A WORKING BIBLIOGRAPHY ON THE ART OF DRAWING

THESIS

Presented to the Graduate Council of the

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Fulfillment of the Requirements

For the Degree of

MASTER OF FINE ARTS

By

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Adair, Rosalind Emily, <u>A</u> <u>Working Bibliography</u> <u>on the</u> <u>Art</u> <u>of Drawing</u>. Master of Fine Arts (Elementary Art Education), August, 1974, 77 pp., bibliography, 835 titles.

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.

TABLE OF CONTENTS

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 it-
self 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:

1. Books in Print, Publishers trade list annual, 1970-
   1973.

2. Library of Congress and National Union Catalogue
   Authors' List, Gale Research Company, 1969.

3. University of California Bibliographic Guides, Coman,
   1964.

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[1]Art Books: A Basic Bibliography (Lucas, 1954). Guide to
Art Reference Books (Chamberlin, 1959). Reading and Writing
in the Arts (Goldstein, 1972). The Harvard Lists of Books on
Art (Harvard University Press, 1952).

[2]Ibid.

4. Readers Guide to Periodical Literature, 1950-1970.

5. Library Card Catalog, North Texas State University.

6. Library Card Catalog, Texas Womans University.

7. Library Card Catalog, Emily Fowler Public Library.

8. Library Card Catalog, Southern Methodist University.

9. Library Card Catalog, Dallas Public Library.

10. Library Card Catalog, Fort Worth Public Library.

At this point, a bibliography of approximately three-hundred entries had been compiled, and five natural categories were identified. Books, articals 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 (McCrumb, 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.[3] 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.[4]

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 Forth Worth Public Library..

This working bibliography on the art of drawing is com-
prised 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.

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[3]Building Library Collection (Carter, 1969).
[4]Bibliographical 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 psychologigal
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

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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, bio-
graphical 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

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PART III

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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

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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

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     Ill., McKnight and McKnight, 1955.

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     Row, 1968.

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     Drafting: Functional Planning and Creative Design,
     Chicago, Ill., American Technical Society, 1966.

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     Peoria, Ill., C. A. Bennett Co., 1970.

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     New York, Reinhold, 1960.

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     1960.

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    Ronald Press, 1948.

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    New York, Ronald Press, 1950.

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    Pitman, 1931.

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    Blandford Press, 1938.

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    Bruce, 1962.

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    Work, New York, Watson-Guptill, 1946.

Weidhaas, Ernest R., Architectural Drafting and Design,
    Boston, Mass., Allyn and Bacon, Inc., 1972.

Welling, Richard, The Technique of Drawing Buildings,
    Cincinnati, Ohio, Watson-Guptill, 1973.

White, Gwen, Book of Pictorial Perspective, Chester Springs,
    Penna., Dufour Editions, Inc., 1954.

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    and Designers, Cincinnati, Ohio, Watson-Guptill, 1968.

White, John, The Birth and Rebirth of Pictorial Space, London,
    Faber and Faber, Ltd., 1957.

Wilwerding, Wallace J., Animal Drawing and Painting, New York,
    Dover, 1956.

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 disected 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, 1927.
          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.

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Bridgman, George B., Complete Guide to Drawing from Life, New York, Sterling, 1952.
> 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.

Brommer, Gerald F., Ideas, Materials and Techniques, Worcester, Mass., Davis, 1972.
> 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.

Burnett, Calvin, Objective Drawing Techniques, New York, Reinhold, 1966.
> "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, Bernard, The Act of Drawing, New York, Holt, Rinehart and Wilson, Inc., 1970.
> Chaet is a professor of painting at Yale and is

responsible for this fine book with masterfully chosen

illustrations. Part I relates means, materials, atti-

tudes 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, Edward L., Intelligent Drawing, New York, Coward-
    McCann, Inc., 1946.
        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.

Collier, Graham, Forum, Space, and Vision Discovering Design
    through Drawing, Englewood Cliffs, N.J., Prentice-Hall,
    Inc., 1963.
        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. Bittner 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, Edward, The Language of Drawing, Englewood Cliffs, N. J.,
        Prentice-Hall, 1966.
        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, Johannes, Design and Form: A Basic Course at the Bauhaus, New York, Van Nostrand, Reinhold Co., 1963.
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.

