

portrait painting in oils

Portrait painting in oils is a timeless art form that has captivated audiences for centuries. Known for its rich textures, vibrant colors, and exceptional durability, oil painting remains a popular choice among artists dedicated to capturing the essence and personality of their subjects. Whether you are a seasoned painter or a beginner eager to explore this classical medium, understanding the nuances of portrait painting in oils can elevate your work and help you achieve stunning, lifelike results.

Understanding Portrait Painting in Oils

What is Oil Painting?

Oil painting involves using pigments mixed with a drying oil, traditionally linseed oil, to create artworks on various surfaces such as canvas, wood panels, or linen. The slow drying time of oils allows artists to blend colors seamlessly, develop intricate details, and achieve a depth of tone that is difficult with other mediums.

The History of Oil Portraiture

Oil portraiture has a rich history dating back to the Northern Renaissance, with masters like Jan van Eyck and Albrecht Dürer pioneering techniques that set the foundation for centuries of portrait art. The medium's versatility allowed artists to produce highly realistic and textured representations of their subjects, often with an emphasis on capturing personality and status.

Materials Needed for Portrait Painting in Oils

Basic Supplies

To start with oil portrait painting, gather the following essential materials:

- **Oil paints:** High-quality pigments for accurate color reproduction
- **Brushes:** A variety of sizes and shapes, such as round, flat, and filbert brushes
- **Canvas or panel:** Primed for oil painting, preferably stretched canvas or wooden panels
- **Palette:** For mixing colors
- **Palette knives:** For mixing and applying paint

- **Solvents and mediums:** Such as linseed oil, turpentine, or odorless mineral spirits for thinning paint and cleaning brushes
- **Easel:** To hold your work upright and at a comfortable angle
- **Varnish:** To protect the finished portrait and enhance colors

Additional Tools

- Charcoal or pencil for initial sketches
- Rags or paper towels for cleaning brushes
- Fixative sprays to preserve preliminary sketches

Steps to Create a Portrait in Oils

1. Preparing Your Canvas

Start by selecting a well-primed canvas or panel. You may choose to tone your surface with a neutral color or a thin wash of paint to establish a background tone, which helps in creating a cohesive look and simplifies the painting process.

2. Sketching the Portrait

Use charcoal or a light pencil to sketch the basic outline of your subject. Focus on proportions, placement of facial features, and overall composition. Keep the sketch light to avoid it showing through the subsequent layers of paint.

3. Underpainting

Create a monochromatic underpainting (also called a grisaille) using a neutral color like burnt umber or gray. This step establishes values and tonal relationships, guiding the subsequent layers of color.

4. Blocking in Colors

Begin applying the main color masses, focusing on large shapes and areas of light and shadow. Use thin, transparent glazes to build depth gradually. At this stage, work broadly to establish the general color harmony.

5. Developing Details

Gradually refine the portrait by adding more opaque layers, detailing facial features, skin tones, and textures. Pay close attention to the play of light and shadow—these are crucial in creating a realistic and three-dimensional appearance.

6. Glazing and Refinement

Apply multiple thin glazes to enhance color richness and depth. Use subtle transitions to blend colors seamlessly, capturing the softness of skin and the subtleties of expression.

7. Final Touches

Add highlights and final details such as reflections in the eyes, subtle skin variations, and fine hairs. Step back periodically to evaluate the overall harmony and realism of your portrait.

Techniques for Portrait Painting in Oils

Layering and Glazing

Layering involves applying successive coats of paint, each building on the previous one. Glazing, a specific layering technique, uses transparent or semi-transparent layers to create luminous effects, particularly effective for skin tones and subtle variations.

Wet-on-Wet vs. Dry Brushing

- **Wet-on-wet:** Applying wet paint onto wet paint, allowing for smooth blending and soft transitions.
- **Dry brushing:** Using a relatively dry brush to add texture and fine details.

Impasto

Applying thick, textured paint to emphasize certain features, such as hair or clothing, adds physical dimension and interest to the portrait.

