*Drawing: Structure and Vision* introduces students of drawing to a full range of skills and concepts, wedding the most exciting trends in contemporary practice to structures and methods inherited from the greatest drawing traditions of art history. Drawing has truly been rejuvenated in the past decade as a rich and complex art form availing the practitioner of an enormous variety of approaches and concepts. Our book is precisely focused on introducing the reader to the expressive possibilities in drawing, and the manual, conceptual and visual skills necessary to access these opportunities. Our goal is to establish a real understanding of both method and meaning, and to connect current art-world concepts with actual classroom investigation. Every issue we raise is tied specifically to something the students can do, and might want to do, in their own drawings.

**Approach**

It is our belief that drawing has its own particular language rooted in direct tactile experience of media and the personal investigation of visual form. Our text is designed to clarify the presentation of this language in a manner that encourages beginning students to develop a direct familiarity with essential drawing elements and confidence about making personal expressive choices. It has been our goal in the preparation of this text to reveal drawing’s full range of possibilities, while maintaining ease of access.

Our text is accompanied by examples of drawings that show the connection between elemental form and expressive statement, and between historical precedent and contemporary possibility. Every image has been selected for the clarity of connection with the formal topic under discussion, and older and newer works are often shown side-by-side to highlight similarities and distinctions. It is our belief that the truly exciting aspect of the current era in drawing is the re-discovered relevance for a vast array of approaches from all areas of world culture and history. We attempt to cast a wide net for sources of inspiration, while keeping a tight focus on the particular aspects of the art form of drawing.

Drawing takes its strength from the direct connection between eye, mind and hand. Our book emphasizes intimate personal response, and we tie the study of the components of drawing--line, form, value, texture and broader structures--with sights, feelings and associations of daily life. *Drawing: Structure and Vision* emphasizes direct visual experience as a basis for making marks, forming judgments, and adjusting artistic statements. Our belief is that nature and the visual habits of daily life represent a common grounding of experience for all people, and are the best starting point for gaining an understanding of the link between visual form and associative meaning. In drawing, the simplest mark can lead directly to a conceptual statement of great subtlety and complexity. This is the unique power of the art form.

**Organization**

Often it is the classroom critique, as much as actual practice in drawing, that acquaints students with drawing's conceptual possibilities. *Part One: Orientation* includes a chapter on *Class and Critique* that clarifies the procedures and goals of verbal discussion of art. In addition, each chapter ends with a list of *Critique Tips*--questions that might be pertinent to discussion of work done within the focus of that chapter, giving students
clear direction for thinking and verbalizing about their own work. Italicized terms throughout the text are defined in the Glossary at the end of the book. We emphasize the need for students to think and express visually, but also to understand and express verbally.

*Part One: Orientation* continues with a review of some hands-on practicalities for beginning drawing students, including coverage of materials, the use of the personal sketchbook, basic approaches to gesture, proportion, composition and other initial strategies for defining the underpinnings of a drawing.

*Part Two* presents an overview of the *Elements of Form* in an organized and lucid manner: organic mark and form, geometric mark and form, 2D and 3D space, value, light and color. The abstract forms and structures of drawing are related to natural form and forces such as gravity, growth, erosion, and the action of light.

*Parts Three and Four* elaborate on the discussion of form and content in *Part Two*. *Part Three: Expressive Directions* explores particular application of drawing to two general themes: the human figure and compositional structure. In each case, the discussion blends historical precedent and contemporary applications, using the study of specific methodologies as a springboard for discussion of relevant philosophical and social issues.

*Part Four: Individual Series* guides students through the development of extended personal drawing projects. Beginning with a deeper understanding of sketchbook use, media experimentation, and varied approaches to process, students further their understanding of the expressive possibilities of drawing and connect this knowledge to personally determined imagery. Students are encouraged to ask questions, and push beyond assignment-based drawing. All stages of the creative process, from the search for ideas to choices of material and format to the development and realization of the drawings, are covered in depth. Bodies of related works by both contemporary artists and students are used as examples, clarifying decision-making and the development of visual ideas.

The four-part organization of the text allows for flexible multi-semester use. *Parts One and Two* might form the foundation of a first semester course. *Parts Three and Four* are geared to more advanced students, but linkages with *Part Two* are easily established: organic form and the human figure; value studies with expressive composition, and so on. *Part Four: Individual Series* can function as the complete instruction for an extended full-semester project, or in combination with earlier sections.

**Special Features**

Our years of experience as teachers have convinced us of the need for a practical book that will offer students the full range of skills necessary to truly investigate the art form of drawing. Our text offers a broad menu of technical resources, including detailed appendices on Materials and Processes, Linear Perspective and Human Anatomy. These resources exist apart from the main body of the text as optional extensions of issues raised in the chapters. They can be included in the course of study in part or in full, depending on the focus of the individual instructor's syllabus, or the interest of the individual student. *Issues and Ideas* boxes are interspersed throughout the chapters and highlight the most important points in each section for review and discussion. *Sketchbook*
**Links** direct students to specific sketchbook activities and are found in Chapters 2-13. **Suggested Exercises** are grouped at the end of each chapter. Both Sketchbook Link assignments and indexed reference for Suggested Exercises are included in the Issues and Ideas boxes, tied to specific ideas raised in the text. Particular assignments can be included or easily skipped at the instructors discretion as the course proceeds. **Contemporary Artist Profiles** are embedded in many chapters, tying the issues under discussion to a well-known contemporary practitioner.

It has been our goal to provide a thorough but easily navigable resource for teacher and student, adaptable to the needs of individual instructors and courses of study. We hope to convey the enormous potential of drawing as an art form in a manner that will be accessible and meaningful to today's students.

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