A WORKING BIBLIOGRAPHY ON THE ART OF DRAWING

THESIS

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF FINE ARTS

By

Rosalind Emily Adair, B. A.

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This working bibliography of 835 publications on the art of drawing is presented in five categories: Educational and Psychological, Historical, "How-to," Technical, and Techniques of Teaching Drawing.

The latter category is annotated, offering a synthesis of the areas of art education and drawing.

This bibliography is designed for scholars, artists, and teachers as well as students of the many facets of drawing.
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INTRODUCTION

During the course of this writer's graduate studies in art education and drawing, she repeatedly came in contact with the problem of locating a comprehensive range of literature on the art of drawing. Although there have been numerous studies compiling the literature available on the art of drawing,\(^1\) they have all included the category in conjunction with other divisions within the field of art; i.e., art history, painting, sculpture, graphics, and crafts.

Due to this writer's interest in the art of drawing as well as in the teaching of drawing, she pursued an investigation of the literature available which specifically addressed itself to drawing as a singular technique. The beginning probe utilized those studies which had originally inspired this project.\(^2\) As the search continued, references were obtained from the following sources:


\(^2\)Ibid.
At this point, a bibliography of approximately three-hundred entries had been compiled, and five natural categories were identified. Books, articles and resource materials formed five major fields of emphasis. The categories are as follows:

- Educational and Psychological
- Historical
- "How-to"
- Technical
- Techniques of the Teaching of Drawing

After the five categories were identified, it was apparent that, in some instances, there was an amount of overlap in the entries. The criteria for placing an entry in a specific category was based on the major content of the work.

The fifth category related to Techniques of the Teaching of Drawing was then chosen for annotation as it offered a synthesis of the writer's major areas of study, art education and drawing. To determine an appropriate method for annotation, Building Library Collections (Carter and Bonk, 1959), and Bibliographical Procedures and Styles (McCrum, 1954) were consulted. The form of annotation decided upon was that of the "reader's note," descriptive information based on an
objective knowledge of the book. The length was to be no more than thirty to sixty words, using idiomatic English in the form of a paragraph after the main body of the entry.

Final research investigation brought forth references from book reviews in periodicals, bibliographies in drawing books, and publishers' lists. Over fifty publishers were written to for publication lists on the subject of drawing. These same publishers were later contacted in an effort to determine exact publication dates on pertinent books. The majority of publishers contacted evidenced strong interest in the compiling of such a bibliography and were most generous in terms of immediate response to requests, offering further assistance to the writer in her investigation.

This survey is limited to publications in the English language; and, with the exception of the publishers' lists, is limited to the resource materials available in the North Texas State University Library, the Texas Womans University Library, the Southern Methodist University Library, the Dallas Public Library, the Emily Fowler Public Library, and the Fort Worth Public Library.

This working bibliography on the art of drawing is comprised of over eight hundred and fifty entries which range in publication from 1658 to 1974. This bibliography has been compiled for the explicit purpose of expediting the location of literature on the art of drawing for scholars, artists, and teachers as well as students of the many facets of drawing.

4Bibliographical Procedures and Style (McCrum, 1954).
PART I

This category covers the multiplicity of approaches taken by both the field of education and by the field of psychology. Education is herein limited to the primary and secondary levels to differentiate from the literature of a college level treated in Part V. Both education and psychology have employed drawing as a means of evaluating performance. Although different criteria are used in the two fields, both are more concerned with the processes involved than with the finished product.

Included in this category are twenty-one books and eighty-eight studies. Of these, fifty-seven are of a psychological nature and fifty-two have an educational orientation. There are a total of one hundred nine entries in all.
PART I

EDUCATION AND THERAPY DRAWING


Barnes, Earl., "A Study on Children's Drawings," Pedagogical Seminary, II (December, 1893), 455-463.


Berman, Abraham B., and Alexander O. Klein, and Abbott Lippman, "Human Figure Drawing as a Projective Technique," Journal of General Psychology, XLV (July, 1951), 57-70.


Brooks, F. D., "The Relative Accuracy of Ratings Assigned With and Without the Use of Drawing Scales," School and Society, XXVII (1928), 518-520.