Color Palette for Portraits in Oils

Choosing the right colors is vital for realistic skin tones and capturing the mood of the portrait. Common colors include:

- Titanium White
- Ivory Black or Mars Black
- Burnt Sienna

- Burnt Umber
- Raw and Burnt Ochre
- Cadmium Reds and Yellows
- Ultramarine Blue
- Viridian or Emerald Green

Mixing these colors allows for a wide range of skin tones, from warm and rosy to cool and pallid.

Tips for Successful Portraits in Oils

- **Study anatomy:** Understanding facial structure helps in creating accurate proportions.
- **Observe light carefully:** Pay attention to how light interacts with skin, hair, and clothing.
- **Practice patience:** Oil painting is a slow process; allow layers to dry when necessary.
- **Use reference photos:** High-quality images can guide your work, especially for likeness and details.
- **Maintain clean brushes:** Proper cleaning prevents color muddiness and preserves brush integrity.

Preserving and Finishing Your Oil Portrait

Varnishing

Once your painting is completely dry (which can take several months depending on thickness), apply a varnish to protect the surface and enhance color vibrancy. Choose between gloss, satin, or matte finishes based on your preference.

Framing and Display

Proper framing not only protects your artwork but also enhances its presentation. Consider archival framing materials to ensure longevity.

Benefits of Oil Portrait Painting

- Durability: Oil paintings can last centuries if properly cared for.
- Color richness: Oils produce deep, luminous colors that age gracefully.
- Flexibility: The slow drying time allows for extensive blending and corrections.
- Texture: Artists can create a variety of textures, from smooth skin to textured hair.

Conclusion

Portrait painting in oils remains a revered art form that combines technical mastery with expressive potential. By understanding the materials, techniques, and principles involved, artists can create compelling and realistic portraits that resonate with viewers. Whether capturing a loved one or exploring self-portraiture, working in oils offers unparalleled depth and richness, making it a rewarding pursuit for artists of all levels.

Embark on your journey into oil portraiture with patience, practice, and a passion for capturing the human spirit on canvas. With dedication, your portraits will not only serve as visual records but also as lasting works of art that celebrate individuality and artistic craftsmanship.

Frequently Asked Questions

What are the key techniques used in oil portrait painting?

Key techniques include underpainting, glazing, blending, and scumbling. These methods help create depth, realistic skin tones, and intricate details in oil portraiture.

How do I choose the right colors for a portrait in oils?

Select colors based on the subject's skin tone, hair, and clothing, using a limited palette to maintain harmony. Warm colors typically enhance skin tones, while cool colors can add contrast and depth.

What are common challenges faced when painting portraits in oils?

Common challenges include capturing accurate likeness, rendering realistic skin textures, and managing drying times. Practice and understanding of anatomy and color mixing can help overcome these issues.

How long does it typically take to complete an oil portrait?

The duration varies depending on complexity and size, but a standard portrait can take

from several days to a few weeks, considering drying times between layers and detailed work.

What are the best brushes and tools for oil portrait painting?

High-quality bristle brushes in various shapes (round, flat, filbert) are ideal. Palette knives, blending stumps, and rags are also useful for mixing and applying paint effectively.

How can I improve my skills in oil portrait painting?

Practice regularly, study masterworks, and seek feedback. Attending workshops, experimenting with different techniques, and studying anatomy will also enhance your skills.

What are some modern trends in oil portrait painting?

Contemporary trends include hyper-realism, expressive and abstract portraits, and incorporating mixed media elements. Artists are also exploring digital integration and unconventional compositions.

Additional Resources

Portrait Painting in Oils: A Timeless Art Form Reimagined for Modern Artists

Portrait painting in oils remains one of the most revered and enduring genres within the fine arts. From the grandeur of Renaissance masterpieces to contemporary interpretations, oil portraiture continues to captivate audiences and artists alike with its rich depth, luminous quality, and unparalleled versatility. This comprehensive exploration delves into the history, techniques, materials, and modern innovations of oil portraiture, providing both seasoned artists and beginners with an expert guide to mastering this timeless craft.

