**ART 1106 DRAWING 1 SYLLABUS SPRING 2024** CRN# 10418

**Time:** Tuesday /Thursday 12:30-3:00pm **Location:** Vulcan Loft 301 Drawing Studio

**Maggy Aston,** Professor, Art Department **Email**: aston@pennwest.edu

**Office Location:**  Vulcan Loft 301 **Office Phone:** 724-928-4563 **Cell:** 724-710-0805

**Office** **Hours**: **M W 2:00-3:00** and **5:30-6:00pm** in **Coover 240** and **T/TH** **3:00-4:00pm in Vulcan Loft 301**

**Website: maggyaston.com**

Visual examples of student work for all assignments are posted on my website.

*From my Homepage go to Student Site and select Drawing 1. Password = vulcan, User ID = vulcan.*

**Required Text:** Brian Curtis, *Drawing from Observation.* McGraw-Hill, ISBN: 0-07-241024-8. Second edition. New or used copies may be purchased from Amazon.com, Ebay.com or Bookfinder.com. for $10 to $15. Earlier editions are OK (horse drawing by Leonardo on cover.) Rental copies are available at the Cal U Bookstore. A copy has also been placed on reserve behind the front desk in the Manderino Library for students who cannot afford to purchase the textbook.

**Catalog Description:** A beginning course in the development of drawing skill and techniques stressing line and value studies and the study of linear and atmospheric perspective. This course will allow students to develop skills in visual acuity and rendering techniques necessary for students to draw what they see from direct observation.

**Course Objectives:** Students will

**1.** Create the illusion of 3-dimensional form and space on a 2-dimensional surface.

**2.** Organize a composition according to design principles.

**3.** Apply picture plane concepts to observational drawing.

**4.** Study linear and atmospheric perspective in both theory and practice.

**5.** Acquire a vocabulary of art terms that allow students to discuss and interpret art.

**6.** Evaluate their own work and the work of classmates in oral class critiques, written assignments, and online discussion boards.

**7.** Explore a variety drawing mediums including charcoal, graphite, pastel, pen and ink, and watercolor.

**8.** Experiment with different approaches to drawing through multiple rendering styles (gesture sketches, value studies, stipple, cross-hatching, etc.)

**9.** Investigate the psychological and emotional potential of drawing by attempting to convey mood, atmosphere, energy, etc. through expressive markmaking.

**10.** Conduct visual research as an aid to observational drawing.

**11.** Examine masterworks of historical and contemporary drawing through slide talks and research assignments

**12.** Improve critical thinking, speaking and writing skills as students develop their ability understand the understand the work of others.

**13.** Develop working habits and technical skills in the manipulation of drawing media, and demonstrate safe, clean, and professional studio practices in each class meeting.

**14.** Complete work on time and present it in a professional manner.

**Teaching Methods and Assessment:** Lecture and discussion followed by in-class drawing. Class work may be conducted both indoors and outdoors and will focus on the sketching of still-lifes, landscapes, figures, animals, and architectural subjects from direct observation. Course materials will be presented through slide lectures, textbook readings, research assignments, quizzes, class discussions, and individual and group critiques. Students receive daily feedback from the instructor throughout each drawing session.

**Course Requirements and Attendance Policy**

1. **Daily attendance in the drawing studios is required.** Students will work in class 5 hours a week under the instructor’s supervision. This is not an online course.
2. **Absence Policy:**

**Pennsylvania Western University Class Attendance Policy (AC013)**

*Students are expected to attend each class meeting in its entirety. Faculty members shall maintain a record of classroom attendance throughout the semester, and the student is responsible for verifying their attendance when arriving late to class and/or justifying early departure. Class absences are excused for medical reasons documented by medical personnel, university activities approved by the appropriate vice president or designee, and/or for personal exigencies. University activities to be recognized as an excused absence include, but are not limited to: scheduled athletic competitions; academic competitions in which the student is a participant; military duties; auto accidents; death of an immediate family member; and medical emergencies. Verification of such absences may be required by the instructor, and the student is responsible for make-up work as required by the instructor. Students with excused absences are permitted to make up missed work and are responsible for all missed assignments without penalty.*

1. **After 6 absences the final grade will drop by 20% which is the Attendance/Participation portion of the grade.**

Work is required regardless of whether students come to class. Students who are ill, quarantined, or are experiencing extenuating circumstances are required to draw 2.5 hours for every day missed and post the work on the discussion boards. **Students are allowed a maximum of six (6) absences and a maximum of 6 discussion posts to make up for those absences.** Sick students working at home are required to post written comments about their work in order to receive credit for participation. Posts will close after one week to allow extra time for illnesses and emergencies, but they will not be re-opened.