Cattell, Raymond B., "Personality Traits Associated With Abilities: I. With Intelligence and Drawing Ability," Educational and Psychological Measurement, V (Spring, 1945), 131-146.


Handwriting Conventions as Determinants of Human Figure Drawing," Journal of Consulting Psychology, XXII (1958), 293-295.


and A. Uras, "The Religious Content of Human Figure Drawings Made by Nuns," Journal of Psychology, LXI (1965), 263-266.


Eisenman, R., and J. Smith, "Moral Judgment and Effect in Human Figure Drawings," Perceptual and Motor Skills, XXIII (1966), 951-954.


Eng, Helga, Psychology of Children's Drawings, New York, Harcourt and Brace, 1931.


Fall, Frieda Kay, "'Drawing' in the Public Schools," unpublished Master's Thesis, Denton, Texas, Texas Woman's University, 1941.


Herberholz, Donald W., "An Experimental Study to Determine the Effect of Modeling on the Drawing of the Human Figure by Second Grade Children," *Research in Art Education*, Ninth Yearbook of the National Art Education Association; a department of the National Education Association, Kutztown, Pennsylvania, State Teacher's College (1959), 65-69.


Koppitz, E. M., Psychological Evaluation of Children's Human Figure Drawing, New York, Grune and Stratton, 1968.


Lark-Horovitz, Betty, "Interlinkage of Sensory Memories in Relation to Training in Drawing," Pedagogical Seminary and Journal of Genetic Psychology, XXXIX (1936), 69-89.


Maitland, Louise, "What Children Draw to Please Themselves," Inland Educator, I (1895), 87.


Modell, A. H., and H. A. Potter, "Human Figure Drawings of Patients with Arterial Hypertension, Peptic Ulcer, and Bronchial Asthma," Psychosomatic Medicine, XI (September-October, 1949), 282-292.

, "Changes in Human Figure Drawings by Patients Who Recover from Regressed States," American Journal of Orthopsychiatry, XXI (June, 1951), 584-596.

McCarty, Stella Agnes, Children's Drawings: A Study of Interest and Abilities, Baltimore, Williams and Wikins Company, 1924.


, "A Second Study of the Relationship Between Figure Preference for Complexity--A Symmetry and Figure Drawing Performance in Sixth Grade Children," California Journal of Educational Research, XXIV, No.2 (March, 1973), 66-70.


Oakley, Charles A., "Drawings of a Man by Adolescents," British Journal of Psychology, XXXI (July, 1940), 37-60.


Singer, Davis L., and Mary B. Whiton, "Ideational Creativity and Expressive Aspects of Human Figure Drawing in Kindergarten-Age Children," Developmental Psychology, IV (May, 1971), 366-369.

Spoerl, Dorothy Tilden, "Personality and Drawing in Retarded Children," Character and Personality, VIII (March, 1940), 227-239.


Taylor, Will S., "A Note on Cultural Determination of Free Drawings," Character and Personality, XIII (September, 1944), 30-36.


PART II

The historicity of drawing has been researched by many art historians and scholars, preserving its qualitative changes in philosophies and techniques throughout the ages. This category concerns itself primarily with works that deal with factual data about drawing; i.e., title, media, dates, biographical data on the artist, cultural information, et cetera. Any works that investigate the ways in which drawings are created are listed under either the technical or the "how-to" sections rather than in this category.

Included in this category are one hundred ninety-five monographs, thirty historical writings, and one hundred four collections of drawings according to eras, countries, art periods or museums. There are a total of three hundred twenty-nine entries.
PART II

HISTORICAL DRAWING


Bean, Jacob, 100 European Drawings in the Metropolitan Museum of Art, New York, Metropolitan Museum of Art, n.d.


_________, Drawings of Rembrandt, New York, Scribner, 1908.

Bellmer, Hans, Drawing (of Mystical Subject), New York, Museum of Modern Art, 1936.


Berenson, Bernard, The Drawings of the Florentine Painters, (3 volumes), Chicago, University of Chicago Press, 1938.


Bertram, Anthony, 1,000 Years of Drawing, Great Britain, Studio Vista Ltd., 1969.


