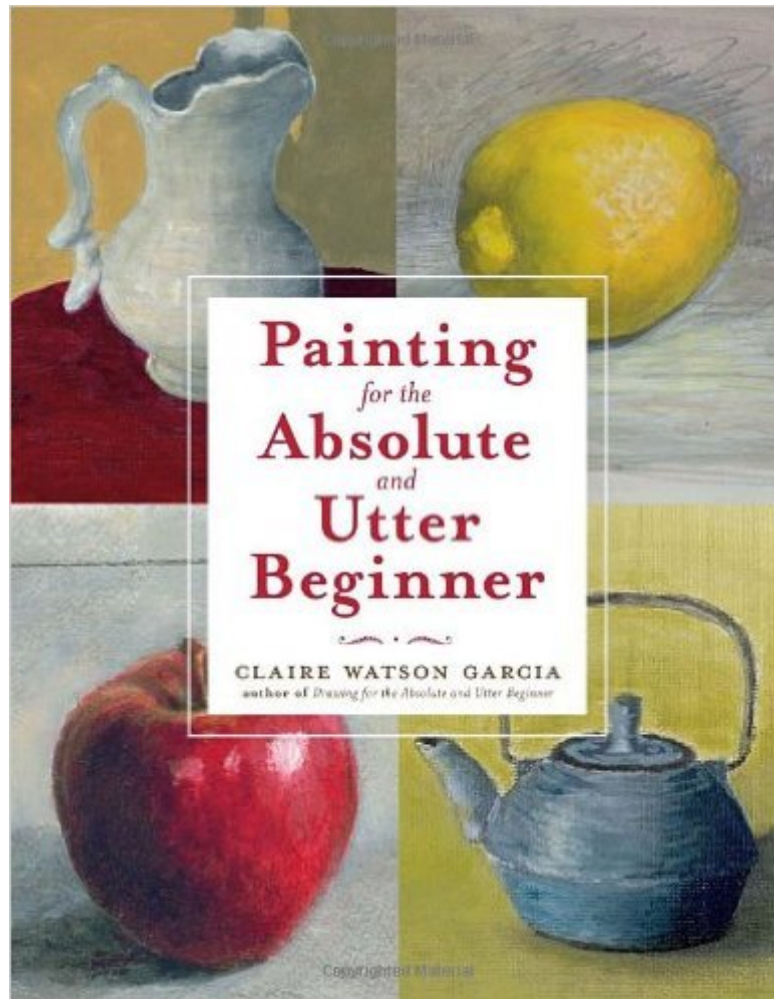


The book was found

Painting For The Absolute And Utter Beginner



Synopsis

Based on the author's successful courses and workshops, *Painting for the Absolute and Utter Beginner* really does start at the beginning, helping new painters find "what works" while providing information on all the necessary tools, tips, and techniques they'll need to create a representational painting. The chapters follow a progressive sequence that teaches basic skills through practical, accessible exercises—how to handle a brush, achieve the right paint consistency, mix color, and create dimension—building a solid foundation that readers can rely on as painting projects grow more challenging. A special feature is the artwork and commentary of real students, which helps beginners set realistic goals and shows them how other artists at the same level of experience have worked through inevitable setbacks to achieve success.

Book Information

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Customer Reviews

Painting for the Absolute and Utter Beginner! Well, I will be honest. I do not fall into that category. I have been actively painting for about...well, let's say that I can remember my parents arguing over the prospects of Truman Beating Dewey at the dinner table. I took courses and courses and courses in college; art courses of which most involved painting in a misguided attempt to increase my GPA so that I would not be thrown out on my ear. Since that time I have attended countless workshops and seminars. Now you would think that I would be a pretty good artist, huh! Well, sadly I am not. While I receive a great amount of pure joy and personal satisfaction from my hobby, I fear to tell you that I am horrible. The only creatures on earth that appreciate my art work, and come to think of it, my poetry, are my dogs. They are nonjudgmental in all things and quite encouraging...as a matter of fact. But that does not mean I don't enjoy painting...no, no, no! It is a very important part

of my life! I am so much richer for it! Now the reason I shared the above, other than simply wanting to rant a bit, was to assure you that I know "about" art; I know the mechanics. What I don't have is talent. Now that being said, I can most certainly verify for you that this is one fine book that I am reviewing here, and if you have never painted before, then you certainly cannot go wrong with this thing. I went through this work page by page. Despite it all, I learned much! The author's methodology is absolutely workable and she is obviously one of those individuals who in a natural born teacher. She knows her subject! She has the rare ability to pass her knowledge on, in an understandable fashion, via the written word.

I am currently in the fourth chapter and till now this book is a delight. I have many drawing and painting books, but the things that I have started to learn from this one, was not mentioned in any of the previous books that I own. Namely, difference between bristle and soft-hair brushes, collecting 'the beloved' subject matter that speak to me uniquely, why setting up a art corner/studio is necessary for the process, consistency of paint, mixing the complementary to get natural looking neutrals etc. And I know (from browsing the whole book roughly) that I will learn many things more. If you already learned to draw/paint from any other teacher/book then this book won't seem so much exciting. I disagree with the two reviewers who rated the book poorly as one of them mentioned the 'not so good quality' of the work presented. But we need to remember that 90% of the work presented are by students who are in the process of learning and how they are approaching each exercise. This honest reflection gives confidence to the first timers and they feel relaxed to approach the task in hand. Another reviewer mentioned that 'the exercises are needlessly uninspiring & DISCONNECTED TO THE ARTISTIC PROCESS' and I strongly disagree to this also. The author has seamlessly taken the beginner through the process of painting, firstly by paint mixing and consistency (which many renowned book miss), followed by brush handling, trying out samplers, understanding color relationship, after 2D how to approach 3D subjects and their shadows, then the section approaches the composition aspect by teaching detailed still life followed by human figure and portraiture.

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