**Students or Professor with Long Term Illness. Sick students in the classroom**

**Medical excuses must be provided for extended illnesses.** *Students should not come to class when they are sick.* This absence policy is flexible enough to accommodate students who are in quarantine, or are experiencing other difficulties due to Flu or COVID. Students who come to class with lingering cough and cold symptoms should wear a mask and practice social distancing. Students who come to class exhibiting cough or cold symptoms without a mask may be asked to work in another studio. We have 4 art studios available.

**Please Note:** If the professor must cancel class due to an extended illness, the course will revert to online instruction for the duration of the illness. Instructions will be posted on D2L, the studios will remain open, critiques will take place on the discussion boards, assignments will be due to the assignment submission folders each week as usual, and we will maintain contact through email, phone, text, and/or zoom.

**3. Drawings and self-critiques must be uploaded to the assignment submission folders in D2L every 1-3 weeks.** These assignments will be graded with rubrics. Some projects may be carried over the course of several weeks and will be due in the submission folders at the end of each project. One-week assignments involving visual research will also be submitted through the assignment submission folders in D2L. Students will be allowed one week beyond the end of each project to upload the image files. The folders will close one week beyond the due date to allow for illness or emergencies, but they will not be re-opened.

**4. Textbook Readings and Quizzes:**

Students will be required to read more at the beginning of the course (mostly pictures with captions) and less towards the end of the course. Students should expect at least 3-4 quizzes based on readings, including a midterm quiz and final quiz on finals week.

In addition to the textbook, you will find 3 documents under the Content section that you are required to read and understand. Quiz questions will be based on these materials and the assigned textbook chapters.

1. Art Terms and Vocabulary

2. Elements and Principles of Design

3. Course Requirements contained in this Syllabus

**5. Grades**

**Grades** are based on the following percentages:

**Assignment Uploads** **and Research** **70%** of final grade

**Attendance / Participation** and/or Discussion Posts **20%** of final grade

**Powerpoint Presentation** **on Artist or Art Style 5%** of final grade

**Quizzes** / **Midterm / Final**  **5%** of final grade

Discipline, commitment, and a strong work ethic are expected of all students. Students must be open to experimentation, willing to follow instructions, attempt new approaches, and explore new media. You will be given assignments with specific objectives. The grades you receive will be based on how well you meet these objectives. Your drawing may have many excellent qualities, but if it does not meet the goals of the assignment, it may not receive a good grade.

**Class Participation and Conduct**

**A** Active, enthusiastic participation in group critiques, slide lectures, and class discussions. Offers criticisms and helpful suggestions to classmates.

**B** Participates frequently in group critiques and discussions. Asks questions and answers questions.

**C** Follows discussions and offers occasional comments. Interacts with other students. Distracted by cell phone

**D** Speaks only to the professor about his or her work. Does not clean up or put materials away. Wears headphones or uses cell phone during class

**F**  Does not comment or ask questions. Does not interact with fellow students. Does not listen to or follow instructions. Off in their own world

**Class Structure and Rules**

**6. Texting or viewing cell phones during class time is not allowed.** If you must respond to an emergency phone call or text, please take it outside of the classroom. Students are permitted to use phones during class time only to photograph drawings and still life set ups in the last 10 minutes of class. Students who disregard this rule may fail the Attendance/Participation portion of the course which is worth 20% of the final grade.

**Class Structure and possible locations:** We will meet every Tuesday and Thursday at 12:30 in Vulcan Loft. Class will usually begin with a slide lecture or discussion of assigned reading, so if you are 10-15 minutes late you will miss important information. The remaining class time will be spent drawing in the studio or outdoors. We will change locations depending on the assignment and the weather, and new locations will be announced in class and posted on the announcements page. We have two drawing studios, Vulcan Loft and 211 old Main. We may also draw in the Frich Museum or other locations around campus.

The last 20 minutes of class will be reserved for brief discussion/critiques and clean-up. Students will be asked to turn easels around or pin work on walls to show their classmates in the last 20 minutes of class. Students may begin to clean up and put materials away in the last 10 minutes of class (2:50) This is also when you should photograph your work so you have in-progress photos to review and upload to D2L.

