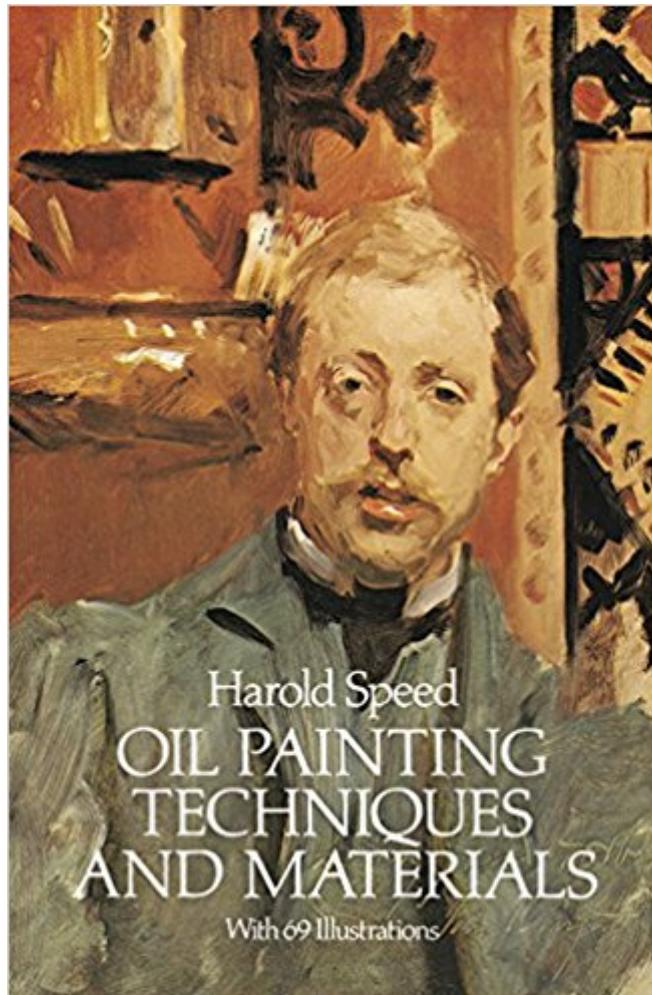


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# **Oil Painting Techniques And Materials (Dover Art Instruction)**



## Synopsis

"In any exhibition of amateur work . . . it is not at all unusual to find many charming water-colour drawings, but . . . it is very rarely that the work in the oil medium is anything but dull, dead, and lacking in all vitality and charm." â " Harold SpeedSuch provocative assertions are characteristic of this stimulating and informative guide, written in a highly personal and unique style by a noted painter and teacher. Brimming with pertinent insights into the technical aspects and painting in oils, it is also designed to help students perfect powers of observation and expression.Harold Speed has distilled years of painting and pedagogical experience into an expert instructional program covering painting technique, painting from life, materials (paints, varnishes, oils and mediums, grounds, etc.), a painter's training, and more. Especially instructive is his extensive and perceptive discussion of form, tone, and color, and a fascinating series of detailed "Notes" analyzing the painting styles of Velasquez, Reynolds, Gainsborough, Franz Hals, and Rembrandt.Nearly 70 photographs and drawings illustrate the text, among them prehistoric cave paintings, diagrams of tonal values, stages of portrait painting, and reproductions of masterpieces by Giotto, Vermeer, Ingres, Rembrandt, Titian, Reynolds, Gainsborough, Hals, Giorgione, Poussin, Corot, Veronese, and other luminaries. In addition to these pictorial pleasures, the author further leavens the lessons with thought-provoking opinion.Clear, cogent, and down-to-earth, this time-honored handbook will especially interest serious amateurs studying the technical aspects of oil painting, but its rich insight into the mind and methods of the artist will enlighten and intrigue any art lover.

## Book Information

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## Customer Reviews

The Speed's book was originally published in 1924. There is another excellent and modern book basically covering same topics: "Alla Prima, Everything I Know about Painting" by Schmid. In comparison, Speed's book is physically much smaller, (less than 2/3 of Schmid's), but it is distilled and very rich. It gives a concise yet in-depth discussion of the most fundamental things about painting: wholeness, unity & variety, and rhythm etc., under topics of tone value, color, edge, and design, while form and drawing are mainly discussed in his another book. While the Schmid's book is easier to understand for beginner, the two books target the same levels of readers. When reading Speed's book, it's better to read carefully between the words. You can read Schmid's book faster, because Schmid's book uses more sentences or paragraphs to explain an idea. For example, on make decision about which edges you should paint or to blur, Schmid gives you several paragraphs of useful advice, while Speed has one-sentence summarization: "It is not the edges of the object but the edges of the tone masses that make up the visual impression, that you are painting". The sentence may be easily neglected and skipped by someone with first time reading, but if he carefully reads the context and understands the meaning, it becomes useful not only in edges selection, but also in picture design. The book's analysis of paintings by old masters is practical and insightful. One example is its comment on an early portrait (plate 32) by Velasquez, that the edge going from the wing of the nostril to the outside of the mouth weaken the wholeness of the pictorial design. By this way, it helps you understand deeper not only the concept of wholeness and the function of edges, but also good design.

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