The Historical Significance of Oil Portraiture

Origins and Evolution

Oil painting as a medium emerged prominently in the Northern Renaissance of the 15th century, with early pioneers like Jan van Eyck pioneering detailed, luminous portrait techniques. Unlike tempera or fresco, oil allowed for greater blending, subtle gradations, and realistic textures, revolutionizing portraiture. Over the centuries, oil portraiture became a status symbol, capturing the likeness and personality of monarchs, aristocrats, and influential figures.

Throughout the Baroque period, artists such as Rembrandt and Velázquez pushed the boundaries of light, shadow, and emotional depth in oil portraits. The Romantic era further emphasized individual expression, while the 19th and 20th centuries saw innovations from Impressionists and Modernists, experimenting with brushwork, abstraction, and unconventional compositions—all within the oil medium.

Why Oil Remains the Medium of Choice

The enduring appeal of oil paints in portraiture stems from multiple factors:

- Luminosity: The oil binder enhances color depth and vibrancy, giving skin tones a lifelike glow.
- Blending Capability: Oils allow for smooth transitions and subtle gradations, essential for capturing realistic human features.
- Durability: Properly prepared and preserved oil paintings can last centuries with minimal deterioration.
- Versatility: From thick impasto to delicate glazes, oils accommodate various stylistic approaches.

Materials and Tools Essential for Oil Portraits

Choosing the Right Materials

A successful oil portrait begins with selecting high-quality materials that facilitate precision and longevity. Here's a detailed breakdown:

- Oil Paints: Professional-grade paints offer better pigmentation, color stability, and consistency. Popular brands include Winsor & Newton, Sennelier, and Old Holland.
- Pigments: While pre-mixed paints are common, some artists prefer to mix their own for custom hues. Key pigments for portraiture include:
 - Titanium White
 - Burnt Sienna
 - Cadmium Red
 - Ultramarine Blue
 - Yellow Ochre
 - Burnt Umber
- Brushes: Natural bristle brushes (e.g., hog bristle) are traditional for oil painting, but synthetic options are increasingly popular. Sizes range from fine rounds (for details) to large flats (for backgrounds).
- Supports: Common surfaces include linen or cotton canvas, prepared with a ground layer of gesso. Panel supports (wood or MDF) are also favored for their rigidity and smoothness.
- Mediums and Solvents: Linseed oil is the standard medium to alter paint consistency and drying time. Solvents like odorless mineral spirits facilitate thinning and cleaning.

Additional Supplies

- Palette knives for mixing and applying paint
- Palette for color mixing
- Easels suitable for portrait work
- Rags or paper towels for wiping brushes
- Varnishes for finishing and protection

Fundamental Techniques in Oil Portrait Painting

Underpainting and Underlayers

Most masterful oil portraits begin with an underpainting—a monochromatic sketch that establishes the composition, values, and underlying structure. Techniques include:

- Grisaille: A grey-scale underpainting emphasizing tonal values.
- Mona Lisa Technique: Using a thin, monochrome layer to set the foundation.

This step ensures accurate proportions and helps guide subsequent layers.

Building Flesh Tones and Color Layers

Portraits rely on nuanced color work. Artists often employ:

- Glazing: Applying transparent layers of color over dry underlayers to achieve depth and luminosity.
- Scumbling: Lightly brushing opaque or semi-opaque paint over dry layers for texture.
- Wet-on-wet: Blending colors directly on the canvas for smooth transitions, especially effective in capturing skin tones.

Capturing Likeness and Expression

Key to a compelling portrait is the accurate rendering of facial features:

- Proportional Measurements: Using guidelines and comparative ratios to ensure fidelity.
- Focus on Eyes and Mouth: These features convey personality and emotion.
- Lighting and Shadows: Employing chiaroscuro to model features and create a three-dimensional effect.

Final Details and Varnishing

Once the main portrait is complete, artists add fine details—eyelashes, skin reflections, subtle color shifts—to increase realism. A final varnish protects the painting from dust, light damage, and environmental factors, while also enhancing color vibrancy.

Stylistic Approaches to Oil Portraiture

Realism and Hyperrealism

Striving for photographic accuracy, hyperrealists use meticulous layering and fine brushwork to create portraits that appear almost lifelike, emphasizing minute details like skin pores and hair strands.