**7. Regular Drawing Practice and Class Attendance**

The development of drawing skills requires much practice. Cultivating a daily/weekly practice of artmaking is essential to the development of young artists, as ideas and breakthroughs occur through the physical process of artmaking. When you skip days or weeks of drawing, you get out of practice and lose the momentum gained through the regular discipline of drawing. Students who work in class each week will most certainly improve their drawing skills, while those who miss class regularly will make little progress.

**8. Slide Lectures:** Slide talks on historical and contemporary art will introduce students to new artists and new ways of thinking about drawing. Students are expected to engage in discussion of the work shown, to ask questions, and to articulate what it is they like or dislike about the work. Students must be mentally and physically present during these discussions, as the professor will be calling upon them to express their opinions about the work. Participation in slide discussions will hopefully allow students to become more fluent in art discussion, criticism, and public speaking.

**9. Critiques and Displays**

Active participation in critique is expected of all students. You are expected to talk about your work in class discussions and critiques, to offer suggestions and criticisms to classmates, and to apply the criticisms you receive to the drawing process. Students must show the work they have done to the class each day, even if the work is unfinished, and even if you do not like the work you have done. Extra-shy students may use the discussion boards to gain extra credit to make up for silence in class critiques. By the end of the semester most students find that they are able to speak freely in classroom discussions. The more you talk, the easier it gets—just like drawing!

**10. File format for D2L Uploads**

Photographs of your drawing subject --still, life, landscape, model, etc) must be uploaded along with drawings in assignment submission folders (or discussions posts when absent.) These should be submitted side by side so they can be easily compared. Please make every effort to photograph your subject ***from the same angle*** *and viewing distance as your drawing*. Make sure the work is saved in JPG or PDF format before you attempt to upload to D2L. If you need help resizing images so they can appear side by side in the discussion posts and dropboxes, contact Cal U /D2L tech support for help, or ask me for help after class. HEIC files airdropped from iphones to macs cannot be uploaded for visual comparison in D2L discussion forums or dropboxes. They must be converted to .jpg file format, saved to your desktop, and then uploaded to D2L. Upload to D2L and attach with the camera icon and then re-size images so they fit side by side in the posts. When uploading multiple images or research assignments, please place them in a word document or Powerpoint with captions or text so they can be viewed easily by the entire class, as we will be reviewing research together in class.

**11. Health and Safety of Art Materials / Classroom Clean-up Responsibilities**

Health issues associated with art materials are serious, and students must take responsibility for maintaining a safe and clean working environment. Students should read product labels and understand the toxicity of the materials they are using.  **Fixatives, spray glues, spray paints, solvents, and varnishes should not be used in the classrooms.** Sharpie markers should not be used for long periods in small unventilated rooms or vehicles. Drawings should be sprayed with fixatives outdoors. (Do not spray fix drawings before they have been critiqued, as additional work may be required. Or, if necessary, spray only lightly with workable fixative and store the drawing under a cover sheet.)

Students are expected to return all tools and materials to their proper places at the end of class. This includes putting pencils and erasers back where they belong and washing/reshaping brushes and ink cups. Students should clean up excessive charcoal and pastel dusts they create with wet towels or damp mops. Pastel dusts (from expensive pastels) may contain toxic heavy metals such as cadmium, cobalt or lead. When inhaled, this dust may cause damage to the brain and nervous system and cause health problems when used over long periods of time. Pencil sharpening should be done over trash cans, and not on the floor or easel trays. Students working alone in the drawing studios after hours are expected to clean up after themselves, turn out the lights, close the windows, and pull the outer doors shut when they leave.

**12. Art Supplies and Materials**

A list of required drawing supplies will be posted online. Students will also find a list of materials posted for them on DickBlick.com\*. Students should expect to spend roughly $50 on drawing supplies. Low income students who cannot afford to purchase supplies will find a limited selection of drawing materials available for use in the classroom while supplies last. These materials were left over from previous semesters when Cal U studio supply budgets were larger than PennWest. Students working at home will need to purchase their own supplies or make do with whatever supplies they have on hand if they are sick or quarantined. If students are out of town for field trips or family emergencies, a sketch pad and a 2B pencil is all that is needed to keep up with classwork and discussion posts.

