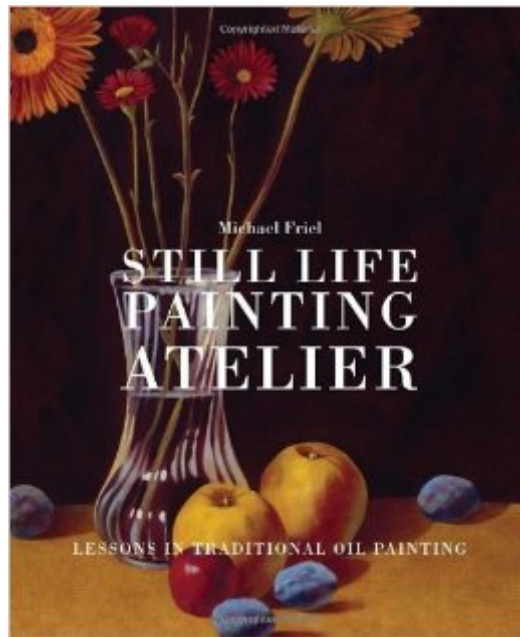


The book was found

Still Life Painting Atelier: An Introduction To Oil Painting



Synopsis

The equivalent of a foundation course in traditional oil painting for beginning to intermediate level artists, this in-depth book uses the still life as a practical way to master oil techniques. The still life is a practical, forgiving genre as it does not require the likeness of a portrait or the accurate proportions of the figure and, unlike the landscape, it doesn't change with the weather. Instead, it gives aspiring artists ample time to study and the opportunity to look closer. It can be used as a purely formal subject for drawing and painting techniques, or a platform for emotional expression using personal symbolism and imagery. However, though the still life is used throughout as a teaching tool, this is first and foremost a book about oil painting. It begins with simple compositions that build to more complex arrangements. Starting with essential information on how to best set up your studio—including lighting, equipment, materials (paints, solvents, brushes, mediums), and preparing your canvas and paper for oil painting—Still Life Painting Atelier then offers concrete lessons in a logical progressive sequence, with step-by-step illustrations, finished paintings, diagrams and tips. Chapters cover:

- How to address composition through thumbnail sketches and line drawings
- Using underpainting to study the characteristics of light and shade
- The basics of color theory and color mixing
- How to use a variety of brushes to create sharp and soft edges
- Techniques that are helpful when painting metal and glass
- How to apply glazing and scumbling to bring luminosity and texture

Book Information

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Customer Reviews

The main problem with this book is that it mimics the style and title of Juliette Aristedes two "Atelier" books (Classical Drawing Atelier and Classical Painting Atelier) but is not even in the same ball park as them in terms of depth of thought and insight. The first half of the book is spent reviewing the most rudimentary of rudiments, at least for anyone with any experience painting. That's fine I guess... let's assume that we're trying to reach beginners. And I don't even mind reading basic material, because sometimes there is novel insight contained in someone else's review of it. Unfortunately, there was nothing beyond the most basic rudiments... there was NO take-away for the more experienced. The second half of the book covers limited and full palettes, alla prima painting, and using glazes. This part seems solid and basic as well, and there were some good insights into technique. This second half works, then, for both beginners and experienced painters. However, the author never strays from simply demonstrating a step by step guide to various lessons. Again, this is good for the beginner, but I was really hoping for some insights into the "WHY" that lies behind the "HOW". For instance, the author demonstrates limited palettes of Orange/Blue, Yellow/Violet, and Red/Green... yet he never explains WHY these palettes are relevant. After all, you could construct palettes all day, using an endless variety of hues. What makes these palettes significant? In other words, what is the IDEA behind the palette? What is the theory of it? The author doesn't seem to have any. I suspect that he simply uses a collection of palettes that he has grown accustomed to through experience.

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