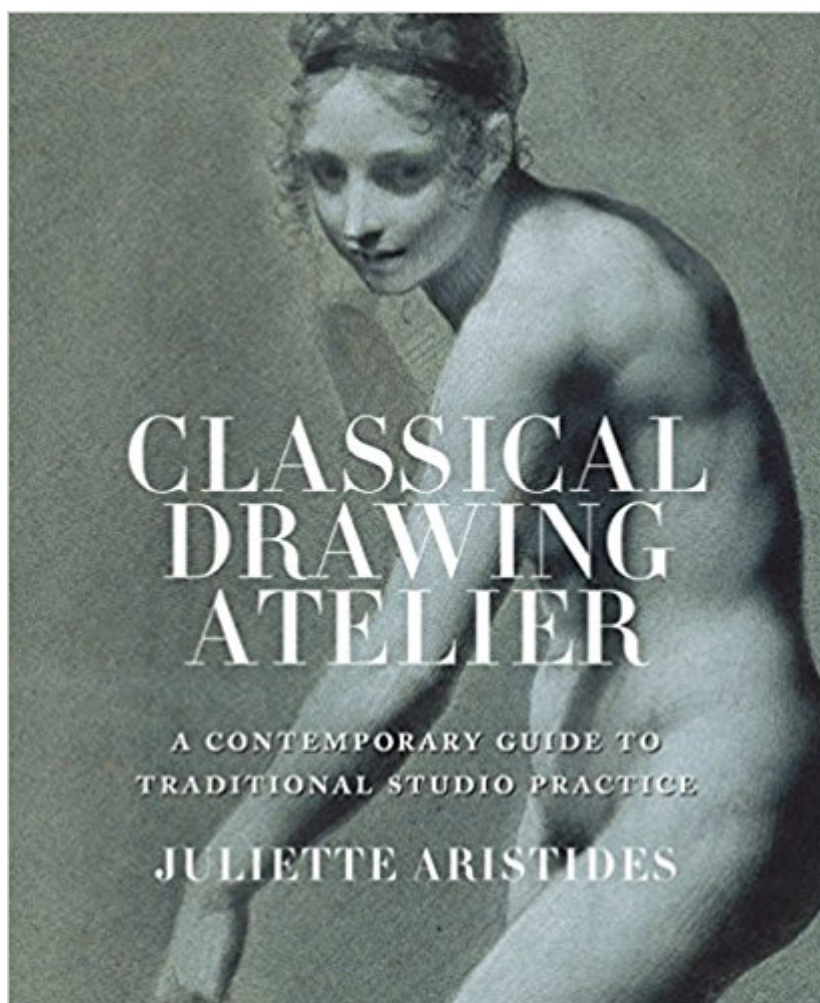


The book was found

Classical Drawing Atelier: A Contemporary Guide To Traditional Studio Practice



Synopsis

Ateliers have produced the greatest artists of all timeâand now that educational model is experiencing a renaissance. These studios, a return to classical art training, are based on the nineteenth-century model of teaching artists by pairing them with a master artist over a period of years. Students begin by copying masterworks, then gradually progress to painting as their skills develop. Classical Drawing Atelier is an atelier in a bookâand the master is Juliette Aristides, a classically trained artist. On every page, Aristides uses the works of works of Old Masters and todayâs most respected realist artists to demonstrate and teach the principles of realist drawing and painting, taking students step by step through the learning curve yet allowing them to work at their own pace. Unique and inspiring, Classical Drawing Atelier is a serious art course for serious art students.

Book Information

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Customer Reviews

Juliette Aristides is the author of Classical Painting Atelier and Classical Drawing Atelier. She is the instructor of the Aristides Classical Atelier at the Gage Academy of Art in Seattle, Washington, where she lives. Her work is exhibited at the John Pence Gallery in San Francisco and can be seen at the Art Renewal Center.