Students may have to purchase additional materials as classroom as supplies run out. For drawing projects involving color, students may choose to work with pastel, colored pencil, or watercolor, so students need to purchase only one of these three mediums depending on their preference. We will work with charcoal for the first month of class, so colors may be purchased later if you can’t afford them now, or if you can’t decide which medium to choose. Examples of various drawing mediums are posted on my student website at maggyaston.com/students.

**Required drawing equipment for students with extended illnesses working at home:**

Drawing board and tableeasel (or vertical wall surface); clamp-on light; camera or cell phone for photographing artwork; computer, ipad, or phone for uploading work to D2L.

\*To view Dick Blick supply list go to:

* Go to DickBlick.com
* Scroll to the dark grey section at bottom of web page
* Select Blick U Course Supply Lists from the column on right
* Go to: For Students : Find Your Blick U List
* Enter your state: Pennsylvania
* Select Pennsylvania Western –California Campus
* Select Drawing 1 Art 1106

**13. Homework and Observational Drawing**

A portfolio is optional for students who take their drawings home to work on. Students who hope to receive A’s or B’s in this course are expected to spend additional time on their drawings outside of class time each week. Because we work from observation in this class and not from photographs, we expect you to spend extra time in the studios or outside drawing the same trees, buildings, etc. that you are drawing in class. Two hours at a minimum is recommended each week. Students working at home when they are ill or quarantined will also be working from observation. The visual research you are assigned is to be used as an aid to observational drawing. We will not be copying photographs or copying the work of other artists in this class.

**13. Drawing storage and documentation.**

Students will be assigned drawers in Vulcan for storing drawings that they will share with one or two students. Students will also be provided with individual folders for their artwork so that it does not get lost or damaged. Students should photograph drawings in progress before putting them away and develop the practice of uploading them to the assignment folders (or discussion boards if you would like other students to comment) at the end of each class. Artists can learn a lot from photos of their artworks in progress from beginning to end, and these photos can show that drawing is not always a linear process. Drawings don’t always improve when we work on them for many hours or days. In some cases it is better to start a new drawing. Keeping a photographic record of drawings in progress can show us where the drawing went wrong, or where it really started to improve, or when to call it finished.

**14. Oral Presentations on an Artist or Art Style**

Each student will present a PowerPoint slide talk on an artist or art style that they admire. The purpose is to introduce classmates to the work of a favorite artist or art style, so they can discover new artists and new types of drawing. You are encouraged to look at as much art as possible in order to find artists you like to help you discover what direction you might take for your own work. Don’t think of the presentation as an art history report or research paper. Just plan on showing us some impressive drawings and talking about what interests you.

The presentations should be about 10-15 minutes long and should be submitted to the assignment folder for grading *after* the presentation. Students will deliver the report to the class on the PC smartboard using at least 20 (full screen) visual examples, one image per slide. The oral presentation should be based on the images you have chosen, and you should provide comments on each slide as you move through the PowerPoint. The work should be described in your own words using art terms from the vocabulary list as much as possible. Allow the audience to view an image at all times throughout the presentation. *Please do not read something to the class, and then show the slides---this makes for a very dull presentation.* For example, as a way of introducing your subject, you might show a portrait of the artist, one of their most famous artworks, or a photo of the artist at work in their studio. Short YouTube clips (5 min.) may be included. Street art, drawings for tattoo designs, drawings for movie sets or costumes, architectural studies, scientific illustrations, or graphic novels are all acceptable subjects for presentation as long as the work reflects a high level of skill in observational drawing.

Powerpoints may be created using ArtStor (now part of Jstor) and accessed online, or they can be saved on a flash drive. Check PowerPoints on flash drives to make sure it opens before your presentation. If it doesn’t open you may need to call PennWest Help desk, or go to the office in Helpdesk office on the second floor of Noss.

Note: A bibliography and resources for oral presentations and visual research is posted in a content module. You may use this list of artists and books to conduct image searches in Artstor, or you can choose your own artist. If you don’t use ArtStor, be aware that the images found on Google are small, low resolution image files. The images you show must be of a higher resolution so they can open full screen.

To search Artstor go to: 1) PennWest Homepage, 2) Library 3) Resources by Subject, 4) A (for Art) 5) Artstor Image Collection.

**18. Authenticity and Plagiarism Policy**

Unfortunately, this policy is necessary because students in past semesters have submitted artwork for grading that was not drawn by them. Such actions result in course failure.

