



Artist's Manual: A Complete Guide to Paintings and Drawing Materials and Techniques

Angela Gair

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A veritable bible for beginners as well as an invaluable reference for accomplished artists, *The Artist's Manual* is a hands-on guide to hundreds of techniques for painting and drawing. For anyone who has ever had the urge to create art, this easy-to-use manual clearly explains the artist's essential tools and materials -- how to choose them, how to use them, and how to care for them. Packed with information on myriad techniques, from color use and composition to subject choice, and including tips from the professionals, here's everything painters and illustrators need to begin, develop, and perfect their craft. Over 500 color photographs, 200 original works of art, and an extensive list of suppliers complete the most comprehensive, inspirational, and affordable artists' instruction book available today.

Artist's Manual: A Complete Guide to Paintings and Drawing Materials and Techniques Details

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Kyla Barr says

This is like a bible to me, I refer to this book often throughout my life as an artist. Would recommend it to any artist or inspiring artist!!!

Cara says

Luscious eye candy with bonus useful information. Why do I have such a thing for art supplies? It seems really weird that I would enjoy a book like this as much as I am, but whatever. This is the best art supply prØn I can imagine.

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Notes:

Acrylic paint

- Don't mix brands--may interact strangely (ex. cause each other to curdle, not stick well)
- Mix \leq 2-3 colors at a time to avoid muddy colors; don't mix too thoroughly
- Acrylics dry darker and more brilliant than they appear wet
- To keep them workable longer, add retarding medium to the paint or spray the surface with a fine mist of water periodically. Or seal absorbent surfaces with matte medium before painting.
- Transparent colors: permanent rose, phthalocyanine blue, ultramarine blue
Opaque colors: cadmium red, yellow ochre (semi-opaque), cadmium yellow pale, burnt umber, titanium white
- Chroma color is a variant of acrylic developed for cartoon film coloring. Highly pigmented; can be used watercolor-style or as regular acrylic. Does not fade on drying.
- Mediums: gloss medium and matte medium thin the paint--make it more fluid and transparent, makes the colors more luminous. Gel medium thickens the paint and makes it stickier. Used for collage, impasto, and texturing.
- Texture paste: Apply to surface to stick things to it. Can also add texture by mixing in sand, saw dust, etc. Apply \leq 1/4 in. thick per layer.
- Retarding medium makes paint take longer to dry. Mix 1 to 6 for earth colors, 1 to 3 for other colors. Too much retardant makes paint sticky and annoying--dilute with a few drops of water if that happens.
- Flow improver thins paint without reducing color's strength.
- Can use special acrylic brushes (easier to clean) or watercolor or oil brushes. Also palette knives. Keep in water when not using so the paint doesn't dry on them.
- To keep paint from drying out while you're using it, you can use a shallow tray, put 3-4 layers of damp paper towels in it, and use a sheet of greaseproof paper on top. If you need to stop, wrap in plastic wrap, and it will still be usable the next day.
- For glazing, mix transparent color(s) with gloss medium. Dark over light is most noticeable.

Watercolors

Transparent non-staining: ultramarine blue, cobalt blue, rose madder genuine, aureolin, hooker's green, raw
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Techniques...

sienna, payne's gray

Transparent staining (can't lift out completely because they penetrate the paper fibers): phthalocyanine blue, scarlet lake, alizarin crimson, viridian, sap green, prussian blue, gamboge

Opaque: all cadmium colors, indian red, yellow ochre, burnt umber, davy's grey, cerulean blue, lemon yellow, raw umber, chrome oxide green

-Don't mix colors all the way--leave it so you can see the two original pigments and the mixture for livelier color vibrations.

Color mixing

Lemon yellow: green-shade yellow

Cadmium yellow: red-shade yellow

Cadmium red: yellow-shade red

Permanent rose: blue-shade red

phthalo blue: green-shade blue

Ultramarine blue: red-shade blue

Viridian: blue-shade green

Phthalo green: yellow-shade green

--pick ones with the same slant to get clean colors.

Can also use a little of the color's compliment to tone down something that's too bright or make a lively gray or brown.

Bright colors seem richer next to neutrals. Dark tones intensify next to light ones.

Warm colors denote vitality, life, vigor, strength. Cool colors more passive, restful.

Split complementary (one off from true complementary) often looks better than true complementary. Ex. blue-violet or red-violet with yellow instead of violet with yellow.

Perspective

- farther stuff looks bluer, less contrasty (texture and tone). Therefore, strong colors and tones in a painting seem to come forward; weak and cool colors appear to recede.

Other

-Try water-soluble crayons!

-Smooth blending is achieved by knitting the colors together then going over and over the join with a fan blender or other soft-hair brush until the brush strokes disappear.

- "Do you realize what will happen to you if you practice drawing with a pen? --That it will make you expert, skillful and capable of much drawing out of your own head." --Cennino D'Andrea Cennini (Fl. 14th Century)

- Practice drawing. Many of your drawings will suck. That's normal. Just do it for fun.

- "When mistakes occur, don't be afraid to leave them in and draw more accurate lines alongside. In other words, restate the lines... On many master drawings, corrections and restatements are deliberately left evident, because they add to the vitality of the drawing; these are known as 'pentimenti.'"

Kathy says

Covers many subjects and mediums. Drawing, watercolor and oil painting

Lars Krystad says

A great read for any artist who wants a better understanding of the various mediums at their disposal. It covers everything from start to finish: how to stretch a canvas or watercolor paper, to brush care and making mediums, and of course techniques for a good variety of popular mediums. A nice surprise was the section in the back dedicated to composition, different subject matters, and studio organization, which, while rather small compared to the rest of the book, provides a good amount of condensed information for someone looking to create immediately after putting this book down.

Overall, I would definitely recommend this to someone looking to pick up a new medium or get a few tips and tricks for the studio. Otherwise, if you're looking for a how-to book this isn't what you're looking for.

Darcy says

this was my artists bible when i was in grade school, there is much to be learned from this book, and the illustrations are great

Lara Lee says

This book holds an overview of great art techniques and practices for oil, watercolor, and acrylic.

Vanya Prodanova says

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Betsy says

Just a great all-around reference for the basics of creating art. From this book, I learned how to stretch canvas, mix paints, create shadows... it's a "My First Art Book" for adults. Everyone should have one! Also

useful for art critiques, or sounding impressive at a gallery opening.