Jackson, A. Gladstone, 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.

Kaupelis, Robert, Learning to Draw: A Creative Approach to Expressive Drawing, New York, Watson-Guptill, 1966.
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.

Kramer, Jack, Human Anatomy and Figure Drawing: The Inter-
relation of Structure and Form, New York, Van Nostrand,
Reinhold Co., 1972.
Professor Kramer of Boston University has authored

an indespensible text with beautiful illustrations ex-

emplifying 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.

Laliberte, Norman, and Alex Mogelan, Drawing With Pencil,
New York, Van Nostrand, Reinhold Co., 1969.
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.

_____, Drawing With Ink, New
York, Van Nostrand, Reinhold Co., 1970.
A brief history of ink drawing is provided and is

exemplified by master drawings. This small book is

visually luxuriant and filled with beautiful reproductions

of diverse and stimulating ink drawings. It is highly

recommended for technical new directions in drawing.

Lanning, Edward, The Act of Drawing, New York, McGraw-Hill,
1971.
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 con-
stitutes a master drawing. This text is abundantly
illustrated and embodies a marvelous learning opportunity
for beginning as well as advanced students.

Loomis, Andrew, Drawing the Head and Hands, New York, Viking
    Press, 1956.
            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.

_____, Figure Drawing For All Its Worth, New York,
    Viking Press, 1958.
            This book contains fundamentals of figure drawing
as well as typical problems that a commercial artist
might well expect to receive from advertising agencies.
The Illustrations are dated; but, on the whole, it is a
very practical and businesslike book which could greatly
aid in constructing a successful commercial portfolio.

Mendelowitz, Daniel Marcus, Drawings, New York, Holt, Rinehart
    and Wilson, Inc., 1967.
            Professor Mendelowitz has compiled one of the most
informative drawing books to be found. He defines draw-
ing 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 repro-
ductions of master works.

Mendelowitz, Daniel Marcus, Drawing: A Study Guide, New York,
Holt, Rinehart and Wilson, Inc., 1967.
A supplementary paperbound book outlines eighty=

five drawing projects for both students and teachers.

Mugnaini, Joseph A., and Janice Lovoos, Drawing: A Search for
Form, New York, Reinhold, 1966.
The text is well illustrated with diagrams, photos

and drawings which convey the common structural denomina-

tors of human, natural and animal forms. It is an ex-

tremely concise and congruent text which has much to offer

to beginning drawing students and their teachers.

Nicolaides, Kimon, The Natural Way to Draw, Boston, Houghton-
Miffin, 1941.
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.

Pope, Arthur, The Language of Drawing and Painting, Cambridge,
Harvard University Press, 1921.
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.

Rasmusen, Henry N., Art Structure, a Textbook of Creative
Design, New York, McGraw-Hill, 1950.
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 un-

inspired 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 Univer-

sity. 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 draw-

ings both old and new.

Toney, Anthony, Creative Painting and Drawing, New York, Dover,
    1966.
        Anthony Toney is a painter and a teacher at the New

School in New York. This book is primarily about painting

rather than drawing. Toney discusses techniques, ideas,

and esthetics of painting. The illustrations are all

reproductions of the author's own work.

Vanderpoel, John H., The Human Figure, New York, Dover, 1958.
    This book is illustrated with 430 pencil and char-

coal 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 bbook is permeated with
a sense of plausibility and aesthetic soundness as well
as grace.

Watrons, James, The Craft of Old World Master Drawings,
    Madison, Wisconsin, The University of Wisconsin Press,
    1957.
        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.

Watson, Ernest, and Aldren Watson, The Watson Drawing Book,
    New York, Bell, 1962.
        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, Kurt, Drawing: When, Why, New York, Hastings House, 1965.
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.

PART VI

SUMMARY

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

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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, histor-
ical 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 sub-
jects and techniques are chosen to appeal to the widest
audience and the variety now available indicates their com-
mercial 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 in-
dicate the desire for self-fulfilling activities in the cre-
ative areas.

Technical books on drawing are geared toward drawing in-
volvements 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 con-
tinually 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 ennumerated 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.