Students with prolonged illnesses who are working at home are expected to verify the authenticity of their drawings in two ways:

1.) provide documentation of beginning, middle, and end photos of drawings through weekly uploads

2.) upload original drawings alongside original photos of still life objects, landscapes, etc.

Please note: If there is any question about the authenticity of drawings submitted as coursework, the student should be prepared to provide in-progress photos of the drawings next to the actual 3-dimensional subjects as proof to the instructor and/or the Cal U Academic Integrity Committee that the drawings in question were created by them.

***From the Cal U Academic Integrity Policy***

*Plagiarism - The representation of the work of another as your own, without proper credit and/or citation. Every statement, image, or data that is not your own must be cited.*

**19. Possible ways to fail this course:**

**\*** Excessive absences

\* Failure to upload coursework to the assignment submission folders

\* Academic dishonesty: submitting work on D2L that was not drawn by you

**20. Getting Help and Contact Information**

You can find me in my office during office hours, you can call me on the phone, or you can call or email and request to meet me on Zoom at a particular time. You may also stay after class or arrange to speak with me at another time if my office hours conflict with your schedule. Email me at Aston@pennwest.edu and I will try to respond within 24 hours. If you have an urgent question and you are not able to meet or call during office hours, you may call my home phone: 724-943-4406, or text me on my cell phone: 724-710-0805. If it’s snowing and the roads are bad and I’m late for work, please call or text my cell phone. If you call my home you may reach a bookshop answering machine followed by a series of beeps. Please leave a message with your number. I don’t have caller ID. If I have to cancel class I will post a notice on D2L and email students.

STUDENTS WITH DISABILITIES

Students reserve the right to decide when to self-identify and when to request accommodations. Students requesting approval for reasonable accommodations should contact the Office for Students with Disabilities (OSD). Students are expected to adhere to OSD procedures for self-identifying, providing documentation and requesting accommodations in a timely manner.

Students will present the OSD Accommodation Approval Notice to faculty when requesting accommodations that involve the faculty.

Contact Information:

* Location: Carter Hall - G-35
* Phone: (724) 938-5781
* Fax: (724) 938-4599
* Email: OSD-Cal@pennwest.edu
* Web Site: <http://www.calu.edu/osd>
* Director: Dr. John D. Massella
* Secretary: Debbie Custer

**Course Outline**

1. Introduction to Observational Drawing
* Gesture Sketching
* Drawing Mechanics
* ​The Picture Plane
* Sighting / Measuring / Proportions / Ratios
* Clock Angles, Triangulation
* Gridding, X/Y Axis, Horizontal/Vertical Alignment
	+ Positive Shapes, Negative Spaces

2. Composition / Principles of Design

* ​Qualities: Unity, Harmony
* Strategies: Balance, Emphasis, Economy, Movement/Direction, Rhythm, Repetition, Variety
* Rule of Thirds, Golden Ratio

 3. Elements of Design

* ​Line
* ​Gestural
* Contour/Cross-Contour
* Line weight
* ​Shape
* ​Positive/Negative
* ​Form/Volume (Illusion of)

 Chiaroscuro

 Hatching, Cross-Hatching, Optical Grey

* ​Value / Tonal Range / Value Scale

​ Relative Value

​ High-Key and Low-Key Value

* Color: Hue , Value, Intensity

 Local Color, Effects of Light and Shade

* ​Texture (Illusion of)
* Markmaking techniques
* ​Space  (Illusion of)
	+ Overlapping, Relative/Diminishing Scale, Vertical Location, Eye Level
* ​Atmospheric Perspective

​ Diminishing Value Contrast

 Diminishing Color Intensity

​ Edges-- Diminishing Sharpness/Clarity

​ Surface Textures, Details---Diminishing Sharpness/Clarity

* ​Linear Perspective

​ One-Point Perspective

​ Two-Point Perspective

​ Three-Point Perspective

​ Isometric Projection

 Pre-Renaissance Spatial depictions

* + 1. Drawing Materials
	+ Graphite, Charcoal, Pastel, Colored Pencil, Pen and Ink, Watercolor
		1. Sketching / Rendering Techniques / Dry Media

Gesture Sketch, Contour Drawing, Tonal Rendering/Chiaroscuro, Stipple

* + - 1. Painting Techniques / Wet Media

Ink and Watercolor wash, Dry Brush, Ink and watercolor resist, mixed media techniques

