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Such lost arts have been gleaned from nineteenth-century drawing courses, like the series of lithographs comprising a cours de dessin by Charles Bargue and Jean-L é on G é r ô me, and by the analysis and ...

Nearly 200 plates from the master teacher's famous 19th-century drawing course comprise drawings of casts, chiefly from antiquity; lithographs in the style of drawings by Renaissance and modern

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masters; and male nudes. This affordable volume constitutes an essential guide for professional artists, students, art historians, and collectors.

The Bague-Grme Drawing Course is a complete reprint of a famous, late nineteenth century drawing course. It contains a set of almost two hundred masterful lithographs of subjects for copying by drawing students before they attempt drawing from life or

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* Two hundred lithographs that comprised a famous late nineteenth-century drawing course* Introduces the work of a hitherto neglected

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master: Charles Bague* Of interest to artists, art students, art historians, and lovers and collectors of art The Bague-G é r ô me Drawing Course is a complete reprint of a famous, late nineteenth-century drawing course. It contains a set of almost two hundred masterful lithographs of subjects for copying by drawing students before they attempt drawing from life or nature. Consequently, it is a book that will interest artists, art students, art historians, and lovers and collectors of drawings. It also introduces us to the work and life of a hitherto neglected master: Charles Bague. The Drawing Course consists of three sections. The first consists of plates drawn after casts, usually of antique examples. Different parts of the body are studied in order of difficulty, until full figures are presented. The second section pays homage to the western school of painting, with lithographs after exemplary drawings by Renaissance

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and modern masters. The third part contains almost 60 acad é mies, or drawings after nude male models, all original inventions by Bague, the lithographer. With great care, the student is introduced to continually more difficult problems in the close observing and recording of nature. Charles Bague started his career as a lithographer of drawings by hack artists for a popular market in comic, sentimental and soft-porn subjects. By working with G é r ô me, and in preparing the plates for the course, Bague was transformed into a spectacular painter of single figures and intimate scenes; a master of precious details that always remain observation and never became self-conscious virtuosity, and color schemes that unified his composition in exquisite tonal harmonies. The last part of the book is a biography of Bague, along with a preliminary catalogue of his paintings, accompanied by reproductions of all that

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have been found and of many of those lost.

The Charles Bargue and Jean-L é o n G é r ô m e drawing course was originally published by Goupil & Cie between 1866-1871 and consisted of 187 individual lithographs meant for copying by students at atelier art schools. Many famous artists copied from these plates as part of their art studies including Picasso, Van Gogh, and John Singer Sargent. This books includes 130 illustrations from parts I and III of the drawing course.

LumenPicturae is a pictorial guide to classical drawing as exemplified by the sublime work of the influential 17th century Dutch engraver Frederick de Wit. Presenting a carefully curated set of images never before seen outside of rare book archives,

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Lumen Picturae renders de Wits' incomparable figure drawings available to the public for the first time. In the tradition of Harold Speed's *The Practice and Science of Drawing*, Andrew Loomis's *Figure Drawing for All It's Worth*, Gottfried Bammes' *Der Nackte Mensch*, and George Bridgman's *Complete Guide to Drawing from Life*, the step-by-step visuals in *Lumen Picturae* are an indispensable handbook for visual artists both professional and amateur, and for readers of any age or language who want to incorporate the incomparable insight of classical Dutch figure studies into their drawing today.

"Atelier education is centered on the belief that working in a studio, not sitting in the lecture hall, is the best place to learn about art. Every artist needs to learn basic drawing skills. In this elegant and

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inspiring workbook, master contemporary artist and best selling author Juliette Aristides breaks down the drawing process into small, manageable lessons; presents them progressively; introduces time-tested principles and techniques in the Atelier tradition that are easily accessible; and shares the language and context necessary to understand the artistic process and create superior, well-crafted drawings. What makes this approach unique is the fact that it includes blank pages for copying and practicing within each lesson, facilitating traditional Atelier methods"--

Ateliers have produced the greatest artists of all time—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

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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 book—and the master is Juliette Aristides, a classically trained artist. On every page, Aristides uses the works of works of Old Masters and today '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.

Irreverent, bizarre, whimsical, and mocking, these 200 pen-and-ink sketches date from the early 20th century. They blend savage humor with brilliant draughtsmanship in depictions of humans,

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animals, and curious combinations of the two.

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