

2363QCA

[View Online](#)

-
1.
Raynes J. Figure drawing & anatomy for the artist. London: Bounty Books; 2005.
 2.
De Saumarez M. Basic design: the dynamics of visual form. 2nd rev. ed. London: A. & C. Black; 2002.
 3.
Barcan R. Nudity: a cultural anatomy. Vol. Dress, body, culture. Oxford, UK: Berg; 2004.
 4.
Bostrom L, Malik M. Re-Viewing the Nude. Art Journal [Internet]. 1999;58(1):42–8. Available from: <https://www.jstor.org/stable/777880>
 5.
Breazeale W. The language of the nude: four centuries of drawing the human body. Aldershot [England]: Lund Humphries; 2008.
 6.
Mayhew M. The Naked and the Blind; Exploring the Badness of Life Drawing. TRACEY [Internet]. Available from: http://www.lboro.ac.uk/microsites/sota/tracey/journal/wigd/images/Margaret_Mayhew.pdf

7.

Mayhew M. Marking Time; Examining Life Drawing as Methexis [Internet]. 2012. Available from:
<http://artsonline.monash.edu.au/performance/files/2012/09/proceedings-mayhew-marking-time-ttp-conference1.pdf>

8.

Petherbridge D. On Models and Mickey Mouse. *International Journal of Art & Design Education*. 2005 May;24(2):126–37.

9.

Petherbridge D. *The primacy of drawing: histories and theories of practice*. New Haven, United States of America: Yale University Press; 2010.

10.

Rosand D. *Drawing acts: studies in graphic expression and representation*. Cambridge, U.K.: Cambridge University Press; 2002.

11.

Elizabeth Hollander. Subject Matter: Models for Different Media. *Representations* [Internet]. 1991;(36):133–46. Available from:
http://libraryproxy.griffith.edu.au/login?url=http://www.jstor.org/stable/2928635?seq=1#page_scan_tab_contents

12.

Hollander E. Working models. *Art in America*. 79:152–5.

13.

Barcsay J, Somogyi B. *Anatomy for the artist*. London: Octopus Books; 1973.

14.

Berry WA. Drawing the human form: methods, sources, concepts : a guide to drawing from life. New York: Prentice Hall; 1986.

15.

Betti C, Sale T. Drawing: a contemporary approach. 3rd ed. Fort Worth, United States of America: Harcourt Brace Jovanovich College Publishers; 1992.

16.

Chaet B. The art of drawing. 3rd ed. New York, United States of America: Holt, Rinehart and Winston; 1983.

17.

Goldstein N. The art of responsive drawing. 6th ed. Upper Saddle River, United States of America: Pearson Prentice Hall; 2006.

18.

Kaupelis R. Experimental drawing. New York: Watson-Guptill Publications; 1980.

19.

Klee P, Spiller J. Paul Klee: the thinking eye : the notebooks of Paul Klee. Vol. The documents of modern art. New York: G. Wittenborn; 1961.

20.

Laning E. The act of drawing. Newton Abbot: David and Charles; 1971.

21.

Monnier G, Rose B. Drawing. Geneva, Switzerland: Skira; 1979.

22.

McIntyre A. Australian contemporary drawing: resurgence and redefinition. Bowen Hills, Qld: Boolarong Publications; 1988.

23.

Nicolaides K. The natural way to draw: a working plan for art study. London: Deutsch; 1972.

24.

Mendelowitz DM. Drawing. Stanford, United States of America: Stanford University Press; 1980.

25.

Purser SR. The drawing handbook. Worcester, United States of America: Davis Publications; 1976.

26.

Rawson P, British Broadcasting Corporation. Seeing through drawing. London: British Broadcasting Corporation; 1979.

27.

Rawson P. The art of drawing: an instructional guide. London, United Kingdom: Macdonald; 1983.

28.

Rawson PS. Drawing. London, United Kingdom: Oxford University Press; 1969.

29.

Ro

ttger E, Klante D. Creative drawing, point and line. London, United Kingdom: Batsford; 1964.

30.

