

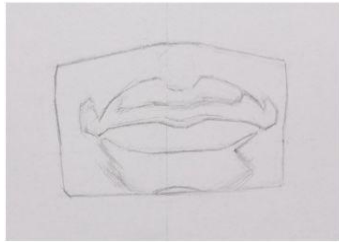
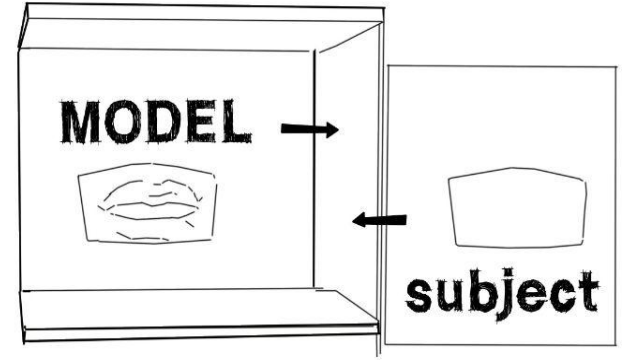
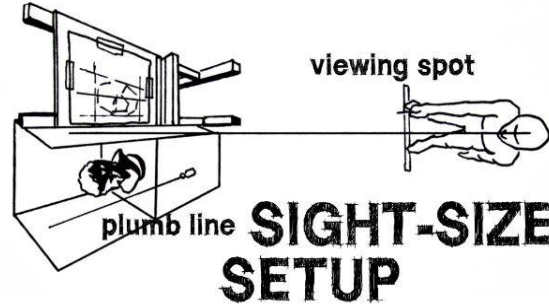
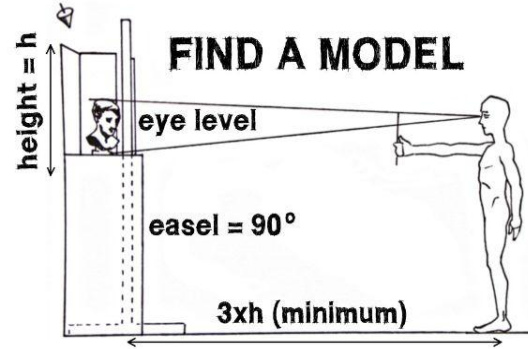
THE ATELIER
OF FIGURATIVE ARTS



CLASSICAL DRAWING
— **PROCESS** —→

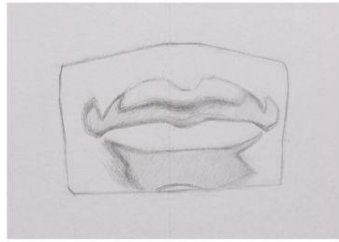
"IF YOU CAN SEE IT, YOU CAN DRAW IT"

BUT SEEING IS NOT AS EASY AS YOU THINK...




