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Brian completed a five-year project of writing, illustrating, and designing an introductory perceptual drawing text, *Drawing from Observation*, which McGraw-Hill published in 2002. This book contains over two hundred drawings from Miami students.

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Drawing from Observation. by Brian Curtis. 3.81 · Rating details · 108 ratings · 5 reviews. Focuses on perceptual drawing, this title is suitable for introductory drawing courses. It offers a mix of techniques and theory, while making an argument for the long-term value of studying perception-based drawing.

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Book Overview. Perceptual drawing, in which one renders the physical world as it appears to an observer, is the focus of this new text for the introductory drawing course. With an emphasis on progressive skill development, Drawing from Observation offers a balanced mix of hands-on technique and perceptual theory while making a compelling

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argument for the long-term value of studying perception-based drawing.

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Drawing From Observation. by Brian Curtis. This is a highly informative book about observational drawing. One of the recurring themes is the distinction between what you see (percepts) and what you know (concepts).

~~Drawing From Observation — The Key Point~~

Book details Author : Brian Curtis Pages : 336 pages Publisher : McGraw-Hill Education 2009-06-16 Language : English ISBN-10 : 0077356276 ISBN-13 : 9780077356279. 3. Description this book DRAWING FROM OBSERVATION (REPRINT)full [NEWS]

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Drawing is experiencing an unparalleled surge in the art world. Pass é notions that once defined drawing as being a preparatory stage for painting or sculpture have long since been cast aside. Drawing is now fully recognized as its own art form—in the biennials, art fairs, museum exhibitions, and beyond. Drawing has come of age. Contemporary artists are increasingly discovering that drawing is something unique and different from painting. It is an intense, sensitive, compelling, personal, and utterly direct art form, one with its own concepts, characteristics, and techniques. In addition, contemporary drawing is not governed by any particular imagery, but rather encompasses a variety of approaches, including realist, abstract, modernist, and post-modernist. Contemporary Drawing delves into the essential and far-reaching concepts of this medium, exploring surface, mark, space, composition, scale, materials, and intentionality in turn. Key

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techniques, such as using nature to induce marks and working with a checklist to determine a drawing ' s problems, are introduced throughout. Plus, an in-depth chapter examines a number of artists, such as William Kentridge and Gego, who are breaking traditional boundaries that separate one artistic discipline from another. Lushly illustrated by a wide range of highly accomplished contemporary artists, Contemporary Drawing offers a broad perspective on this expansive and energized field of art.

Chinese food is one of the most recognizable and widely consumed cuisines in the world. Almost no town on earth is without a Chinese restaurant of some kind, and Chinese canned, frozen, and preserved

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foods are available in shops from Nairobi to Quito. But the particulars of Chinese cuisine vary widely from place to place as its major ingredients and techniques have been adapted to local agriculture and taste profiles. To trace the roots of Chinese foodways, one must look back to traditional food systems before the early days of globalization. Food and Environment in Early and Medieval China traces the development of the food systems that coincided with China's emergence as an empire. Before extensive trade and cultural exchange with Europe was established, Chinese farmers and agriculturalists developed systems that used resources in sustainable and efficient ways, permitting intensive and productive techniques to survive over millennia. Fields, gardens, semiwild lands, managed forests, and specialized agricultural landscapes all became part of an integrated network that produced maximum nutrients with minimal

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input—though not without some environmental cost. E. N. Anderson examines premodern China's vast, active network of trade and contact, such as the routes from Central Asia to Eurasia and the slow introduction of Western foods and medicines under the Mongol Empire. Bringing together a number of new findings from archaeology, history, and field studies of environmental management, *Food and Environment in Early and Medieval China* provides an updated picture of language relationships, cultural innovations, and intercultural exchanges.

Designed for an undergraduate course in Drawing I, Drawing Concepts, or Creative Drawing, Smagula's *Creative Drawing* emphasizes critical thinking in conjunction with fundamental techniques to achieve practical results.

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This inexpensive supplement offers a concise introduction to the basics of linear perspective and provides a clear and proven method for learning perspective drawing.

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