* + - 1. Presentation and Exhibition

Matting, mounting, framing, hanging, pricing, exhibition labels, artist’s statements

8. Documentation

* + Photographing, Scanning
* File saving formats, file size and resolution, file sending and uploading

**You can stop reading here. The following bibliography is for reference.**

**Drawing Bibliography and Suggestions for Visual Research**

Many of the slides shown in his course were taken from the following books. Some of these can be found in the Manderino library, and all can be obtained through inter-library loan. To purchase used books and textbooks, search for listings on Bookfinder.com

**Required: Curtis, Brian Drawing from Observation: An Introduction to Perceptual Drawing,** New York, McGraw-Hill, 2009

**Drawing Instruction**

Beck, James. *Leonardo's Rules of Painting.* New York: The Viking Press, 1979

 Ruskin, John. *The Elements of Drawing.* New York: Dover Publications*,* 1971

Goldfinger, Eliot. *Human Anatomy for Artists: the Elements of Form.* New York: Oxford University Press, 1991

 Goldstein, Nathan.  *Figure Drawing: The Structure, Anatomy, and Expressive Design of Human Form.* Upper Saddle River, NJ, Prentice-Hall, 1999

Betti and Sale, 4th Ed. *Drawing: A Contemporary Approach.* Harcourt and Brace

 Brown and McLean, *Drawing fom Life.* Thomson /Wadsworth Belmont, CA, 2004

Simmons and Weiner. *Drawing: The Creative Process.* Englewood Cliffs, NJ: Prentice-Hall, 1977

Elkins, James. *Why Art Cannot Be Taught: A Handbook for Art Students.* Chicago: U. of Illinois, 2001

**Figure Drawing**

*The Notebooks of Leonardo Da Vinci.*  New York: Dover Publications*,* 1970

O'Malley and Saunders. *Leonardo Da Vinci on the Human Body:The Anatomical, Physiological, and Embryological Drawings.* NY: Wings Books, 1982

Strauss, Walter. *The Complete Drawings of Albrecht Durer.* (6 Volumes)New York: Abaris Books, 1974

 Strauss, Walter. *Albrecht Durer: the Human Figure. The Complete Dresden Sketchbook.* New York: Dover, 1927

Ames-Lewis, Francis. *The Draftsman Raphael.* New Haven: Yale University Press, 1986

Berenson, Bernard. *The Drawings of the Florentine Painters.* Chicago: U. of Chicago Press, 1970

Hale, Robert Beverly.  *Drawing Lessons from the Great Masters.*New York: Watson-Guptill, 1965

Tietze, Hans& Erica. *The Drawings of the Venetian Painters in the 15th and 16th Centuries.* NY: J. Augustin, 1970

Rosenberg, Jakob. *Great Draughtsmen from Pisanello to Picasso*, Cambridge: Harvard U. Press, 1959

Berenson, Bernard. *The Drawings of the Florentine Painters.* Chicago: Univ. of Chicago Press, 1970

Marks, Claude. *From the Sketchbooks of the Great Artists*. New York: Thomas Crowell Co., 1972

Moskowitz, Ira. *Great Drawings of All Time.* New York: Shorewood Publishers, 1962

Scheidig, Walther. *Rembrandt's Drawings.* Boston: Boston Book and Art Shop, Inc.

Adhemar and Cachin. *Degas: The Complete Etchings, Lithographs, and Monotypes.* Secaucus, NJ: Chartwell, 1974

Olszewski, Edward. *The Draftsman's Eye:Late Renaissance Schools and Styles*.Cleveland Museum of Art, "81

Lampert, Catherine. *Rodin: Drawings and Sculpture.* Arts Council of Great Britain, 1986

*Odilon Redon*. Memphis: Dixon Gallery and Gardens, 1990

Kahn, Gustave. *The Drawings of Georges Seurat.* New York: Dover, 1971

Johnson, Una. *20th Century Drawings: 1900 to the Present.* New York: Bonanza Books, 1964

Sayre, Eleanor. *The Changing Image: Prints by Francisco Goya.* Boston: Museum of Fine Arts, 1974

Segy, Ladislas. *African Sculpture.* New York: Dover, 1958

Muybridge, Eadweard. *The Human Figure in Motion.* New York: Dover Publications*,* 1955