Impressionism and Loose Brushwork

Some artists favor expressive, visible strokes that capture the essence rather than minute detail. This approach emphasizes mood and atmosphere over hyper-precision.

Contemporary and Experimental Styles

Modern artists often blend traditional techniques with abstract elements, mixed media, or unconventional compositions to challenge conventions and explore new expressive possibilities.

Modern Innovations and Trends in Oil Portraiture

Digital Integration and Hybrid Techniques

While traditional oil painting remains highly valued, many contemporary artists incorporate digital tools—such as Photoshop or Procreate—to plan compositions or create mixed-media pieces, combining digital underdrawings with oil layers.

Eco-Friendly Materials and Sustainability

As awareness of environmental impact grows, artisans are turning to eco-friendly mediums, natural pigments, and non-toxic solvents, making oil portraiture more sustainable.

Large-Scale and Commissioned Portraits

With increasing demand for personalized art, artists are embracing larger canvases and bespoke commissions, often blending traditional craftsmanship with modern aesthetics.

Educational Resources and Community Engagement

Workshops, online courses, and social media platforms foster a vibrant community of oil portrait artists, promoting skill development and exposure to diverse styles.

Tips for Aspiring Oil Portrait Artists

- Master Drawing Skills: Accurate sketching forms the backbone of convincing portraits.
- Practice Color Mixing: Achieve natural skin tones through deliberate blending.
- Study Masterworks: Analyze historical portraits to understand techniques and composition.
- Be Patient: Layering and glazing require time; patience yields depth and richness.
- Experiment: Don't hesitate to try different styles, tools, and techniques to find your voice.

Conclusion: The Enduring Allure of Oil Portraits

Portrait painting in oils is a discipline that combines technical mastery, artistic sensitivity, and historical reverence. Its capacity to render human emotion, personality, and presence in a luminous, textured medium ensures its relevance across centuries. Whether pursuing classical realism or contemporary experimentation, artists who engage deeply with oil portraiture unlock a timeless dialogue between tradition and innovation, creating works that resonate with viewers on a profoundly personal level.

For enthusiasts and professionals alike, the journey into oil portraiture offers endless opportunities for exploration, mastery, and personal expression. As materials evolve and techniques diversify, one thing remains certain: oil portrait painting will continue to be a cornerstone of artistic achievement, celebrating the human form and spirit in all its complexity.

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portrait painting in oils: Beautiful Portrait Painting in Oils Chris Saper, 2017-08-24 How to paint oil portraits like the Old Masters Mona Lisa. Girl with a Pearl Earring. Madame X. The infinite variety and beauty of humankind--like the mysteries behind sparkling eyes, a sly smile or an averted gaze--has captivated artists since the beginning of time. This expanded edition of Chris Saper's best-selling guide, *Classic Portrait Painting in Oils*, reveals keys for mastering how to paint beautiful portraits in oil to create soulful works of art. Through easy-to-follow lessons and expert oil painting tips and techniques, you'll find secrets for working from life, using reference photos and more to create rich, realistic portraits imbued with timeless character. • 14 step-by-step demonstrations teach how to paint 7 diverse subjects of varying skin tones from life and from photographic reference • Additional exercises reveal expert oil painting techniques for defining

facial details, like eyes, mouths, wrinkles, facial hair and eyeglasses • Professional tips for working from life, including ideal session times, posing, seeing and mixing color and even how to work with children • The basics of using natural, artificial, creative and Rembrandt lighting to light your subject and convey a mood • Expanded key concepts of perfect practice, the importance of regularly painting subjects in real time and an insistence on excellent photographic reference material, including a checklist for how to take--and self-edit--your own quality photos • New material on how to approach and execute paid commissions, including step-by-step demonstrations for painting both corporate and family subjects Through Saper's universal techniques, painters of all skill levels will learn to render more realistic portraits of every subject they paint, with predictable and joyful results.