Bjurstrom, Per, Drawings From Stockholm, Pierpont Morgan Library, 1969.


Boggs, Jean Sutherland, *Drawings by Degas*, St. Louis, City Art Museum of St. Louis, 1966.


Old Master Drawings, a quarterly magazine for students and collectors (14 volumes), London, Batsford, 1926-1940.


English Drawings, Stuart and Georgian Periods, in the Collection of His Majesty the King at Windsor Castle, London, Phaidon, 1950.

Parker, Karl T., Drawings of the Early German Schools, New York, McBride, 1926.

North Italian Drawings of the Quattrocento, London, Benn, 1927.


Pataky, Denes, Hungarian Drawings and Watercolours, Hungary, University Printers, 1961.


Read, Herbert, Barbara Hepworth: Carvings and Drawings, New York, British Book Centre, Inc., 1953.


*_. Nineteenth Century Drawings, 1850-1900_, London, Pleiades, 1949.*


Sanderson, William, *Graphice: The Use of the Pen and Pencil, or the Most Excellent Art of Painting*, London, 1658.


Tirschi, Ignacio, Drawings of Ignacio Tirschi, Baja, California, Dawsons, 1972.


Ueberwasser, Walter, Drawings of European Masters of the XVth to XVIIIth Centuries, New York, Oxford University Press, 1948.


VanPuyvelde, Leo, The Dutch Drawings in the Collection of His Majesty the King at Windsor Castle, London, Phaidon, 1944.

The Flemish Drawings in the Collection of His Majesty the King at Windsor Castle, London, Phaidon, 1944.


Vasari Society, Reproductions of Drawings by Old Masters, Series I (10 parts), Series II (16 Parts), New York, Oxford University Press, 1905-1935.


Victoria and Albert Museum, Figure Drawing, Small Picture Book No. 13, South Kensington, England, 1952.


White, Christopher, Durer; The Artist and His Drawings, New York, Watson-Guptill, 1971.


Zigrosser, Carl, Prints and Drawings of Kathe Kollwitz, New York, Dover, 1946.
"How-to" books on drawing are herein defined as books with an arts and crafts orientation which tend to prescribe crash courses on how to produce finished works of art. The focal point of this level of literature is usually the art product rather than the art process; consequently the reader learns to place a greater value on finished pieces of work rather than the creative process in and of itself. This volume of literature is written on a fairly consistent level of commercial appeal.

This category contains a total of two hundred forty entries. Of these, thirteen deal with perspective drawing, ten with cartoons, thirty-two with the drawing of animals, forty-two with anatomy and portraits, ten with drawing and painting, twenty-nine with the use of specific media such as watercolor or charcoal, and fifty-five are directed at drawing everything.
PART III

"HOW TO" DRAWING BOOKS


Cooper, Mario, Drawing and Painting the City, New York, Van Nostrand Reinhold, 1967.


Diller, Mary B., Drawings for Young Artists, New York, Pitman, 1955.

__________, Drawing the Circus, for Young Artists, New York, Pitman, 1961.


Floreani, Tony, and Bunny Yeager, *Drawing the Human Figure Using Photographs*, New York, Amphoto, 1965.
Foster, Walter, How to Draw Horses, Tustin, Calif., Foster Art Service, Inc., 1940.


Foster, Walter, How to Draw the Figure Male Fashion, Tustin, Calif., Foster Art Service, Inc., 1942.


Foster, Walter, Drawing in Charcoal, Tustin, Calif., Foster Art Service, Inc., n.d.

Foster, Walter, Drawing the Figure, Tustin, Calif., Foster Art Service, Inc., n.d.

Foster, Walter, Drawings Simplified in Pen Pencil, Brush and Charcoal, Tustin, Calif., Foster Art Service, Inc., n.d.

Foster, Walter, How to Draw, Tustin, Calif., Foster Art Service, Inc., n.d.

Foster, Walter, How to Draw Cats, Tustin, Calif., Foster Art Service, Inc., n.d.

Foster, Walter, How to Draw and Paint Birds, Tustin, Calif., Foster Art Service, Inc., n.d.

Foster, Walter, How to Draw and Paint Landscapes, Tustin, Calif., Foster Art Service, Inc., n.d.