Muybridge, Eadweard. *Animals in Motion.* New York: Dover Publications*,* 1955

*The Human Figure in Early Greek Art Greek:* Greek Ministry of Culture/National Gallery, Washington, DC, 1987

Zigrosser, Carl. *Kathe Kollwitz.* New York: Bittner and Company, 1946

Kahn, Gustave. *The Drawings of Georges Seurat.* New York: Dover,1971

**Contemporary Art and Drawing**

*Vitamin D: New Perspectives in Drawing.* London: Phaidon Press, 2005

Phillips, Susan A. *The City Beneath: A Century of Los Angeles Graffiti*, Yale U Press: New Haven, 2019

Jordan Kantor. *Drawing from the Modern.* New York: Museum of Modern Art, 2005

Thomas and Jackson. *On Paper: New Paper Art:* London: Crafts Council Gallery, 2001

Catherine de Zegher and Cornelia Butler.[***On Line: Drawing Through the Twentieth Century***](http://www.amazon.com/Line-Drawing-Through-Twentieth-Century/dp/0870707825/ref%3Dsr_1_1?s=books&ie=UTF8&qid=1314113002&sr=1-1). New York: Rizzoli,2010

Catherine De Zegher and Thelma Golden. [*Julie Mehretu: The Drawings*](http://www.amazon.com/Julie-Mehretu-Drawings-Catherine-Zegher/dp/0847829804/ref%3Dsr_1_2?s=books&ie=UTF8&qid=1314111040&sr=1-2)New York: Rizzoli,2007

Posner, Helaine. *Kiki Smith.* Boston: Bullfinch Press, 1998

*Kerry James Marshall.* New York: Abrams, 2000

Schjeldahl, Peter. *Eric Fischl.* New York: Stewart, Tabori & Chang, 1988

Dennison, Lisa, et al, Ross *Bleckner.* New York: Guggenheim, 1995

Weissman, Benjamin. *Darren Waterston.* Los Angeles: St Anne's Press, 2001

Linker, Kate. *Love for Sale: The Words and Pictures of Barbara Kruger.* New York: Abrams, 1990

Couma-Peterson, Thalia. *Miriam Shapiro.* New York: Abrams, 2001

Phillips, Lisa and Kertess Klaus. *Terry Winters*. New York: Whitney Museum, 1992

Schjeldahl, Peter and Phillips, Lisa. *Cindy Sherman*. New York: Whitney Museum, 1987

L. Bourgeois and L. Rinder. *Louise Bourgeois: Drawings and Observations*

Temkin and Rose. *Thinking is Form: The Drawings of Joseph Beuys.* New York: MOMA, 1993

Schnabel, Julien. *C.V.J*. New York: Random House, 1987

*Jean Michel Basquiat.* Tokyo: Art at Random, 1992

Rosenthal, Mark. *Jonahan Borofsky.* New York: Whitney Museum of Art, 1985

Caldwell, John, et al. *Sigmar Polke.* San Francisco: San Francisco Museum of Art, 1990

Kiefer, Anselm. *A Book: Transition from Cool to Warm* Boston: Museum of Fine Arts, 1988

Gilmour, John. *Fire on Earth: Anselm Kiefer and the Postmodern World*. Temple U. Press: Philadelphia, 1990

Clemente, Francesco. *Evening Raga and Paradiso. New York, Rizzoli, 1992*

de L'ecotais, Emmanuelleand Ware, Katherine. *Man Ray: 1890-1976.* Koln: Taschen, 2000

Goldman, Judith. *James Rosenquist*. Denver: Denver art Museum, 1985

Elderfield, John. *The Drawings of Richard Deibenkorn*. New York: Houston Fine Arts Press, 1988

Corn, Wanda. *The Art of Andrew Wyeth.* Greenwich, CT: New York Graphic Society, 1973

Sigmar Polke. *History of Everything: Paintings and Drawings.* New Haven: Yale University Press, 2004

Phyllis Plous. *Terry Winters: Painting and Drawing*. Seattle: Univ. of Washington Press, 1987

Saar, Betye. *Extending the Frozen Moment.* Ann Arbor, University of Michigan Museum of Art, 2006

**Art Theory and History**

Hofstadter, Albert, ed. *Philosophies of Art and Beauty: Selected Readings in Aesthetics from Plato to Heidegger.* NY: Modern Library, 1964

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