portrait painting in oils: Portrait Painting in Oil: 10 Step by Step Guides from Old Masters Rachel Shirley, 2012-07-01 Learn oil painting techniques for portraiture including skin colours, hair and eyes from this step by step art book. Portraiture would seem an art form reserved for the most intrepid and experienced of artists. Now with large images for tablets, this oil painting step-by-step guidebook for beginners to intermediate aims to break down this seemingly exacting subject matter into manageable pieces. Within you will find step-by-step instructions on completing 10 portraits from old masters in oil. Leaving no stone unturned, portrait painting would seem more possible. Each demonstration comprises an overview of a particular oil painting technique to be explored, in-depth step-by-step instructions and (on average) 16 images in progress. The artists featured include Botticelli, Delacroix, Gauguin, Velazquez, Wright of Derby, Jacques-Louis David, Rossetti and Vermeer. An additional demonstration features a modern-day portrait. Subjects of various ages, sexes and ethnicity help the developing portraitist get to grips with portraying most skin types in painting. As well as these demonstrations, preliminary sections offer guidance on the art materials required, preparing for oil painting and a personal view of portrait painting. At the back of this book can be found remedial techniques for portraiture, a troubleshooting guide and a glossary. These features make this book an invaluable guide for the beginner wishing to build confidence as well as the developing portraitist. My other book, 'Skin Tones in Oil: 10 Step by Step Guides from Old Masters' similarly explores portraiture but also the figure. Additional oil painting techniques are explained via the source material of artists including Da Vinci, Michelangelo and Rubens. A troubleshooting guide for the portraitist is also available. 'Why do my Skin Tones Look Lifeless Plus 25 Solutions to Other Portrait Painting Peeves' helps with common problems such as mixing skin tones, hair, eyes and shadows plus much more. Dimensions of large edition: 10x8in and 96 pages. The author has a Bachelor's degree from Kingston University and a PCET teaching qualification from Warwick.

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medium or skill level, the lessons inside will make painting skin colors easier, the process more enjoyable and your great results more predictable.

portrait painting in oils: Portrait Painting in Oil: 10 Step by Step Guides from Old Masters Rachel Shirley, 2012-10-06 Portraiture would seem an artform reserved for the most intrepid and experienced of artists. But this oil painting guidebook aims to break down this seemingly exacting subject matter into manageable pieces. Within you will find step-by-step instructions on completing 10 old master portraits in oil. Leaving no stone unturned, portrait painting would seem more possible. Each demonstration comprises an overview of a particular oil painting technique to be explored, in-depth step-by-step instructions and (on average) 16 images in progress. The old masters featured include Botticelli, Delacroix, Gauguin, Velazquez, Wright of Derby, Jacques-Louis David, Rossetti and Vermeer. An additional demonstration features a modern-day portrait. Subjects of various ages, sexes and ethnicity help the developing portraitist get to grips with portraying most skin types in painting. As well as these demonstrations, preliminary sections offer guidance on the art materials required, preparing for oil painting and a personal view of portrait painting. At the back of this book can be found remedial techniques for portraiture, a troubleshooting guide and a glossary. These features make this book an invaluable guide for the beginner as well as the developing portraitist. My other book on portraiture: *Why do My Skin Tones Look Lifeless?* offers tips and solutions for common issues with painting portraits. Book's statistics: Approximately 26,500 words and 224 colour images. Book's dimensions: 8.5x5.5in and 155 pages. The author has a Bachelor's degree from Kingston University and a PCET teaching qualification from Warwick.

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portrait painting in oils: Oil Painting Techniques and Materials Harold Speed, 1987-12-01 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. — Harold Speed Such 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.

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how to prepare your work area before you start painting. This is followed by detailed coverage of design and composition, the importance of proportions, and the painting process itself - from colour mixing through to finishing a painting without over-working. With clear, step-by-step demonstrations and numerous examples of the author's work throughout, this book provides both an expert guide to portrait painting and a unique insight into the working methods of one of the world's leading portrait painters.