Foster, Walter, How to Draw and Paint Seascapes, Tustin, Calif., Foster Art Service, Inc., n.d.

Foster, Walter, How to Draw with Pastels, Tustin, Calif., Foster Art Service, Inc., n.d.

Foster, Walter, Out-Door Sketching--Indoor Painting, Tustin, Calif., Foster Art Service, Inc., n.d.


Freer, Howard, You Can Paint with a Pencil, New York, Studio, 1951.


Gillen, Micheleal, and Henry Kallem, and Herbert Kallem, Drawing, Painting and Sculpture from Models, New York, Stravon, 1951.


Grabach, John R., How to Draw the Human Figure, New York, Dell, 1957.

Greer, Mabel L., How to Draw the Cat, Pelham, New York, Bridgman, 1940.


Hamm, Jack, Drawing the Head and Figure, New York, Grosset and Dunlap, 1963.

---, How to Draw Animals, New York, Grosset and Dunlap, 1966.


Harlan, H. C., Let's Draw Horses, New Madison, Ohio, Blenis, 1950.


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Horn, George F., How to Draw the Female Figure for Commercial Art, Spring Park, Minn., American Studios, Inc., 1972.

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\textit{Drawing the Female Figure}, New York, T. Y. Crowell Co., 1957.


Newberry, Mrs. Clare (Turlay), Drawing a Cat, New York, Studio, 1940.


Oehler, Bernice, Figure Sketching, Pelham, New York, Bridgman, 1962.


Perard, Victor, Figure Drawing, New York, Pitman, 1956.


Pitz, Henry C., Sketching with a Felt-tip Pen, New York, Studio-Viking, 1959.


Pointer, Priscilla, How to Teach Children to Draw, New York, Studio, 1943.


Richmond, Leonard, From the Sketch to the Finished Picture, New York, Pitman, 1954.


Sheppard, Raymond, How to Draw Birds, New York, Studio, n.d.


Simeon, Margaret, How to Draw Garden Flowers, New York, Studio, 1954.

Simon, Howard, Primer of Drawings for Adults, New York, Sterling, 1953.


______________, How to Draw Horses, New York, Studio, n.d.


Smith, John Rubens, A Key to the Art of Drawing the Human Figure, Philadelphia, Pa., S. M. Stewart, 1831.


Spague, Curtiss, How to Draw Silhouettes, Pelham, New York, Bridgman, 1929.


Temple, Vere, Baby Animals on the Farm and How to Draw Them, New York, Studio, 1942.

______________, Flowers and Butterflies, New York, Studio, 1946.


Thorne, Diana, Drawing Dogs, New York, Studio, 1940.


Weaver, Norma, How to Draw Insects, New York, Studio, 1958.


__________, Drawing at the Circus, New York, Studio, 1953.

Wooton, Frank, How to Draw Planes, New York, Studio, n.d.


*Drawing the Figure from Top to Toe*, Cleveland, World, 1966.


How to Draw a Circus, New York, Abelard-Schuman, 1969.

How to Draw the Human Figure in Action, New York, Cornerstone Library, Inc., 1969.


How to Draw People at Work, New York, Abelard-Schuman, 1970.

PART IV

Technical books on drawing comprise explicit directives in any of a number of highly specialized fields of drawing. These directives are utilitarian in substance as they are specifically designed for architects, lithographers, mechanical draftsmen, et cetera. The literature of this field is by its very nature minimal in its aesthetic orientation, and for the most part is extremely precise and qualitative in the response it illicits from its readers. Entries in this category are geared to drawing involvements which are primarily structured and functional.

Included in this category are one hundred fourteen books. Of these, six deal with advertising, twenty with anatomy, twenty-one with architecture, four with cartooning, one with drawing and blueprints, six with drawing and painting, five with engineering, nine with fashion illustration, twenty with general drafting, one with lithography, two with mechanical drawing, fourteen with perspective, three with scientific rendering, and two with topographical drawing.
PART IV

TECHNICAL DRAWINGS


Barrett, Lawrence Louis, Drawing on Stone, Colorado Springs, Colo., Colorado Springs Fine Arts Center, 1940.