This book is great for those interested in the history of drawing ateliers and possibly some of the practices. That being said, it provides very limited information on the actual practice of drawing. If you're looking for a book to actually teach you atelier methods, I'd suggest looking for a different

one.

Really enjoyed! Been a professional artist for many years and I still learned a few things that weren't taught when I attended art school! Always wanted to follow the traditions of the masters. Juliette Aristides has helped pave the way for those of us who were caught up in the miasma of 20th century art training. Would love to attend her atelier in Seattle or go to the Angel academy in Florence, but for those of us who are unable to do so, this book is really appreciated.

As with the other books in this series (all of which I have read) it is presented to a high standard. It is thoroughly researched. Each chapter is carefully narrated. You will learn an immeasurable amount as you work your way through the book. Like the other books that Juliette Aristides has authored I am of the view that this book will be of greater benefit to someone who has been drawing and or painting for a while. Such a person will have experienced some of the issues that arise in doing art and the book will give perspective to and invaluable assistance to such a person. It may appear more academic and not so interesting to someone who is picking up a pencil or paint brush for the first time. Reading these books caused me to reflect on maybe travelling to the art school Juliette Aristides teaches at just to experience first hand her ideas and skills. I highly recommend this book and the other books for someone who is an artist and wants to understand more of the traditional school of realism. This book is hard back and great value. It is a good reference book to keep on the shelf after reading it.

This book is not in of itself a Classical Drawing Atelier. And I believe many people mistake the title to mean that it is an instructional art book. This book is not a drawing course, although it has a few short instructional exercises at the end. Aristides has written a lovely book about Atelier studio practice, its history, roots, and current pedagogy. This book is going to be most useful for a student who is trying to decide what sort of education she wants to invest in or for atelier students who want to know more about their program. I take courses (as I can afford them) in the atelier mentorship style from one of Aristide's students (Eduardo Fernandez). This book was helpful for me to understand what I should expect as a student so I could get the most out of the program. After reading about the program, I decided that this was the sort of studio practice I want to learn, and I have doubled my efforts to save money for taking more courses and I plan to eventually enter a full time program like Atelier Aristides.

I have learned so much from this book. It is a good read. More like a text book. The chapter on design, chapter II, was awesome. I have taken a few art classes but, for the most part I am self taught. I could never figure out why some of my drawing were fantastic and others just so so in spite of being good drawings it seemed that something was always missing and it all had to do with design. My portraits have improved by leaps and bounds. I would recommend this for any skill level.

I am a working artist (representational sculptor) and drawing is a large part of my life. I have noticed in teaching master classes that the draftsmanship of the advanced students is lamentable. This book can be a huge help in reestablishing discipline to the most useful part of an artist's (connecting the eye and imagination to the hand) If you cannot draw what you see, you cannot draw what you can imagine. This book (along with daily practice) can produce wonderful results for the professional and amateur alike.

A wealth of knowledge, experience and fortitude has gone into the development of this artists' essential guide to the attainment of high art. The crucial need of the artist to configure the subject correctly is aspired to in this book, and the pictures are superb. The methods used to obtain high standard preliminary (and necessary) rendering of the subject is covered in this book and is really a valuable guide to anyone considering joining an atelier program prior to their commencement. As well it is valuable for anyone wanting to appreciate how perfection is obtained- albeit the 'truth' of art. An excellent resource and Juliette Aristides lengthy career has gone into its' making. I can wait for her Classical Painting book also to be published reportedly some time later in 2007.

This is a deep book, a kind of survey of essential drawing topics for the artist student, beginning or advanced. My impression is that Ms. Aristides covers the curriculum of her Atelier, explaining the theory behind the practices and learning accomplished there. At any rate, what she discusses she treats thoroughly and thoughtfully with valuable insights. For instance, I have read a number of excellent books on drawing, but hers is the first that defined for me the different meanings contained in straight lines verses curved lines. For me, a key insight. So I think the true value of this book, in addition to spelling out what her students do and learn, is the key artistic wisdom Ms. Aristides shares out of her experience and expert skills.

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