portrait painting in oils: *Oil Painting the Mona Lisa in Sfumato: A Portrait Painting Challenge in 48 Steps* Rachel Shirley, 2013-09-01 An oil painting demonstration on portrait painting with sfumato like the old masters. This in depth painting demonstration explores a tailored approach in achieving sfumato effects when painting Leonardo da Vinci's the Mona Lisa in oils. Taken from my other book, *Skin Tones in Oil: 10 Step by Step Guides from Old Masters*, this painting project has proved to be sufficiently lengthy to warrant a book in its own right. The chief section of this book comprises step by step images with accompanying text that gives full instructions on how the Mona Lisa was completed via 5 stages. Find also extra features, such as managing tonal balances, attaining soft shadowy effects, working in glazes, dry brushing, troubleshooting and making the most of simple art materials. Learn how such a momentous project can be broken down into manageable pieces. Painting the Mona Lisa with sfumato could prove an invaluable experience for any portraitist. Note: this book does not explain the painting processes of the Renaissance period such as grinding pigments or the old masters' method of underpainting. Such practices may exclude artists who do not have the room or the resources to prepare in such a way. This book's aim is to make painting the Mona Lisa more inclusive. This means getting on with the painting with minimal fuss. Contemporary art materials and modified art techniques have therefore been used. However, this book offers a way of achieving great sfumato effects in the style of Leonardo. Preparatory sections, a troubleshooting guide and glossary are included. Book's dimensions: 10x8in and 48 pages.

portrait painting in oils: *The Art of Portrait Painting in Oil Colours* Henry Murray, 2013-09 This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1851 edition. Excerpt: ... 20 PREPARATION FOR SECOND PAINTING. THE PREPARATION OF THE WORK FOR THE SECOND PAINTING. If the first painting have been executed with any degree of freedom, and so left to dry, without having been slightly touched here and there with a soft brush to remove any superficial inequalities which might effect the second painting, it will be necessary to examine the picture with a sharp knife, or scraper; but this operation cannot be performed until the work be perfectly dry. This may be determined by breathing on the surface, which, if dry, will immediately assume a dull and misty appearance; but if still wet, it will remain unsullied. The surface having been reduced, if necessary, a wetted sponge should be lightly passed over it; this will be dry in a few minutes, when a small quantity of poppy oil should be lightly brushed over the work, from which the superfluous moisture may be removed by the gentle application of an old silk handkerchief. The object of thus moistening the surface with poppy oil is to make the subsequent painting unite with the first, and so embody the first, second, and following paintings, that no discordant difference of execution may appear in the picture. Having passed the silk handkerchief over the surface, it will be necessary to observe that no dust or any of the thin threads of the silk adhere to the work. In finishing portraits, experienced painters omit oiling for the sake of obtaining texture; but the application of the sponge can never be omitted, because, without it, the glazes will not lie. All oil-colours sink to a certain extent, and in the progress of a picture, sometimes so much so, as to render oiling necessary in order to see the real strength and details of the work; this is termed oiling out, I...

portrait painting in oils: *No Need for an Easel or a Mahl Stick: Oil Painting for the Absolute Beginner Made Simple* Rachel Shirley, 2014-11-11 Learn oil painting from the beginning with this art guide book. You have just purchased your first set of oil colours. Now what? A blank art surface may reflect an uncertainty of what to paint. Where does the beginner begin? Is an easel needed?

What about a mahl stick, stretched canvases and a kidney-shaped palette? The aim of this book is to show that such paraphernalia are not essential. Oil paints can be odourless, clean and the starter kit may comprise just a few items that can be stored in a tool box. Infinite colours can be mixed with several pigments via a few brushes. This makes oil colours the ideal choice for the beginner who wishes to try a truly versatile art medium. Find basic oil painting exercises aimed at getting that brush moving, even if it means laying each pigment into rectangles to get to know each pigment. Exercises progress steadily onto shading, mark making and applying glazes. These rudimentary exercises provide the springboard from which to paint a first landscape and more. The myths of colour theory is dispelled, making dirty colour mixes a thing of the past. Find chapters that explore complementary colours, alla prima, glazing, using a limited palette, working with linseed oil and expressing a jigsaw of marks. Each chapter concludes with a summarizing bullet point list of what has been covered so far, helping to reinforce what has been learned. As will be seen, oil paints have many surprises in store and can be fun to try out - without the fuss, mess or cost. Includes a shopping list for the beginner, glossary and hundreds of colour images.

