling to seed this dynamic process into the culture. I have spent much of my life since then sharing Touch Drawing with others.

From that moment, Touch Drawing also became my personal touchstone. Over the years, my own drawings evolved from primal expression to a more transpersonal imagery. Gradually, I began to teach Touch Drawing to others. Then, I created multi-media tools to make the process more accessible: a book, video, audio, materials kits and SoulCards 1 & 2. In the summer of 1997, I convened the First Annual Touch Drawing Gathering for people interested in taking up a deeper commitment to Touch Drawing, both for themselves and to share it with others. Touch Drawing has come into its time!

If you would like to know more about Touch Drawing, you will find a treasury of information at **https://touchdrawing.com**. If you want to receive the e-newsletter or hear about workshops in your region, please sign the mailing list on the website. You will also find E-cards, stories, FAQS and many images on the website. To connect with other people who do Touch Drawing, join our private Facebook Touch Drawing Group at http://www.facebook.com/groups/touchdrawing.

Though I offer Touch Drawing freely, I have a responsibility to protect it from losing its potency by being presented in a superficial manner. Before you lead group experiences, please purchase the video, guided audio and Facilitator Workbook. They are full of resources and information gleaned from my many years of work. When you purchase them, you will be entered into a list of Touch Drawing Facilitators. I will keep you posted on developments and encourage your connection to our worldwide network. If you have powerful experiences with Touch Drawing, your stories and images will be tremendously helpful for presentations, articles, and a book on the applications of Touch Drawing. If you share the process with others, please acknowledge the source and give the website address.

The possibilities for Touch Drawing to impact our lives are limitless. I cannot do this alone! Thank you for joining me in this wonderful creative emergence.

https://touchdrawing.com

Touch Drawing is a trademark of The Center for Touch Drawing.

How To Do Touch Drawing™

Touch Drawing is a simple yet profound process. All you do is touch paper that has been placed over a surface of paint. The resulting impressions are seen on the other side of the page. Lines flow directly from your fingertips! You can create many drawings in a single session allowing for great freedom of expression. The images are a visual record of your inner process. Touch Drawing has endless applications as a tool for therapy, creativity and spiritual awareness. No artistic experience is necessary!

Materials

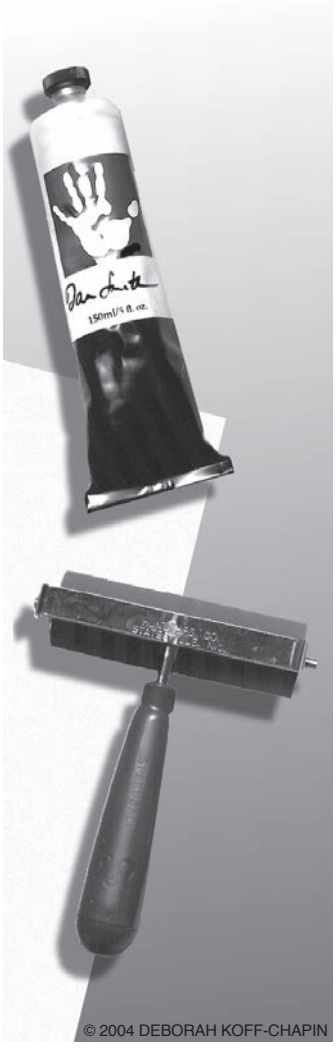
- Student grade oil paint or printing ink in any colors you like. We recommend water mixable oil paints.
- Printmaking roller (brayer) is used to roll the paint smooth. Soft rubber roller is best.
- A smooth, nonabsorbent surface like glass, plastic, bath board or dry erase board is used for a drawing surface.
- Plenty of paper - very lightweight like acid free wrapping tissue is good but anything will work.

Doing Touch Drawing

- Put a small amount of paint on the drawing board. It is best to start with one color.
- Roll the paint smooth and place a sheet of paper on top of the paint. If the paper gets covered with paint before you touch it, you have put too much paint on. Let the paper soak up some paint, roll the board and try again.
- Touch the paper with your fingernails, fingertips and palms. Lift the paper to see the imprint on the underside.
- Roll the board smooth between drawings. Only add paint after a few drawings.
- Lay the drawings on top of one another as they are done.
- Try drawing with your eyes closed. Try using both hands. Let your hands dance on the page.
- Become aware of body sensations and trace them on the paper. They might be abstract patterns or images.
- Draw whatever you feel in the moment. They do not have to be 'pretty pictures'.
- The longer you stay with it, the deeper you will go.
- When you are finished drawing, roll the paint smooth and leave it to dry on the board.

