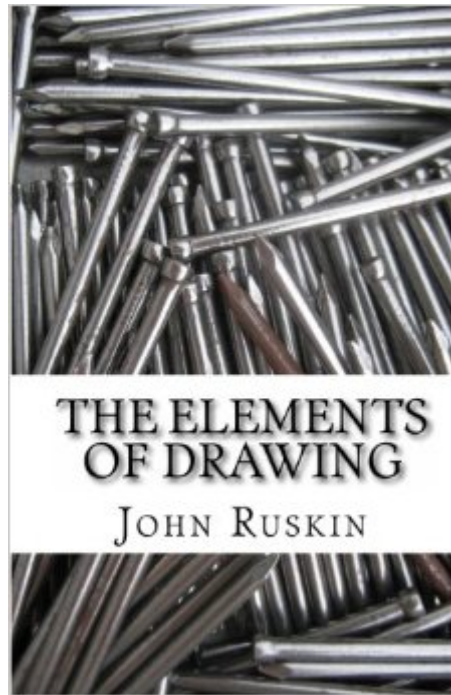


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# The Elements Of Drawing



## Synopsis

John Ruskin shaped generations of artists, art critics and historians' understanding of how art works. He was the preeminent critic of his time, and a fine artist in his own right. In *The Elements of Drawing*, Ruskin explains how to draw and how to look at the drawings of others, in a wonderful primer on line, tone, weight, color, and composition. Generations have been taught how to draw and how to paint by Ruskin in this book and his others. Fully illustrated by the author, to demonstrate the techniques he describes, *The Elements of Drawing* is one of the all-time classics in art and art history, and an essential guide for those who want to learn how to draw. This edition is a facsimile reproduction of the original 1857 work, with all Ruskin's original art included, as well as his comprehensive list of resources and works any young artist should study.

## Book Information

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## Customer Reviews

John Ruskin originally published this little volume in the winter of 1856/57. It promptly sold out and went into multiple printings. It is surprisingly still relevant today. Ruskin gives the reader many exercises beginning with a dip pen and ink and later moving to pencil and then watercolor (which in the 19th century was classified under drawing). I was so intrigued I actually bought a speedball dip pen and some india ink and began to practice the many exercises he gives. They work. By the time I finished the ink exercises I noticed a definite improvement from my early attempts compared to the later ones. And I am continuing the exercises. Another fascinating aspect of this book is the snapshot it gives into the mind of a prominent 19th century art critic. Ruskin not only was a master

draughtsman and painter but a widely respected art critic in his day. Monet was quoted by a British journalist to have said, "90% of the theory of Impressionist painting is in Ruskin's Elements of Drawing." A young George Seurat obtained a copy and admitted to having read it carefully. Now I'm no Monet or Seurat but I figure if these guys valued Ruskin's instruction I should certainly pay attention to what he had to say. Ruskin explains exactly what the goal of each exercise is. He also recommends specific paintings or drawings to examine along with critiques of why this or that area in the drawing/painting is superior or lacking. He strongly believed it more profitable to study in-depth a few highly superior drawings/paintings to a wider assortment of middling/average execution. And he believed this even of famous artist's work - famous or not he advises to ignore for the moment their less masterful work and focus on the truly great ones. Ruskin pulled no punches.

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