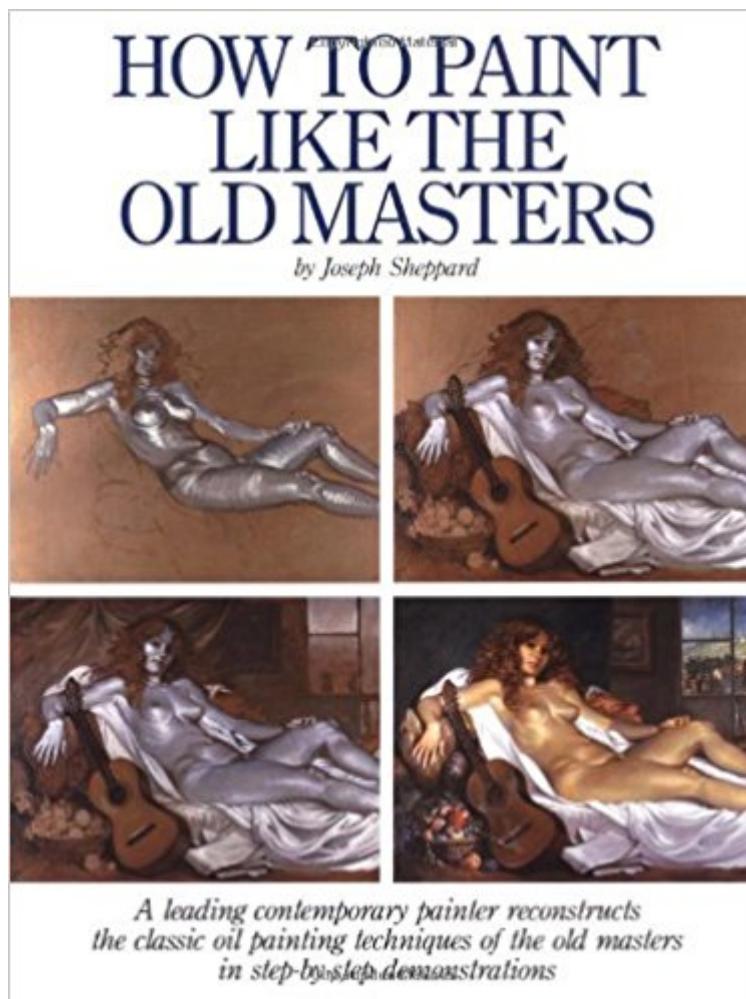


The book was found

How To Paint Like The Old Masters



Synopsis

Generations of artists have learned from *How to Paint Like the Old Masters*, the classic volume that explores the techniques used by the great artists of the 16th and 17th centuries. Now Watson-Guptill proudly presents the 25th Anniversary Edition. Each chapter is devoted to a different Old Master—urer, Titian, Veronese, Caravaggio, Vermeer, Hals, Rubens, and Rembrandt—and is divided into two sections. The first part describes the artist's techniques and discusses how artists can incorporate these methods within their own personal style. The second part is a full-color demonstration. Author Joseph Sheppard traces the artist's working sequence, colors and mediums, surfaces and tools, as he creates a new painting. With today's resurgence of interest in Old Master techniques, this unique, practical, and inspiring book is sure to teach countless artists exactly *How to Paint Like the Old Masters*.

Book Information

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Customer Reviews

Joseph Sheppard is a renowned artist whose work has appeared in various galleries, including the National Portrait Gallery and the Carnegie Institute Museum of Art. He studied at the Maryland Institute of Art and has written numerous guides on art, including *How to Paint Like the Old Masters*, *Drawing the Figure*, and *Anatomy: A Complete Guide for Artists*.

This is an excellent book if you have a little bit of painting experience and are looking to 'carve out' the shadows and highlights. Goes through a step by step account of each master's style. I definitely

recommend this if you are a painting or an art student.

How To Paint Like The Old Masters is a must have book for any serious artist. Mr. Sheppard covers the greatest artist of all time and gives both a verbal and pictorial description of how it was done. He is especially good at showing the importance of mediums and glazing in painting. He also gives reasonable time estimates of how long it takes to create such a painting. What he doesn't do is show how impressionist, and other modern, painting is done. He is showing how to paint realistic pictures and there is next to nothing on more modern painting methods. When he says Old Masters he means Rembrandt, Vermeer, Rubens, et al. The cover shows how some of the Old Masters did it. They started with a very detailed under painting in grey tones and then advanced to color. This book illustrates that kind of technique - for the most part. Some say this book isn't for beginners. Perhaps a person brand new to painting would find the text difficult; however, for anyone who has been painting for any length of time I think this book would be helpful IF you want to try for realistic paintings in the style of the old masters. If your style is more impressionistic or if you feel you must advance away from the realism of Durer, and others, then this book would not be worth the money. I will say without reservation that the under painting in grey tones will immediately improve your paintings. It takes a LOT more time, but the results are hard excellent. For the artist looking for realism and trying to depict the world as the old masters did this book is a wonderful find.

I'm happy with the formulas explained in the first part of the book, but the techniques explained in the second part are NOT the ones used by the masters. I'm sure about at least two cases. I happen to know that the Titian's and Caravaggio's procedures were quite different than the explanations in the book. The author admits that his advices are only one possible way to achieve the results of the old masters, but I think that the result itself is not fully reached. Titian used to create an underpainting with browns, reds and white and, even more importantly, Caravaggio used to paint the light areas on a very dark, almost black, surface, which is the only way to produce his impact, the same impact that is missing in the author's work "in Caravaggio's style".

EXCELLENT BOOK

I like the book

The book has some good basic information on glazing techniques and other styles of painting from

the "Old Masters" but it seems Mr. Sheppard has a tendency to glorify the old Playboy poses in a lot of his pieces. While this isn't necessarily a bad thing, the book could use more details on the combinations of layering to achieve certain looks.

It shows step by step several paintings and methods like the title and the cover explains. Where I go this one comes with me.

I have a painter friend who used this book as a workshop text. He is an excellent painter in an old world style..but he modernizes the settings and context to create wonderful portraits worthy of museum and has had many shows and sales of his work. He recommended it to me.

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