Looking at Your Drawings

- Look at the drawings in order from first to last as a record of your inner process.
- Use journal writing to reflect on your images. Giving titles can bring great insight.
- It can be helpful to have a partner to witness your drawings.
- Number & date each set of drawings, put a folded paper around it to hold them.
- Select some to embellish with color when they are dry.



Deborah Koff-Chapin has been developing Touch Drawing™ since 1974. Please give the website **https://touchdrawing.com** to people you share Touch Drawing with.

This sheet gives the most skeletal instructions. The book *Drawing Out Your Soul* offers a much fuller sense of the process. If you plan to introduce Touch Drawing to others in a formal setting, we request that you purchase the video, guided audio and Facilitator Workbook so you have a complete understanding of the process. Please also join the private Facebook Group - https://facebook.com/groups/touchdrawing. The deepest experience of Touch Drawing is offered at the annual Touch Drawing Gathering.

For more information, videos, workshops, educational media, drawing materials or Deborah's artwork including SoulCards, visit **https://touchdrawing.com**
Center for Touch Drawing • PO Box 1595 Langley, WA 98260 • USA • 360-221-5745



SET UP & MATERIALS FOR TOUCH DRAWING



Contact Deborah Koff-Chapin with questions

center@touchdrawing.com https://touchdrawing.com

Having the right materials for Touch Drawing is essential for a fulfilling experience. You need a drawing board, paint, printmaking roller and a generous supply of paper. You might already have some of these materials. Please read this information very carefully. If one of the items needed is not right, you might have a frustrating experience. If you have the correct materials, you will be free to engage your inner process. You also have the options to order a full kit or individual items from The Center for Touch Drawing. If you live outside the US, shipping costs are too high so you should acquire materials locally.

Order materials kit or parts more than a week before the workshop
https://touchdrawing.com/store

SUGGESTIONS FOR ENHANCING YOUR EXPERIENCE

Set up your materials prior to the start time. It is best to be in a private room, so you are away from distractions and can focus inwardly. Do what you need to create a safe and supportive atmosphere. Limit the possibility of interruptions. Silence your phone. Let the people in your life know you will be unavailable. Sign on to zoom a little before the scheduled start if you can. Use the mute function if there is extraneous noise.

SET UP FOR TOUCH DRAWING

Touch Drawing is not very messy but it's good to wear a smock or old shirt. Bring a writing implement and journal for reflecting upon your drawings. Have a couple of paper towels or hand wipes available. The workshop will include live music by Deborah while you draw. If you use ear buds or speakers, your sound quality will be much better than laptop speakers.

Sit at a table or on the floor. Cover the area with newspaper or other protective material. Put your drawing board directly in front of you, with a pile of paper next to or under the board. Have enough space next to the board for your paint and roller. You will place completed drawings on the other side of the board or on the floor. We will demonstrate the rest when we meet online.

IMPORTANT INFORMATION FOR ACQUIRING MATERIALS

Drawing Board: smooth, non-absorbent surface, approx 18" x 24" but smaller is ok

GOOD OPTIONS: Plexiglas, plastic laminate (also known as formica), white-board, even something like a laminated wall calendar. Tempered masonite, which is usually hard on both sides is ok, though it might soak the paint a bit on first use. Glass can work as long as you tape the

edges to be safe. Other possibilities are a plastic placemat or plastic cutting board. These are smaller but are ok if you don't have anything else.

WHAT NOT TO USE: Do not use foam core. It is too soft. Do not use plywood or mat board or cardboard. They are much too absorbent. Untempered masonite with a rough texture back also absorbs the paint , but if you have nothing else it will do.

Oil paint or printing ink: water mixable versions preferred but not necessary

COLOR: Any color should be fine, but darker colors will show up best. A few different colors will give you more expressive range. But only one tube of paint is needed to begin Touch Drawing. It can be good to keep the color simple when beginning. We will talk about color when together.

