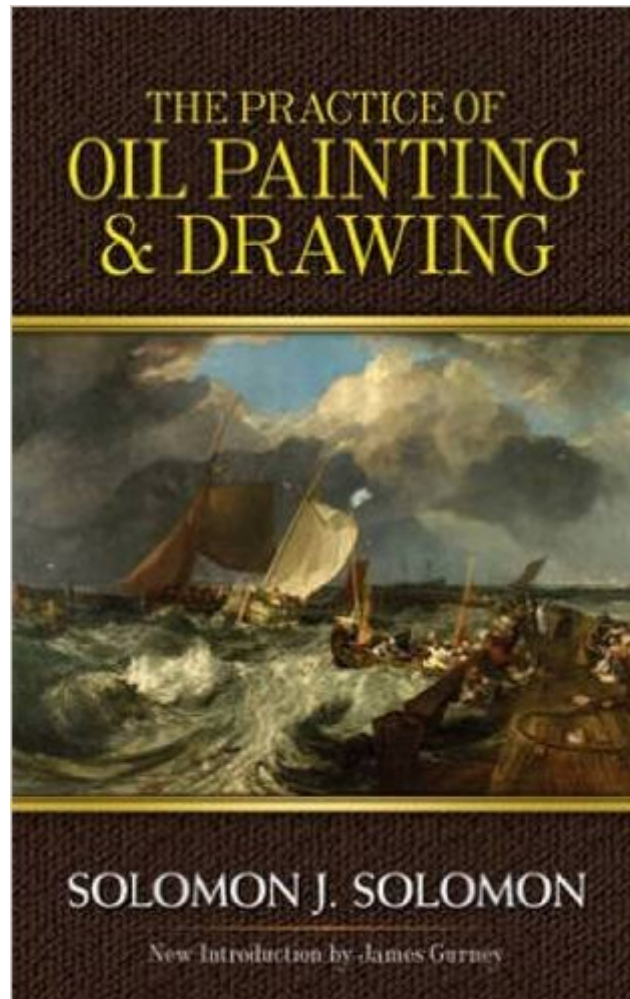


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# The Practice Of Oil Painting And Drawing (Dover Art Instruction)



## Synopsis

This instructive volume introduces not only the techniques of oil painting but also the underlying principles of figure drawing. Written by a distinguished Pre-Raphaelite painter, portraitist, and book illustrator, the treatment begins by explaining the construction of the figure, head, and limbs. Succeeding chapters illustrate these teachings with examples of images by the Old Masters, including paintings from the Italian, Dutch, Spanish, French, and British schools. The Birmingham Daily Post pronounced this volume "probably the most useful handbook for art students that has yet been published." Students at every level of expertise will benefit from its discourses on light and shade, monochrome study, still life in color, painting from life in monochrome, coloring a monochrome, and painting in color direct from life. Thirty-two full-color pages complement this new edition of a timeless guide.

## Book Information

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## Customer Reviews

'The Practice of Oil Painting and Drawing' by S.J.Solomon is another in the genre of books which strive to elucidate how the old Masters arrived at their station and status, and what one should do to put yourself on the same artistic path. It runs the same course as most of the others like it and can be summed up by this excerpt from the book: 'However imaginative or otherwise gifted the painter may be, he has first of all to be a painter, a sound craftsman. The knowledge of his medium of expression and its capacities are his first essential requirement; without it he is dumb--dumb as a thinker who is incapable of properly reducing his thoughts to words.' An interesting facet to Solomon's formal education is his education at the Royal Academy, which education he then

declared virtually valueless, as the 'R.A. [Royal Academy] had 'little or nothing to teach; its students, as soon as they have passed the curriculum it imposes on them then make haste to betake themselves to France to learn, not only how to paint and draw, but to forget as much as they can of the practice and theory acquired at its schools.' This is the exact same position the R.A. found itself early on in the 19th century, and here it is still floundering, still uncorrected circa 1885. (See 'American Painters on Technique, The Colonial Period to 1860,' by Lance Mayer and Gay Myers, giving an interesting historical perspective on the R.A. and the plight of students.) Solomon obviously still adheres to some of the old beliefs propounded earlier in the 19th century by teachers and Masters in the R.A.

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