Briggs, C. W., Anatomy for Figure Drawing, Champaign, Ill., Stipes', 1959.


Coulin, Claudius, Drawings by Architects, New York, Reinhold, 1942.


Eisele, Louise A., Figure Drawing for Fashion and Costume Designers, Pelham, New York, Bridgman, 1939.
Ellwood, George, and F. R. Yebury, *Studies on the Human Figure, With Some Notes on Drawing and Anatomy*, London, E. T. Batsford, 1918.


Nichols, Dale, Figure Drawing, New York, Watson-Guptill, 1957.


Norton, Dora Miriam, *Drawing: Freehand Perspective and Sketches*, Brooklyn, Published by the Author, 1909.


Watson, Ernest Williams, Forty Illustrations and How They Work, New York, Watson-Guptill, 1946.


PART V

This grouping of literature on the technique of teaching drawing runs the gamut from academic structure to the latest innovative concepts. Drawing is dissected historically, aesthetically, technically, and conceptually. Many pedagogical practices are offered; and the awareness of the diversity of possibilities cannot help but heighten our aesthetic stance.

This category first concerns itself with those works which delineate the advanced study of drawing on the level of college study. Also included are works of a highly conceptual level, appropriate for the advanced study of drawing. It was found, however, that within the scope of innovative, conceptual teaching techniques, there is an obvious lack of material available. This researcher would recommend the teaching of drawing as a field which warrants further exploration; efforts to add to this literature would find a most receptive audience at the university level.

Included in this category are forty-three books. Of these, twelve are specifically concerned with figure drawing, six with historical techniques, ten with ideas, materials, and techniques, eleven with beginners at the college level, and four with advanced drawing students.
PART V

TECHNIQUES OF TEACHING DRAWING

Albert, Calvin D., and Dorothy E. Seckler, Figure Drawing Comes to Life, New York, Van Nostrand Reinhold Co., 1957. Albert has documented his own method of teaching drawing. He provides a series of drawing experiments which teach how to draw the human figure step by step. This is an excellent text for beginning drawing students.

Blake, Vernon, The Art and Craft of Drawing, London, Oxford University Press, 1977. Although first published in 1927, this book is by no means dated. Blake analyzes drawings from ancient to modern times, from oriental to occidental and, in so doing, he gives us a study of the practice of drawing as well as its aesthetics among contrasting cultures and centuries. This is a text which offers a strenuous course of study to serious drawing students.

Brandt, Rex, The Artist's Sketchbook and Its Uses, New York, Reinhold, 1963. Brandt champions the sketchbook as a meaningful way of keeping visual records. He provides many suggestions for maximum utilization of sketchbooks; and, for this reason, this book is recommended for students who have not as yet fully appreciated the value of sketchbooks.

Bridgman is credited with having originated the system of constructive anatomy. This book is a complete introductory course in itself, and is much more technical than conceptual. This is a much used text by beginning draftsmen and has almost 500 reassuring, familiarly rendered illustrations.


This text presents a host of exciting ideas around which drawing lessons can be structured. The author emphasizes the act of drawing and not the products. He essentially deals with creativity, the means being drawing. It is illustrated liberally with black and white photographs and nearly 300 drawings. This excellent motivational source, for both students and teachers, is highly recommended.


"Objective drawing" is this author's approach to intuitive space. Burnett is innovative himself and continually challenges his students to experiment and, in so doing, become innovative draftsmen. Perspective is dealt with in depth, and a highly profitable text for students is the result.


Chaet is a professor of painting at Yale and is
responsible for this fine book with masterfully chosen illustrations. Part I relates means, materials, attitudes and goals for beginning draftsmen. The author describes Part II as "the heart of the book"; it is concerned with the process of visualization. This highly recommended work is concluded with a third section of analyses of master drawings.

Chase does not have a "system" for drawing, but does provide great encouragement for students in this highly personable text which is elegantly illustrated by such masters as Rico Lebrun, Kollowitz, Ingres, Matisse, Cezanne and da Vinci.

The first half of this book is devoted to form and space. The second half is devoted to drawing. This is a very valuable text for teachers as many useful teaching motivations and problems are here to be utilized. Text illustrations are few and uninspired, but the text itself could readily lead to countless inspired drawings.