KIND OF PAINT: *Water mixable* oil paint is the easiest to use and to clean. Many brands make water mixable oil paint now. Regular oil paint is also fine. It doesn't wash up as easily, but soap and water is enough – no toxic paint thinner needed. Check your oil paint because thickness varies – if very stiff it will be difficult to roll out. Generally the cheaper paints are softer and easier to roll. Printing ink also works but is stickier and takes more time to roll smooth. Charbonell etching ink is the easiest to roll.

WHAT NOT TO USE: Water *based* block printing ink or acrylic paint won't work well. They dry too fast. Tubes of watercolor paint are too small, expensive, and are not the right consistency.

Printmaking roller: also called a brayer

KINDS OF ROLLER: 4" or 6" *soft rubber* printmaking roller is best. A hard rubber roller will work but is not as enjoyable to use. Hard rubber sometimes leaves marks on your rolled surface. Hard rubber rollers are more common, so look carefully. If hard rubber is all you can find it is ok.

WHAT NOT TO USE: Do not use a foam roller or house painting roller. They will not work at all.

Generous supply of paper:

QUANTITY OF PAPER: Have 20-25 sheets of paper for each drawing session. A day-long workshop consists of 2 full drawing sessions, so have 40-50 sheets for that. The ability to do multiple drawings is key to the freedom experienced while Touch Drawing. It is better to have more than you could use than to worry whether you have enough.

KINDS OF PAPER: Most kinds of paper will work to a certain degree. Each provides a unique experience. It is best to have a couple of paper choices because you might enjoy one more than another.

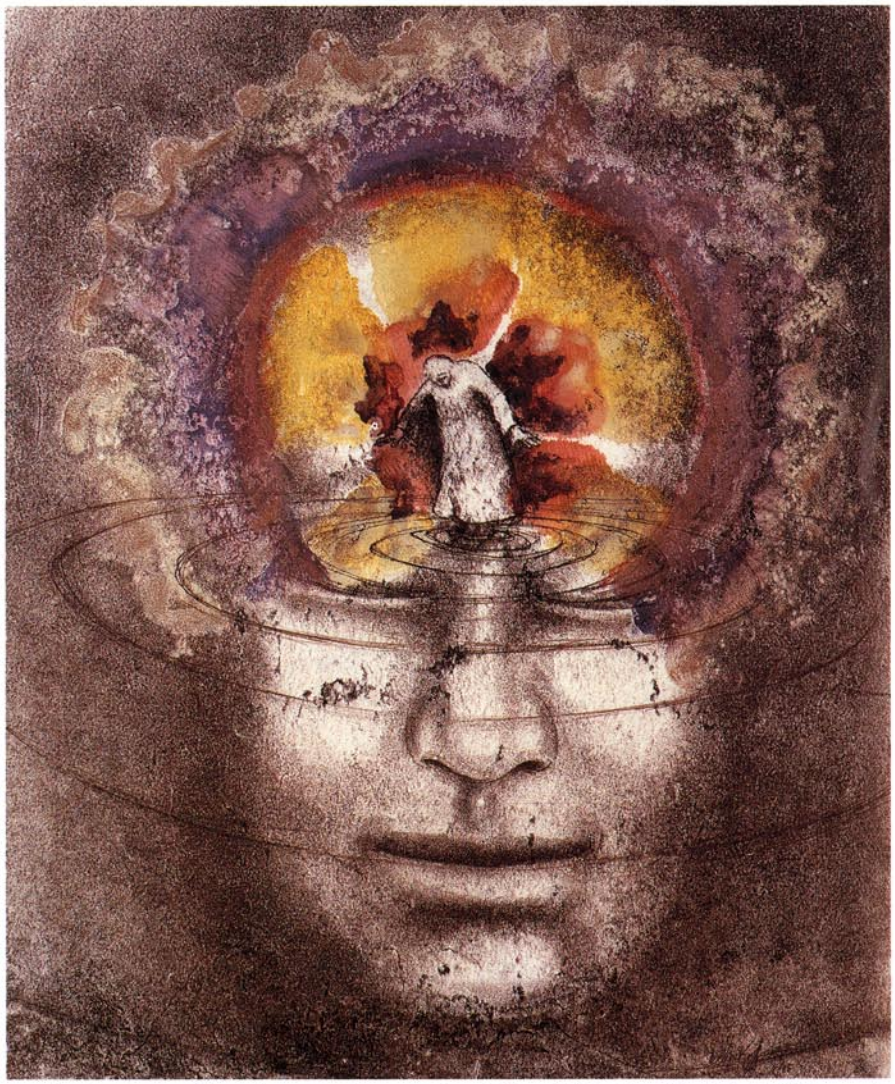
LIGHTWEIGHT PAPERS are preferable. When paper is slightly translucent you can see the drawing take form beneath your fingertips. Wrapping tissue paper is most commonly used. It is inexpensive and most sensitive to your touch. Marker paper or tracing bond paper in pads are more expensive but wonderful. Sumi or rice paper and onionskin are translucent and work well. You can also use several papers found in grocery stores: freezer paper, butcher paper or baking pan paper. Examination table paper found in medical supply stores is great, too. Cut rolls of paper into sheets ahead of time.