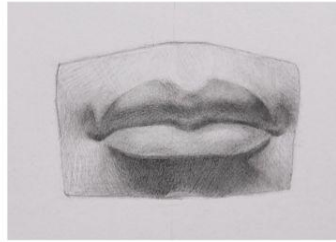
BLOCK-IN

2D  3D
from mark to line




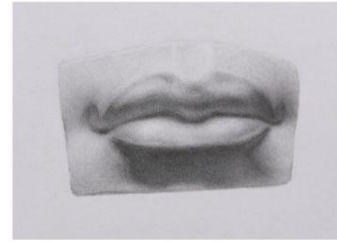
MASS-IN

2D  3D
from line to shape




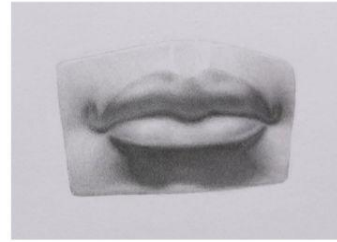
VALUES

2D  3D
from shape to value shape



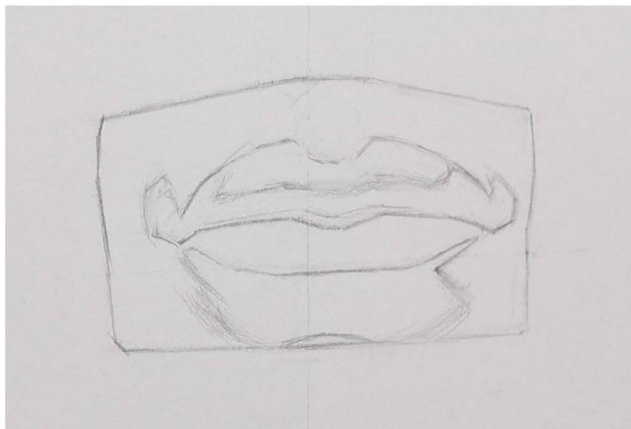
MODELING

2D  3D
from value shape to form



RENDERING

2D  3D
from form to finished drawing



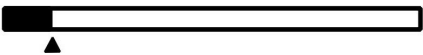
BLOCK-IN

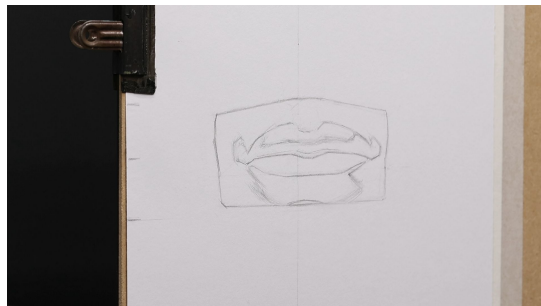
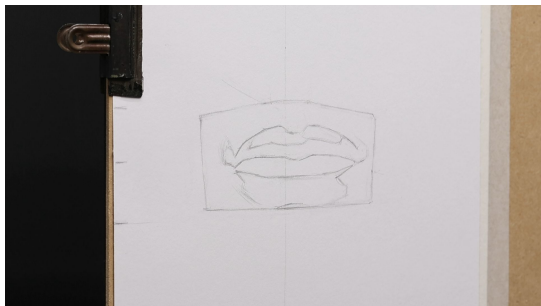
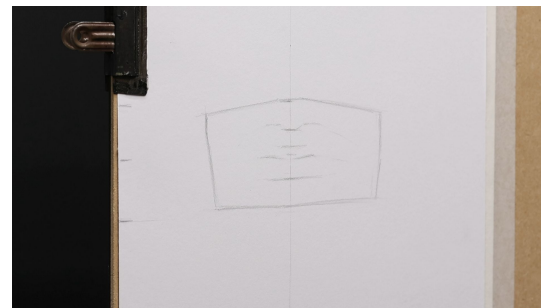
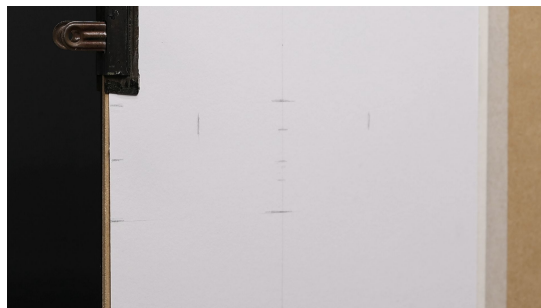
2D  3D