Simmons S, Winer MSA. Drawing: the creative process. Englewood Cliffs, United States of America: Prentice-Hall; 1977.

31.

Simpson I. Drawing: seeing and observation. rev ed. [ie 3rd ed.]. London: Black; 1992.

32.

Thorson V, editor. Great drawings of all time: the twentieth century. Redding, United States of America: Talisman Books; 1979.

33.

Bourgeois L, Rinder L, University Art Museum and Pacific Film Archive, Drawing Center (New York, N.Y.). Louise Bourgeois: drawings & observations. 1st ed. Berkeley: University Art Museum and Pacific Film Archive, University of California, Berkeley; 1995.

34.

Balken DB, Guston P, Berkson B, American Federation of Arts. Philip Guston's poem-pictures. Seattle, United States of America: University of Washington Press; 1994.

35.

Davie A. Alan Davie: drawings. [Edinburgh, Scotland]: Scottish National Gallery of Modern Art; 1997.

36.

Luckhardt U, Hockney D, Melia P. David Hockney: a drawing retrospective. San Francisco, Calif: Chronicle Books; 1996.

37.

Phillips L, Winters T, Kertess K. Terry Winters. New York, N.Y.: Whitney Museum of American Art; 1992.

38.

Lewitt S. Sol Lewitt, twenty-five years of wall drawings, 1968-1993: January 15 - April 15, 1993, public viewing of the drawings in progress : April 16 - June 13, 1993, public viewing of the completed exhibition. Seattle, United States of America: University of Washington Press; 1993.

39.

van Wagner JKC. Lines of vision: drawings by contemporary women. New York, United States of America: Hudson Hills Press; 1989.

40.

De Saumarez M. Basic design: the dynamics of visual form. 2nd rev. ed. London: A. & C. Black; 2002.

41.

Dubery F, Dubery F, Willats J. Perspective and other drawing systems. Rev. ed. London: Herbert Press; 1983.

42.

Simpson I, Wood L. The encyclopedia of drawing techniques. Roseville, N.S.W.: Simon & Schuster; 1997.

43.

Prenzel R. Bauzeichnung und Darstellungstechnik =: Working and design drawings =

Dessin d'architecture et technique de representation. 2nd ed. Stuttgart, Germany: Karl Kramer; 1982.

44.

Raynes J. Figure drawing & anatomy for the artist. London: Bounty Books; 2005.

45.

Goldstein N. Figure drawing: the structure, anatomy, and expressive design of human form. 7th ed. Upper Saddle River, United States of America: Pearson Education; 2011.

46.

Motut B, Hudson T, Emily Carr College of Art and Design. Material and action. Vol. Mark&image. [Canada]: Emily Carr College of Art and Design; 1989.

47.

Hudson T, Motut B, Emily Carr College of Art and Design. Language: point and line. Vol. Mark&image. [Canada]: Emily Carr College of Art and Design; 1989.

48.

Hudson T, Motut B, Emily Carr College of Art and Design. Language: plane and shape. Vol. Mark&image. [Canada]: Emily Carr College of Art and Design; 1989.

49.

Hudson T, Motut B, Emily Carr College of Art and Design. The world of objects. Vol. Mark&image. [Canada]: Emily Carr College of Art and Design; 1989.

50.

Hudson T, Motut B, Emily Carr College of Art and Design. Forms in nature. Vol. Mark&image. [Canada]: Emily Carr College of Art and Design; 1989.

51.

Hudson T, Motut B, Emily Carr College of Art and Design. The World of information. Vol. Mark&image. [Canada]: Emily Carr College of Art and Design; 1989.

52.

Hudson T, Motut B, Emily Carr College of Art and Design. The human image: the figure. Vol. Mark&image. [Canada]: Emily Carr College of Art and Design; 1989.

53.

Hudson T, Motut B, Emily Carr College of Art and Design. The human image: the concept. Vol. Mark&image. [Canada]: Emily Carr College of Art and Design; 1989.

54.

Hudson T, Motut B, Emily Carr College of Art and Design. Individual directions. Vol. Mark&image. [Canada]: Emily Carr College of Art and Design; 1989.