THICKER PAPERS are not very see-through. Some people prefer this. Newsprint or any regular drawing papers are fine. You can also use any computer printer paper. The 11" x 17" size is preferable, but some people like working on small 8 ½" x 11" paper.

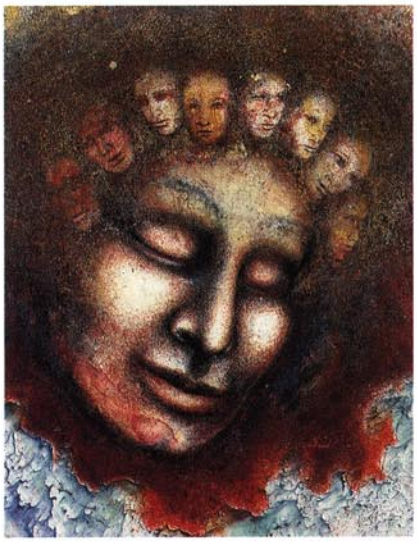
WHAT NOT TO USE: Tracing paper is not recommended. It is waxy and doesn't hold the paint well. The same is true for wax paper from the grocery store.

DEBORAH KOFF-CHAPIN

THE CENTER FOR TOUCH DRAWING



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© 1993

Touch Drawings, selected images from a series of 60 published as "SoulCards." Printers ink on paper.



"SURRENDERING TO SUCH PRIMAL EXPRESSION TAUGHT ME THE ART OF LISTENING WITHIN."

— Deborah Koff-Chapin

From my earliest awareness, I have felt a calling to express the depths of the soul through human images. During my years in art school, I became fluent in the language of abstraction. This was pure and essential, but foreign to the eyes of all but those educated in the esoteric knowledge of the art world. I was stunned into this realization one day when an old friend came to my studio and stared blankly at the abstract paintings on the wall. In the past I had shared the depths of my soul with friends through images. Where had I gone in those art school years to draw such a blank? The seed of an answer came one day as I scribbled some words onto a page … "What's wrong with drawing a face?" With a shudder of guilt, I tentatively doodled some raw, primitive heads. It felt as if as if I was drawing something "dirty." I tucked the embarrassing doodle away.

Within several weeks the seed that had been germinating in my being burst forth in the form of Touch Drawing. On the last day of my last year in school, I was helping a friend clean an inked glass plate in the print shop. Before wiping the ink off the plate with a paper towel, I playfully moved my hands over the towel, and lifting it, saw lines which had been transferred to the underside of the