▲
from mark to line

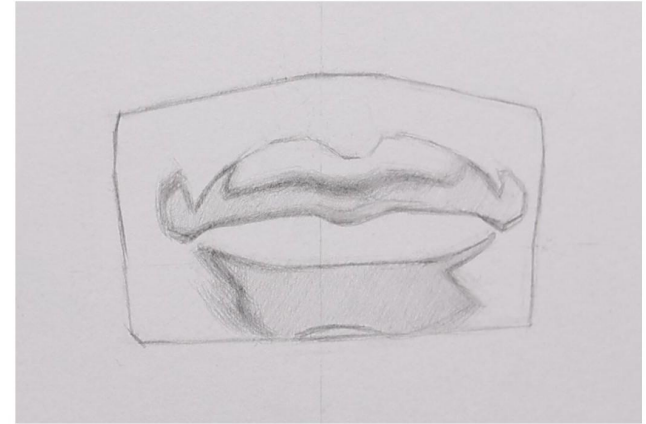
The first step in our process is the block-in, it's the linear phase of our method : from mark to line. We start with simple marks, very basic construction lines to establish the main proportions. At this stage, everything still feels very much like geometry, we use a plumb line to get a clear reference point, we measure angles, distances and we keep everything straight and linear. No curves, the aim being to establish proportions as accurately as possible and to create a rough envelope, like a big block of marble cut exactly to the right size. It should look something like this ◀ : a drawing composed entirely of straight lines and not filled. The proportions are carefully established, shadow shapes are drawn but not filled in. The process of this stage is to go from the first rough marks to the first lines of the drawing, we're still very much in a two-dimensional phase here. We focus on the big pictures and take the time to establish solid proportions. If the drawing was a cathedral, our first construction marks would be a scaffolding and our first lines would be the foundations.

BLOCK-IN


2D  3D
from mark to line



The second step in our process is the mass-in : from line to shape! We're still thinking in 2D but we evolve towards the shapes by filling in the lines with a placeholder value that will allow us to start separating the areas that receive light and the areas that are in the shadows. The proportions are still our priority at this point but, if before we were mostly focusing on the bigger proportions of the whole, now we refine our observation and focus on the proportions of the shapes - during the block-in we were focused on the whole, now we focus on the elements of the whole. During the mass-in, the goal is to prepare the transition from two-dimensional to three-dimensional drawing, with a drawing composed of basic shapes and filled in with a unifying light tone. At the end of this major stage, the drawing should look like this ▶ : proportions are corrected, shadow shapes are filled in and edges are described more precisely.




MASS-IN

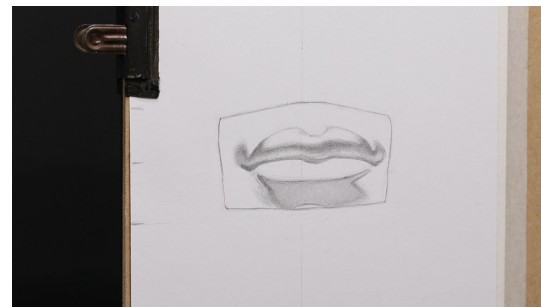
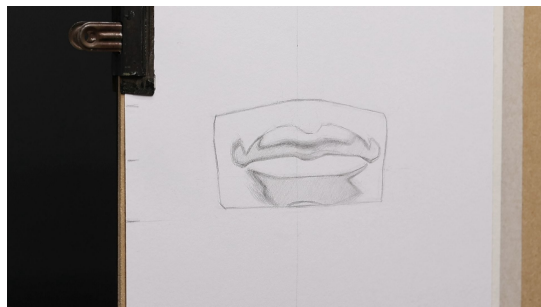
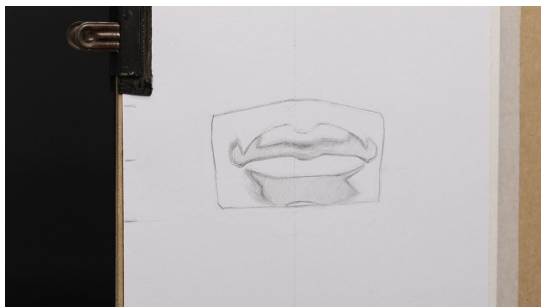
2D  3D

