



A Guide to Drawing

By David L. Faber, Daniel M. Mendelowitz

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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 and an invitation into the initial experiences of drawing, both underscored by an emphasis on the importance of learning how to see. 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 readers to keep this text as a reference throughout their studies and into their careers as artists. The Eighth edition of A GUIDE TO DRAWING covers the most relevant drawing topics being taught today, with more emphasis on fundamentally expressive powers of drawing as a contemporary visual language, and more emphasis on coordinating sight and thought processes while drawing.

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Editorial Review

About the Author

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.

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