portrait painting in oils: 10 Bite Sized Oil Painting Projects: Book 1 Rachel Shirley, 2016-09-15 What does the artist paint after receiving oil painting materials? Find 10 simple oil painting demonstrations with step by step images and instructions to get the paint brush moving..The projects include landscapes, still life, animals and a colour mixing exercise. Achievable within 2 hours. Includes a guide to the art materials and glossary. With 360 images.

portrait painting in oils: 30 Bite-Sized Oil Painting Projects on 6 Colour Themes (3 Books in 1) Rachel Shirley, 2017-10-12 This art instruction tome forms the perfect companion to a new set of oil paints. It will be a long time before the prospecting artist need ever find inspiration on what to paint again. An amalgamation of 3 art instruction books: 10 Bite-Sized Oil Painting Projects Book: 1, 2 and 3 means a wealth of ideas can be found here in one place. Find over 1000 instructional images and in depth instructions amounting to 50,000 words. Learn how to paint a variety of subject matter including fruit, flowers, sunsets, water, woodlands, coasts, animals, snow, glass, gardens, vistas, old masters and more. Most of the demonstrations have been completed within a few hours, making these projects achievable for artists of various abilities. Select demonstrations provide further ventures in the form of glazing, impasto, pointillism, applying detail and mixing greens. Subject matter has been classified into 6 colour schemes due to the pervading hue or the focal point of the composition. Every essential oil painting pigment will therefore undergo the full workout. Art brushes will get worn, pigments will be used and the art surface will depict a scene. Projects open with an overview with supporting images before step-by-step images and in-depth instructions ensue, guiding the artist from start to finish. An essential guide on the art materials, preparatory processes and glossary are also included. Discover how to make oil painting cheap, clean and simple. This book is a must for the artist wishing to practice oil painting without having to find ideas on what to paint.

portrait painting in oils: The Ultimate Oil Painting Solution: for Landscape Art, Portraiture and Still Life Rachel Shirley, 2013-02-24 A bulky, comprehensive book on oil painting various subject matter. Ever had trouble drawing ellipses, mixing skin colours or painting skies? This bumper oil painting book tackles 78 such painting 'peeves' with suggested solutions. The Ultimate Oil Painting Solution comprise three full-length art books: Why do my Clouds Look Like Cotton Wool? a problem-solver for landscape painting; Why do my Skin Tones Look Lifeless? a problem-solver for portrait painting, and Why do my Ellipses Look Like Doughnuts? a problem-solver for still life painting. Each book can be purchased singly if interested in just one subject area. However, purchasing the three in this bundle book will work out a little cheaper than buying the three books individually. Each book comprises 26 common 'peeves' (in the form of chapters) associated with the oil painting area concerned, and therefore you will find 78 such peeves and suggested solutions collectively within. The book has 73,000 words, 78 chapters and around 400 images. Each book also possesses a step by step painting demonstration associated with the subject area. These are Castlerigg Stone Circle (for landscape art); David's Oath of the Horatii (for portraiture) and painting

strawberries (for still life). The 'peeves' selected represent common problem areas that students have experienced in my art classes. Such peeves include the rendering of foreshortenings, darkening skin colours, suggesting ripples in water, painting clouds, mixing greens, suggesting soft hair, painting noses, reflections in eyes, moisture on fruit, portrait photography, measuring tones, darkening snow colours and a myriad of other peeves. As each book are in themselves separate entities, where applicable, similar information is presented in context of landscape art, portraiture and still life painting, although the information is presented differently. Examples of this are the art materials needed for painting and the nature of pigments. However, such occurrences are mostly confined to the introductory chapters of each book and occur seldom elsewhere. Key chapters in this book cover the colour theory, perspectives, drawing ellipses, the golden section, tonal values, underglazing, art techniques, the nature of pigments, essential art materials, monochromatic painting, composing an arrangement, negative shapes, painting en plein air, drawing foreshortenings, creating mood, making a viewfinder, colour temperatures, drawing methods, the rules of reflections, painting on a budget, types of gessos, skin colours and much, much more. The aim of this book is to find a 'cure' for a given issue and enable the developing artist to improve in the future. Most of all, to encourage creativity and growing confidence. Dimensions of print book: 10x8in and 234 pages.

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