Cox, George James, Art and "The Life", a Book on the Human Figure, Its Drawing and Design, Garden City, N. J., Doubleday, Doran and Co., 1933.
The illustrations are dated, but the text is packed with poetry, art history and practical advice on drawing. There is much to be gleaned from this book from a
cultural as well as a technical standpoint. It also contains a chapter with comprehensive critiques on books that have been written about anatomy.

Dobkin, Alexander, *Principles of Figure Drawing*, Cleveland, World, 1948. A well illustrated book on figure drawing with diagrams and anatomical drawings, photographs and studies both by contemporary and old masters.

Ellender, Raphael, *Basic Drawing: New Ways to See and Draw*, New York, Doubleday and Co., 1964. This is a good book for the beginning drawing student who wants the security of explicit instructions. Ellender has a meticulous system for teaching drawing which begins with instructions on the correct way to hold a piece of chalk.

Goldstein, Nathan, *The Art of Responsive Drawing*, Englewood Cliffs, N.J., Prentice-Hall, 1973. Goldstein states that this is a "how-to-see-it" book instead of a "how-to-do-it" book. The author feels that in order to draw, one must see, empathize with and respond to the physical world. Much sensitivity is evidenced in the selection of master drawings which accompany this text.

Hale, Robert Beverly, *Drawing Lessons from the Great Masters*, New York, H. Rittner and Co., 1943. Hale is a curator at the Metropolitan Museum and a drawing instructor at the Art Students League. In this valuable book, he revives a classic teaching method and
allows students to learn drawing as did great artists
of the past--by studying how basic drawing problems were
solved by one hundred master draftsmen.

Hatton, Richard George, *Figure Drawing*, New York, Dover, 1965.  
First published in 1904, the illustrations and tone
of the book are dated, but it is nonetheless a valuable
resource material. Hatton has written a palatable text
of anatomy, and the reading of this book should greatly
enhance one's ability to draw the human figure in terms
of anatomy.

Havinden, Ashley, *Life Drawings for Reproduction*, New York,  
Studio, 1942.  
This book was written for commercial artists and
contains much dated work by commercial artists. But,
interestingly enough, it also contains work by Picasso
and Beardsley and is recommended because it throws one
back into a different time span and a different frame of
reference, which could produce positive and stimulating
results in terms of new drawings in ink.

Hill's book is a conceptual approach to drawing.
The author sees drawing as a product of the creative mind
and as a visual language, which allows us to see the
world in many beautiful new contexts. This book's con-
ceptual approach is invaluable to teachers and advanced
students.

Itten wrote this text as a basic introductory course for the Bauhaus. The course was specifically designed to (1) determine potentially creative students, (2) teach elementary design as a basis for any art career and (3) expedite student's choice of appropriate major fields of emphasis. Text is historically important and very consequential reading for all drawing students as well as teachers.

A. Gladstone Jackson, The Right Way to Human Figure Drawing, New York, Emerson Book, Inc., 1952.

This text acquaints one with the proportions, framework, and general arrangement of the muscles. Emphasis of this book is primarily on muscles and their individual functions. On the whole, this is a fairly technical text lacking much in the way of inspiration as well as illustration.


A drawing teacher at New York University, Kaupelis has authored an abundant resource material for teachers and students. He sees drawing as a process of discovery, which is based on improvisation, experimentation and a thorough study of nature. This book is as important to the field of drawing as Nicholaides, The Natural Way to Draw.

Professor Kramer of Boston University has authored an indespensible text with beautiful illustrations exemplifying classic works of human anatomy. Kramer feels that he presents anatomy in its correct relationship to drawing rather than as a separate study. This book should immensely aid the student, rendering anatomically accurate figures.


A brief history of pencil drawing is provided, and drawing with a pencil is presented as an important art form instead of being regarded as a minor art. The book has excellent illustrations and thirteen problems are suggested to help develop graphite technique.


Lanning has taught art for over thirty years as well as being a writer and an artist. He writes beautifully and, in this particular piece of writing,
he tells us why we draw, how we draw, and what constitutes a master drawing. This text is abundantly illustrated and embodies a marvelous learning opportunity for beginning as well as advanced students.