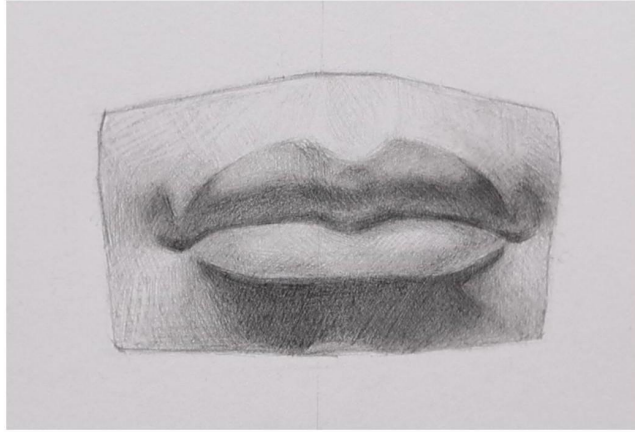
▲
from line to shape

MASS-IN

2D  3D

from line to shape





VALUES



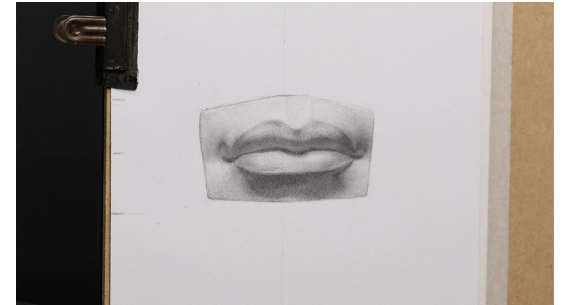
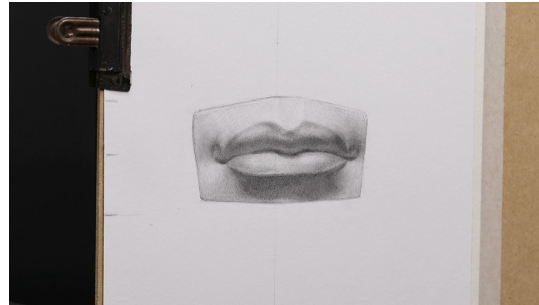
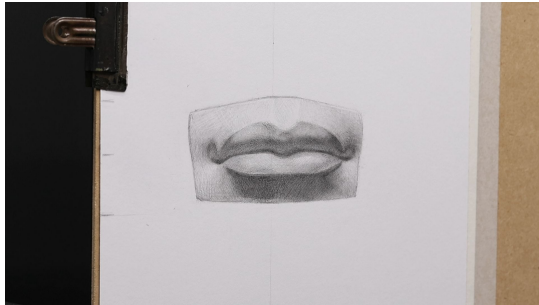
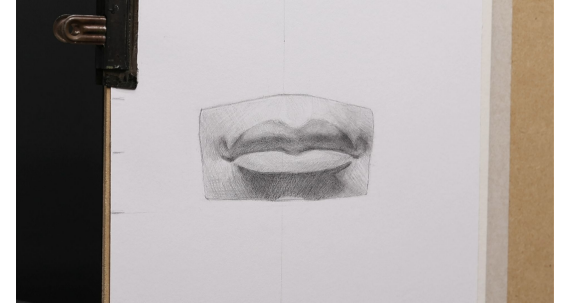
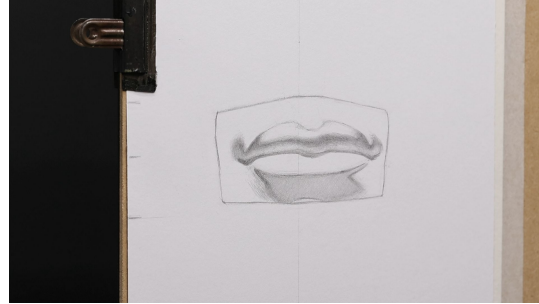
from shape to value shape

The third major stage of our process is the Values : from shapes to value shapes. We abandon linear drawing and enter the realm of pictorial drawing, i.e. drawing not with lines but with gradations of values to create the illusion of lights and shadows on the objects. If the first two stages were done successfully, we shouldn't have to worry about proportions and likeness anymore and start thinking only in terms of lights, midtones and shadows. We're halfway between 2D and 3D because the values are still applied in kind of a flat manner. At the end of this major stage, the drawing should look like ◀ this: the values are clearly established and the lines have started to disappear, the drawing starts to have a preview of its three-dimensional appearance.

