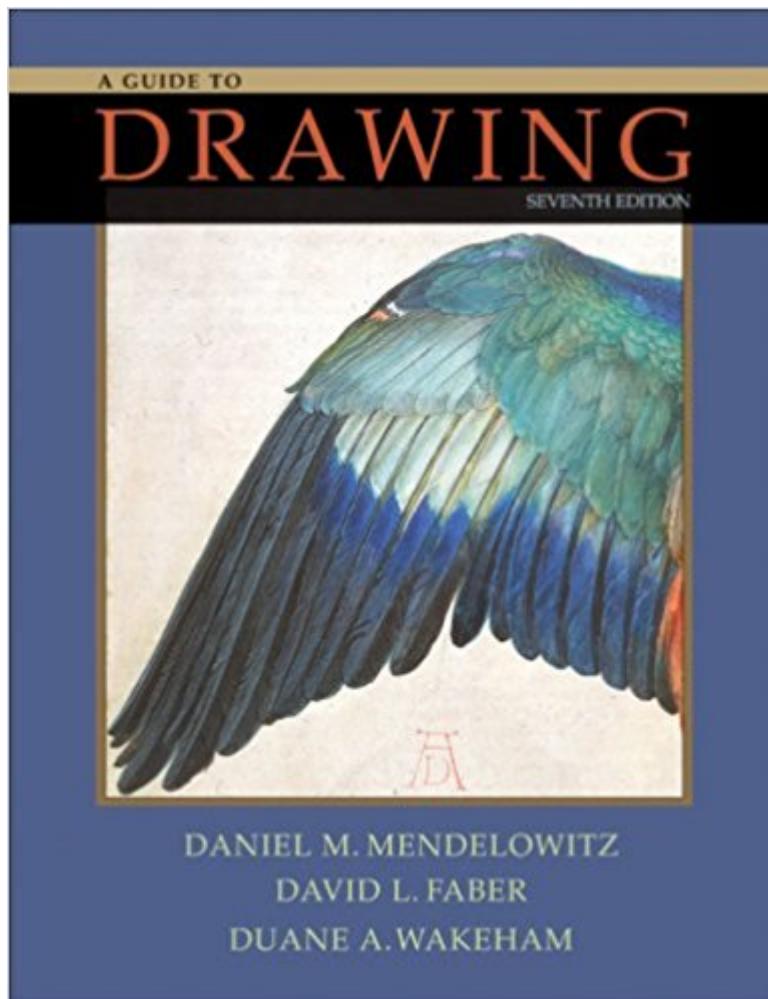


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# A Guide To Drawing



## **Synopsis**

The best-seller for the introduction to drawing course, A GUIDE TO DRAWING provides an excellent balance of classic, historical examples from around the world coupled with the most current images that reflect the state of the art of drawing. The text provides a systematic and sound course of instruction, beginning with an introduction to the nature of drawing, an invitation into the initial experiences of drawing, both underscored by an emphasis on the importance of learning how to see and see deeply. The text moves through chapters on art elements, drawing media and subject matter, concluding with more advanced topics that can be used in subsequent courses, encouraging students to keep this text as a reference through their program and on into their careers as artists.

## **Book Information**

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## **Customer Reviews**

"The three greatest strengths of A GUIDE TO DRAWING are its attitude that drawing is a significant activity that is necessary to understanding the world both visually and conceptually, its clarity in explaining the complex issue of perspective, and its ability to communicate the reasons (historical, cultural, pragmatic or personal) why various drawing strategies exist. A fourth strength is the chapter-related drawing exercises that help to clarify--through drawing--the content of each chapter." "A GUIDE TO DRAWING is the most comprehensive drawing text that I have seen. The content covers many subtle issues of drawing techniques, materials and attitudes that are helpful for the beginning and advanced students as well as mature artists." --This text refers to an out of print or unavailable edition of this title.

David L. Faber is an American master printmaker and Professor of Art and Head of Printmaking at Wake Forest University where he has taught since 1984. He is the lead-author of *A GUIDE TO DRAWING*. Faber has had 22 solo exhibitions of his work since 1976 and has exhibited in numerous group and invitational exhibitions since 1974. He has lectured and worked as a guest artist in Canada, England, Germany, Italy, and South America. Some of his most notable works include: the Aberdeen Headlands series of chine colle monotypes; the Holstein Poetry-Catenary Curve series of intaglio prints; Saint Anna of Silos and Air; the Germans in Brazil series of lithographs produced in Sao Paulo, Brazil at Ymagos Atelier; the Red Holstein Factor series of plaster-cast intaglio prints; and the Piano Sheaves series of intaglio prints. Among Faber's most practiced printmaking techniques are intaglio, lithography, monotype, and plaster-cast intaglio prints. He specializes in drypoint, engraving, mezzotint, and etching techniques. His prints are held in the permanent collections of The Corcoran Gallery of Art, Washington, DC, The National Gallery of Art, Washington, DC, The Metropolitan Museum of Art, New York, The San Francisco Museum of Modern Art, The National Art Museum of the Ukraine in Kiev, The U.S. State Department, Washington, DC, and The American Bar Association, Chicago.

This is a classic textbook for the art student. Buy an older edition and save lots of \$\$ while still getting all the meat of the current edition.

Received this book in very good used condition. It is an excellent guide to drawing. Contains a lot of history and examples of artwork done by famous and not so famous artists. It is written in very clear and concise language making it easy to read as well as great for reference. Would recommend it to anyone interested in drawing at any skill level. It is one that I will use for years to come.

Really liked this book. Good information on many subjects on art. It is not really a how to book. Got it for a great price usually it cost a lot.

Excellent guide to drawing. There are lots of examples to explain concepts. I took a beginner drawing course and the instructor recommended this book. I bought a used book and it was in excellent condition .

Interesting.

This book is an exhaustive intro to drawing. Every angle of the subject is dissected in its entirety, and exercises are given to drill the concepts home. An excellent reference book.

Good book pretty informative, got me through drawing class. Pretty knowledgeable, great reference images. Still refer back to it sometimes in higher drawing classes.

I found some of the direction in this book confusing or at odds with what my drawing instructor was teaching. I guess the descriptor I would use is "adequate".Janet Condino

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