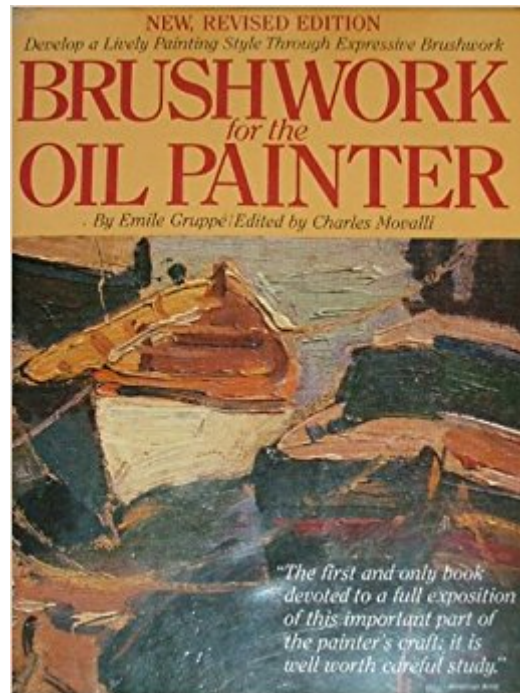




The book was found

Brushwork For The Oil Painter



Synopsis

Dust jacket notes: "Every brushstroke has its own unique and expressive character. There is the angular slash of a ravine, the grand curl of a large wave, the firm diagonals of boat rigging, the confusion of nets and clutter on a harbor shoreline, the gnarled trunk of an old oak, and the delicate lace of distant treetops. There are wet-into-wet strokes, calligraphic and linear strokes, staccato strokes, scumbled strokes, and flat or washy strokes. There are also strokes that encircle objects, strokes that describe various textures, and strokes that convey mood or lighting effects. When *Brushwork* was first published in 1977, it contained only 24 pages of color. This new edition is now almost entirely in color, and filled with nearly all new paintings. And every painting is followed by enlarged closeups of the brushwork, with callouts indicating special suggestions or solutions to problems or pointing out specific brushwork effects. there is also a demonstration showing painting sequence; and expanded description of materials - including advice on selecting a brush and caring for it; review of the basic purposes of brushstrokes; and pages of paintings showing when to use various types of strokes, and what techniques to choose for getting them just right. Finally, we look at brushstrokes that reveal the qualities of specific subjects: buildings, harbors, boats, skies, water, trees and flowers, and figures - 95 different themes in all. Even if you already own a copy of the first edition, you'll find a wealth of new information in this one. And if you paint in oil and have never read *Brushwork* before, this new edition will offer you a host of ways to create expressive brushwork, brushwork that will infuse your paintings with a lively vitality and personality. *Brushwork for the Oil Painter* is unique - the only book entirely devoted to this subject." Hardcover, 8.25" x 11", 144 pages, 150 color plates, 20 black-and-white illustrations, Bibliography, Index.

Book Information

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Customer Reviews

Dust jacket notes: "Every brushstroke has its own unique and expressive character. There is the angular slash of a ravine, the grand curl of a large wave, the firm diagonals of boat rigging, the confusion of nets and clutter on a harbor shoreline, the gnarled trunk of an old oak, and the delicate lace of distant treetops. There are wet-into-wet strokes, calligraphic and linear strokes, staccato strokes, scumbled strokes, and flat or washy strokes. There are also strokes that encircle objects, strokes that describe various textures, and strokes that convey mood or lighting effects. When *Brushwork* was first published in 1977, it contained only 24 pages of color. This new edition is now almost entirely in color, and filled with nearly all new paintings. And every painting is followed by enlarged closeups of the brushwork, with callouts indicating special suggestions or solutions to problems or pointing out specific brushwork effects. there is also a demonstration showing painting sequence; and expanded description of materials - including advice on selecting a brush and caring for it; review of the basic purposes of brushstrokes; and pages of paintings showing when to use various types of strokes, and what techniques to choose for getting them just right. Finally, we look at brushstrokes that reveal the qualities of specific subjects: buildings, harbors, boats, skies, water, trees and flowers, and figures - 95 different themes in all. Even if you already own a copy of the first edition, you'll find a wealth of new information in this one. And if you paint in oil and have never read *Brushwork* before, this new edition will offer you a host of ways to create expressive brushwork, brushwork that will infuse your paintings with a lively vitality and personality. *Brushwork for the Oil Painter* is unique - the only book entirely devoted to this subject." Hardcover, 8.25" x 11", 144 pages, 150 color plates, 20 black-and-white illustrations, Bibliography, Index.

Emile Gruppe was a very successful Massachusetts painter and art instructor. Due to his prodigious output, there are literally thousands of his works in existence and they frequently appear at auctions and art galleries. I doubt anyone would say that Emile Gruppe's work is in the same league as Sargent, Bellows, Hopper, Eakins, Bunker, Homer or Mary Cassatt but, at its best, it captures the feel of the day and is charming and colorful. The title of the book, "*Brushwork for the Oil Painter*", is really just a pretext for writing another book about how to paint in oils outdoors. Sure, he tries to tie his comments back to that theme, but the most useful parts of the book explain his materials and approach to constructing a picture. He explains his "limited", pure color palette (a warm and cool of each primary), and how to convey depth and light as well as several tricks of the trade. Close ups,

with call outs, describe various brush stroke and other techniques. The book is loaded with photographs of his paintings; many are quite different than his prototypical ships at docks in Gloucester. I've seen so many of the "ships at the docks" paintings that it was fun to see other subjects and some of his rarer, earlier works. I bought the book without having seen it and I was pleasantly surprised by its usefulness. The only negative is that some of the photographs and close ups are black and white which sometimes makes it take a little longer to figure out what he is getting at. On a personal note, I thoroughly enjoyed his brief descriptions of his interactions with Charles Hawthorne, John Carlson, Robert Henri and Harvey Dunn. In closing, at the end of the book, there is a selected Bibliography. Since people reading this review are probably interested in learning how to paint, and I think the list is very good, here it is: George Bridgeman's "Life Drawing", John F. Carlson's "Landscape Painting", Gruppe's "Gruppe on Painting" and "Gruppe on Color" (I have not read these two), Charles Hawthorne's "Hawthorne on Painting" and last, but not least, Robert Henri's "The Art Spirit".

I like this book, but it doesn't give specific details on how to do brushwork. It shows pictures, but instructions or how to, aren't there. There are very few books on brushwork, so I was glad to have something. This guy was a friend of Carlson who wrote the very good book Carlson's guide to Landscape painting. This is a vintage book.

It is the first oil painting book that has explained brush strokes clearly and concisely, as well as information on design and tonal values.

Emile Gruppe is one of the best Pleine Aire painters. This book is extremely helpful in that process and one of few books that tells you what the artist is thinking while he is painting.

I am enjoying this book and have already learned much. My teacher recommended this book, and it has lived up to my expectations. A classic book on the subject.

Great older book - has beautiful pictures and excellent instruction - recommend this for those who want to paint looser

This book is a fast read with very helpful tips. Most photos are black and white, but still it is worthwhile. Received it quickly and in condition detailed in description.

This book would probably go over the heads of beginners, but it's great for aspiring professionals who want to get to the top with their painting!

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