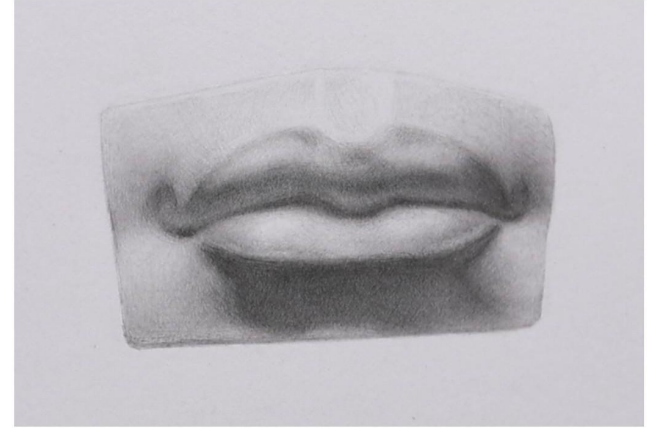
VALUES

2D  3D

▲
from shape to value shape



The fourth major step is Modeling : from value shape to form. Values are still our priority, but this time we take particular care in representing volume. In the previous step, we laid down the half-tones more or less separately, but now it's a question of linking them together and working them as a whole. This stage of the drawing is really when we are done thinking in terms of flat shapes and focus only on turning the form and making it look realistic and three-dimensional. We start doing a lot of blending to make the transitions seamless - note that we only start blending now, almost at the end . The aim is to caress the surface and blend the values from darkest to lightest. At the end of this stage ▶ , our drawing will be almost completely finished, with all the appearance of a realistic drawing, correctly blended with perfectly realistic light and shadow.



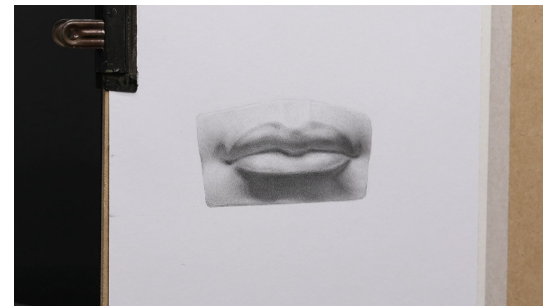
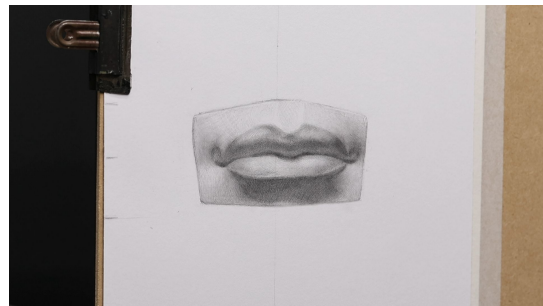
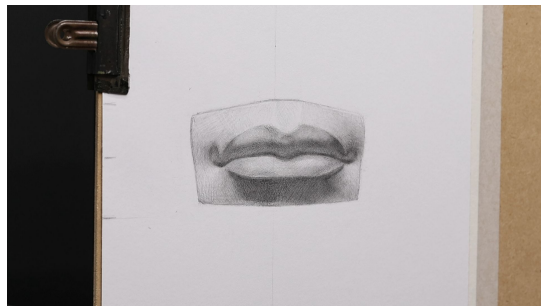
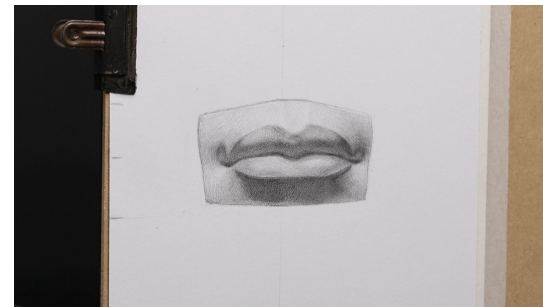
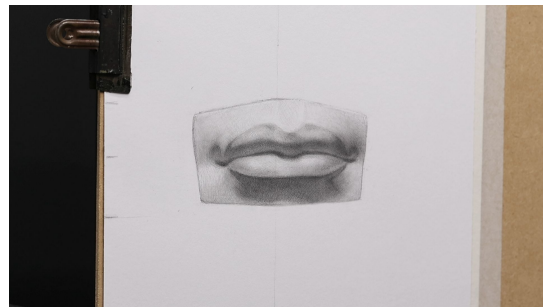
MODELING