The accurate rendering of heads and hands is a particularly great problem for beginning drawing students, and this book was written with that express problem in mind. This simplistic text is accompanied by ninety-three illustrations.

Professor Mendelowitz has compiled one of the most informative drawing books to be found. He defines drawing and then goes on to give its history from cave to time present. The text is illustrated with sixteen color plates and over three hundred black and white reproductions of master works.
A supplementary paperbound book outlines eighty-five drawing projects for both students and teachers.

The text is well illustrated with diagrams, photos and drawings which convey the common structural denominators of human, natural and animal forms. It is an extremely concise and congruent text which has much to offer to beginning drawing students and their teachers.

The author was an instructor at Art Students League for fifteen years. This book is a classic on the teaching of drawing for beginners as well as advanced students. Discipline, hard work, and emotional involvement are prerequisites for this highly structured plan for learning to draw.

Professor Pope of the Fogg Museum has written a highly civilized book with an old world flavor. This book is not recommended because it is primarily about painting instead of drawing.

This book gives the student a comprehensive source for learning the rules of art and then encourages the
student who has mastered this knowledge to go on to creative expression independent of this book. Author has much knowledge about art to contribute to students.

Rawson, Philip, *Drawing: The Appreciation of the Arts*, London, Oxford University Press, 1969. This text was written to provide a practical and illustrated guide for the appreciation of the art of drawing. Rawson analyzes multiple aspects of drawing (technical, conceptual, historical), and the resulting text certainly lends itself to a greatly heightened appreciation of the art of drawing.

Ross, Dehman Waldo, Ph.D., *Drawing and Painting in Pure Design*, New York, Peter Smith, 1933. Ross presents extremely technical reading with uninspired illustrations. The author is a lecturer on the theory of design at Harvard University and a Fellow of the American Academy of Arts and Sciences.

Rottger, Ernst, and Dieter Klante, and Frederich Salzman, *Surfaces in Creative Drawing*, New York, Van Nostrand Reinhold, 1969. Rottger's book concerns itself with a technical aspect of drawing which is often neglected . . . the surface. Rottger sees surfaces as being potentially creative sources, in an of themselves, and not just as a backdrop for a drawing. This is an excellent text; many helpful illustrations of creative surfaces are provided. This text could greatly enhance textural emphasis in one's drawing repertoire.
Simpson, Ian, *Drawing: Seeing and Observing*, New York, Van Nostrand, Reinhold, 1973. Simpson believes that anyone can learn to draw and has provided this text as an instructional base. Beginning draftsmen will find a systematic course here and more advanced students will find a comprehensive review of fundamentals. The text is enhanced by almost 300 drawings and photos.

Tomasch, E. J., *A Foundation for Expressive Drawing*, U.S.A., Burgess, 1969. Tomasch is an art instructor at Kansas State University. His basic premise is that students should draw in terms of volumes rather than isolated details. Because of the powerful visuals and straightforward text, perusing this text book cannot but help contribute to an overall knowledge of drawing as well as an appreciation of drawings both old and new.


Vanderpoel, John H., *The Human Figure*, New York, Dover, 1958. This book is illustrated with 430 pencil and charcoal drawings and is a reprint of the 1935 edition. Vanderpoel is very much concerned with the construction
of the human figure in drawing and presents us with a clearly defined system of drawing based upon penetrating observation. Vanderpoel's drawings are touching in their sensitivity. On the whole, the book is permeated with a sense of plausibility and aesthetic soundness as well as grace.


In this highly readable historical work, Watrons conveys to us an artist's appreciation of drawing as well as a scholar's precise analysis of the physical properties of the tools and materials used by the old masters. Artists, scholars, teachers and advanced students will profit from this well illustrated and highly professional text.


Drawing materials and techniques are presented and accompanied by diagrams as well as the work of eighty artists. This former teacher at Pratt University has compiled a text that could be instructional to an audience of great range in age, ability and interest.

Wigg, Phillip R., Introduction to Figure Drawing, Dubuque, Iowa, Wm. Brown Co., 1967.