DEBORAH KOFF-CHAPIN
THE CENTER FOR TOUCH DRAWING

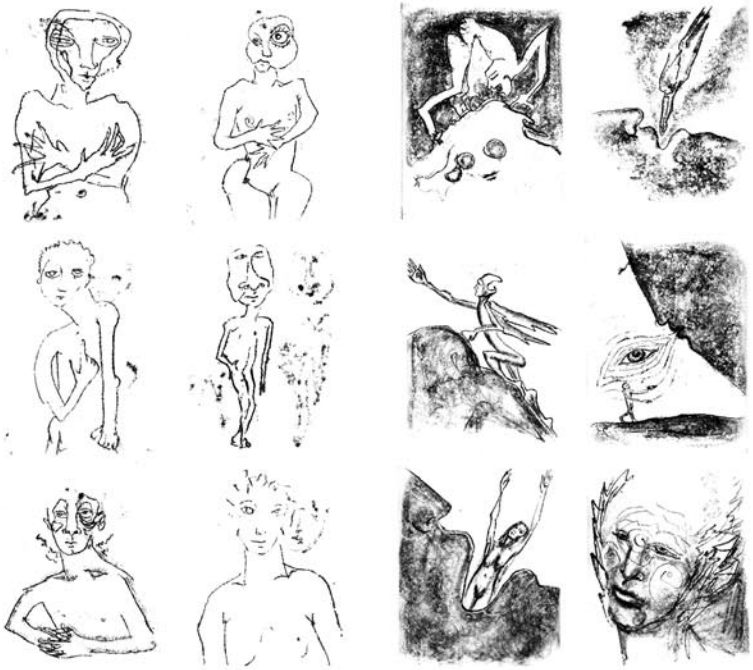
towel by my touch. Lines coming directly from my fingertips! I laughed hysterically with this discovery and crawled around on the floor, gathering up more discarded paper towels. In a state of ecstatic revelation, flowing lines poured from my hands. They were a natural extension of my being onto the page, a record of each moment as it passed. Within minutes I was drawing faces with both hands. My ever-changing soul was being reflected before me, childlike and primitive, honest and direct.

Although this experience had the appearance of simply being play, under the surface was something profound and powerful. It felt as if I was receiving a gift from outside of time, from an invisible knowing presence. I had a sense that Touch Drawing was being given for more than my own personal use. Along with this gift came a responsibility. Somehow, I would have to share this process with the world. While sensing that I was acting on behalf of a great evolutionary force, I began to pour my soul into Touch Drawing. During difficult times I would turn to the drawing board to release emotions. As I accepted my feelings and allowed them to pour onto the page through my hands, I was drawn more deeply into myself. It was as if I was sculpting my own being — transforming, literally before my own eyes. At the end of a session I had a record of this transformation — images of my soul in motion. And I would feel clear and whole.

The images that emerged in the early days were personal and therapeutic. Surrendering to such primal expression taught me the art of listening within. Over time, I began to tap into a transpersonal consciousness. Gradually, I have become aware of a subtle overlighting presence as I draw. Now when I bring my attention to the drawing board, my hands trace the beginnings of a sensed image. In deep focus and trust, I abandon myself to the process and watch as an image emerges onto the page. When I rise to leave the drawing board, I realize that I am disengaging from a deep communion. Silently, I offer my thanks.

Through the years I have sought to answer the call to share Touch Drawing that came in the initial moments of its discovery. My original intuition that this process was not for myself alone is confirmed again and again. It is confirmed each time I witness people who had been expressing fear and limitation, relax and dive into themselves through the mirror of the drawing board. It is confirmed each time I see hands moving on the page in an unselfconscious dance, and by the healing power that is unleashed through this pure act of creation. And it is confirmed by the deep satisfaction felt as people recognize the honesty, power and beauty reflected in their drawings, each other and themselves.

My hope is that Touch Drawing will sprout up in the gardens of so many lives that it will continue to reseed itself long after I am gone. My vision is that Touch Drawing becomes rooted in many facets of human culture through the natural seeding of person-to-person contact. My prayer is that Touch Drawing can serve in the healing and blossoming of the human soul. I invite you to help make this a reality. The future use and development of Touch Drawing is in the hands of those who hear its call.



"Uglies," 1975 "Dive," 1995

"In the early years of Touch Drawing, my images were primal expressions of emotion and body awareness. With time, the images began to emerge from a deep interior attunement."

DEBORAH KOFF-CHAPIN

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Opposite page: Touch Drawing selected from "SoulCards," 1988

The Center for Touch Drawing

TOUCH DRAWING WORKSHOP PARTICIPANT FEEDBACK

The feedback and stories you provide support both the development of your Touch Drawing teacher and the work of The Center for Touch Drawing. Continue on back of sheet if you need more room.

Name: _____

Address: _____

City/State/Zip: _____

Phone/email: _____

1.What was most valuable in your Touch Drawing Experience?

2. Is there something you would have liked done differently?

3. Please share something about your transformational experience.

PERMISSION TO REPRODUCE

I hereby grant permission to the Center for Touch Drawing to reproduce my words, images and/or photographs in association with information about Touch Drawing. The mediums might be electronic, print or broadcast. I understand that great care and respect will be used in presentation of my material.

*Signature*_____

_____*Please credit me with my name.* _____*Please keep my material anonymous.*

P O 1595 Langley, WA 98260 360-221-5745 center@touchdrawing.com