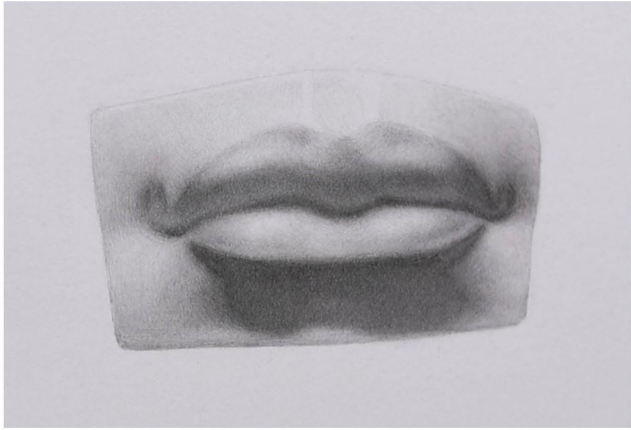
2D  3D

▲
from value shape to form

MODELING

2D  3D
from value shape to form





RENDERING

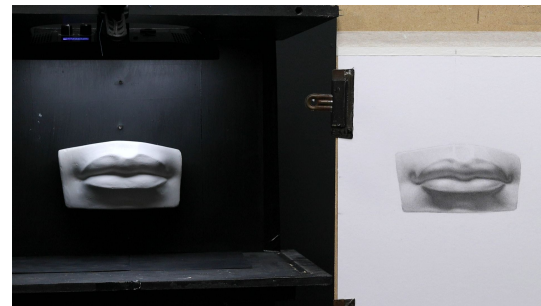
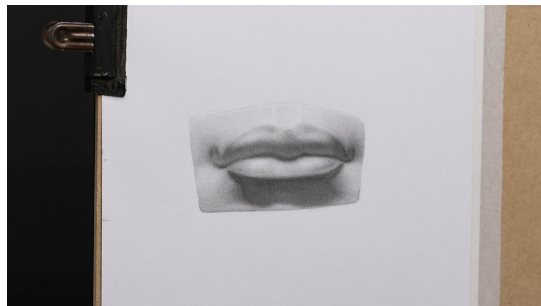
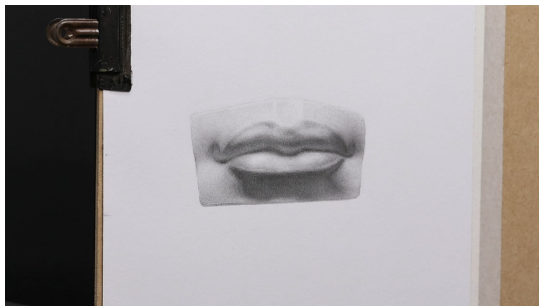
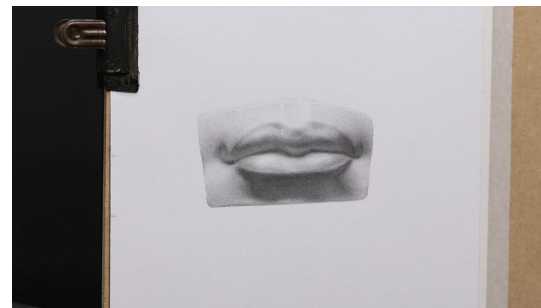
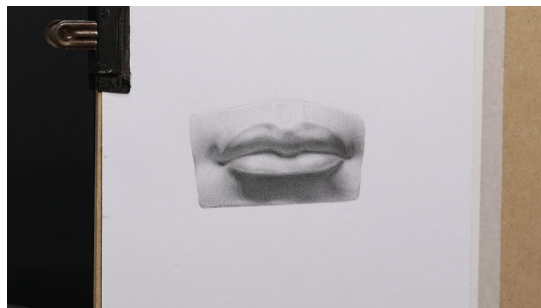
2D  3D