Professor Wigg has addressed this book specifically to beginning drawing students. This text is arranged sequentially to allow groups of drawing problems to be
prefaced by explanatory materials. A healthy balance is maintained between perceptual and conceptual emphasis and a fine introductory text is the result.


Wirth is a Swedish graphics designer who wants graphic designers to master drawing skills rather than rely exclusively on photography. This book is highly recommended to all drawing students (as well as graphic designers) because it has an excellent array of graphic samples, an inspired poetic text (printed in French, German and English) and a set of drawing exercises to follow.
The purpose of researching literature on drawing was to provide a readily available bibliography for both student and teacher while developing further personal knowledge of the subject. As the information was assembled, certain publishing trends and directions became evident. Although it is most difficult to draw firm conclusions on drawing based purely on the availability of published materials, some insights could be noted about the five areas of concentration--those areas being historical, technical, "how-to", educational and psychological, and the techniques of teaching drawing. The most recent publication dates were found in the area of the techniques of teaching drawing; the largest number of publications were found in the area of history; whereas, the smallest contributions occurred in the area of technical books. This researcher feels that the writers of technique of teaching are, for the most part, producers of visual art works rather than scholars and for this reason the number of these books published annually will probably never surpass those in the historical area.

Literature in the field of education and psychology has for the most part employed drawing as a means of evaluating performance and accordingly has been more concerned with processes involved than finished products. Historical works on
drawing have consistently dealt with factual data such as title, media, dates, styles, bibliographical data on the artist, cultural information, et cetera. In the past, historical works on drawing tended to favor cultural and regional or group emphasis whereas the current trend seems to be toward the direction of monographs on the particular style of an individual artist.

The drawing publications most demanded by the general public appear to be the popular "how-to" books. Drawing subjects and techniques are chosen to appeal to the widest audience and the variety now available indicates their commercial appeal. It is interesting to note that the quality of instruction has improved in direct proportion to the increased interest and demand on the part of the public. This would indicate the desire for self-fulfilling activities in the creative areas.

Technical books on drawing are geared toward drawing involvements which are primarily structured and functional such as anatomical, mechanical, and architectural drawing. As our society has become more technologically oriented, naturally enough the qualitative level of this literature has become more refined and precise. New technological systems are continually emerging and the resulting practices and theories are being recorded in detail for practical usage, such as in the fields of environmental drafting and fashions rendering.
Techniques of teaching drawing is the last category in this bibliography, and is approached historically, aesthetically, technically, and conceptually. The literature in this field appears to have become more innovative and exploratory in recent years as witnessed by the encouragement authors give students to try their own styles rather than relying strictly on established formulas. However, much valuable information remains to be gleaned from the earlier, more formalized approaches to drawing because of their pronounced scholarly stance and the tremendous amount of technical data enumerated therein and the discipline thus encouraged. Present works, however, are much more conceptually oriented. In terms of educational approaches to drawing, this researcher feels that the more exploratory approach to the teaching of drawing, such as Nicoliades' *The Natural Way to Draw*, will result in more visually rich experiences and interactions between students and teachers.

The general quality in drawing publications currently available appears to be improving both in variety and in quality. The contemporary techniques of printing and reproduction have produced handsomely illustrated publications frequently offered at reasonable prices to a receptive and growing audience. While contemporary publications are pictorially more stimulating than earlier ones, the content, for example the aforementioned *The Natural Way to Draw*, first published in 1941, would certainly justify a newly
designed edition with more and better reproductions. If this book were enhanced by a greater variety of quality reproductions, it could well become a standard text for any progressive drawing situation. Nicolaides' classic approach to the teaching of drawing offers a structured approach complimented by a working plan for increased skills and insight into the art and act of drawing.

This researcher feels that this working bibliography on the art of drawing may help to provide further readily available sources of information and aid in the continuance and development of resource materials, which specifically address themselves to the art of drawing.

In conclusion, this writer was pleased with the broad scope of materials available on the many facets of drawing; however, she feels that more effort on the parts of producing studio artists concerned with the teaching of drawing would greatly enhance the quality of resource material available for the benefit of those concerned with the visual arts, specifically drawing. It is her recommendation that art teachers and artists involved with the act of drawing should also engage themselves on a literary level as well.