from form to finished drawing

The final part of the process is the Rendering : from form to the finished drawing! Not the most decisive to an untrained eye, but still important for a student following the atelier tradition. In the atelier context, rendering refers to the process of finishing a drawing, which includes not only modeling but also refining and enhancing the surface texture, details, and overall polish of the drawing. It's easy to confuse modeling and rendering but, while modeling is a key component of rendering, rendering is a more comprehensive term that includes all aspects of bringing the drawing to a completed finish : like erasing the finger marks on the sides, removing construction lines, enhancing the main highlights and creating the final texture details. Rendering is about bringing the drawing to completion surface quality. There are no real, major, changes during this phase, most of the three dimensionality of the drawing has been implemented during the modeling stage, now it's all about finishing and perfecting.

RENDERING

2D  3D
from form to finished drawing



MODEL - LEVEL 1



MODEL - LEVEL 2



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MODEL - LEVEL 3



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Learn more with the Systematic Drawing Method

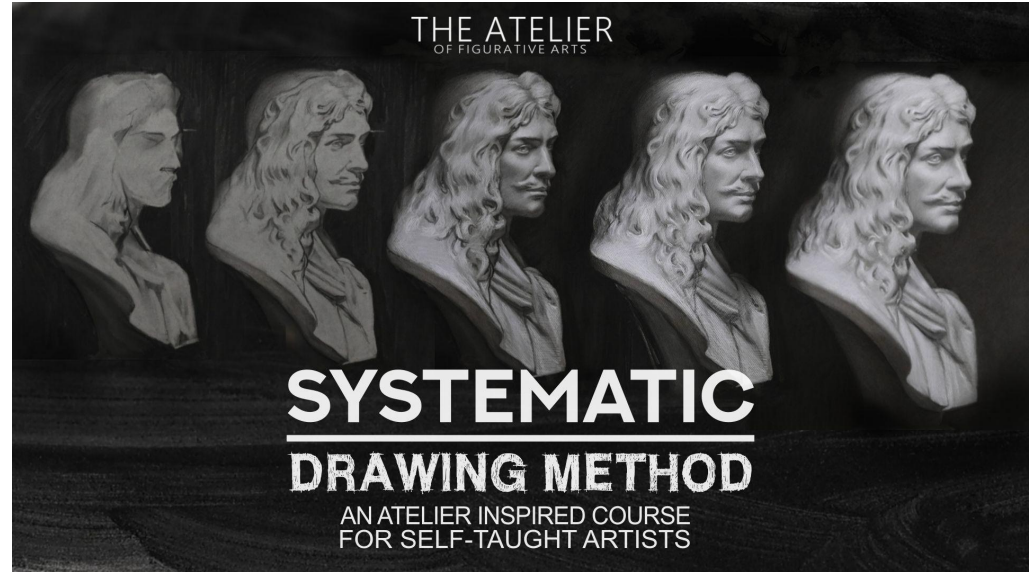
With the "Systematic Drawing Method", you'll follow a clear, step-by-step progression designed to:

- Train your eye to see accurately
- Build disciplined observational skills
- Develop proportional accuracy and structure
- Strengthen line quality and value control
- Learn how to check your own work
- Use reliable self-critique checkpoints
- Apply decisive techniques to improve your vision

What's Included

- 10+ hours of structured instruction
- A complete Systematic Method, from foundation to advanced application
- A full Intuitive Method section to bridge structure and artistic expression
- A dedicated chapter on quick figure sketching
- 90+ high-quality image resources, models, and illustrations
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