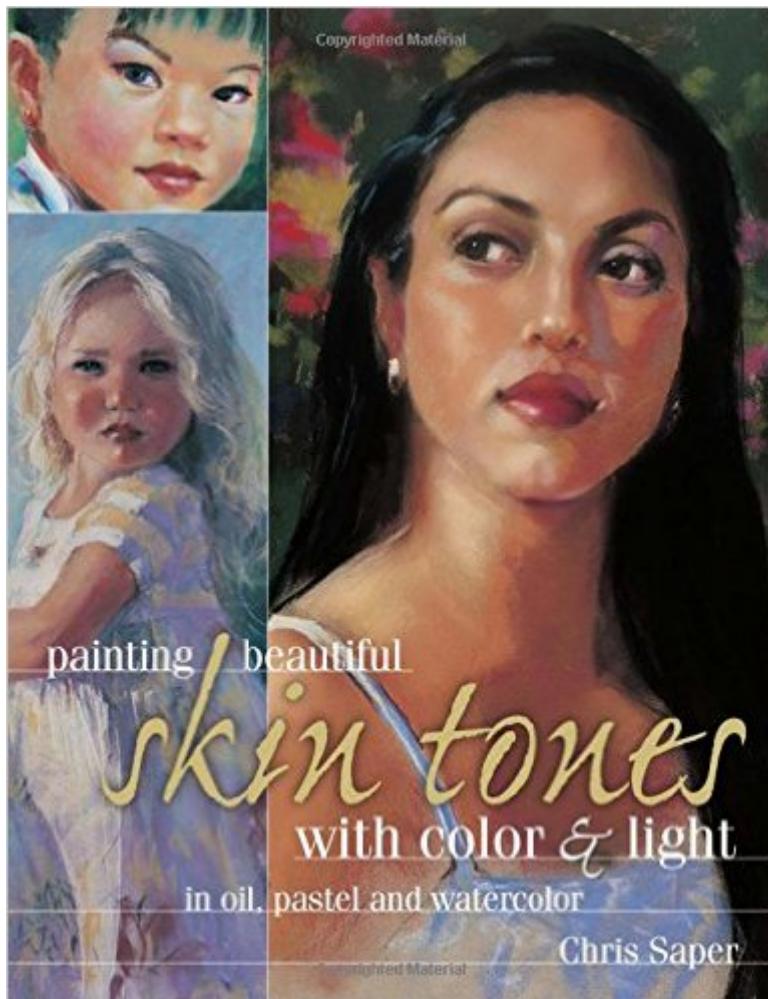


The book was found

Painting Beautiful Skin Tones With Color & Light: Oil, Pastel And Watercolor



Synopsis

LEARNING HOW TO CAPTURE SUCH QUALITY HAS NEVER BEEN EASIER! Inside you'll find guidelines for rendering accurate skin tones in a variety of media, including watercolor, oil and pastel. You'll begin with a review of the five essential painting elements (drawing, value, color, composition and edges), then learn how light and color influence the appearance of skin tones. Best-selling artist Chris Saper provides the advice and examples that make every lesson and technique easy to understand, immediately improving the quality of your work. You'll discover how to: Paint the four major skin color groups (Caucasian, African American, Asian, and Hispanic) Refine these colors into dozens of possible variations within each group Select your palette and mix hues for clean, beautiful colors Determine the color and temperature of light that falls on your subject Paint direct and indirect sunlight, artificial light and highlights of light Master the four elements that determine color in shadow Use photographic references when you can't paint directly from life You'll also find seven step-by-step demonstrations and an appendix of sample color charts for each major skin type under a range of lighting variations. It's all you need to bring your portraits to life!

Book Information

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Customer Reviews

I bought this book based on the reviews so I think it is just right to give my own feed-back now. If you are into portraits in whatever medium and you can only afford one book, buy this one, because it gives you more (unlike the title suggests) than just tips about skin colours. The introduction about the five elements in painting (drawing, value, colour, edges and composition) is clearer and more practical than in many other books I have ordered (I ordered 7 art instruction books in total). For

example, Chris Saper presents colours theoretically with a colour wheel and the definition of the terms hue, intensity, but also gives you practical advice on which colours to buy first to make your palette and on how to mix them to make the different skin colours (hispanic, caucasian, black/african, asian/pacific). She even gives you a different receipe for mixing colours whether you're painting a brunette, redhead or blond type caucasian. Better than others she explains you the difference between cool and warm shadows, the colour and temperature of light and shadow, colour harmony and more importantly the three fundamental problems to overcome when working from photographs. The other books I've ordered that dealt with these items, did it often in a less accessible, practical or complete way. The second half of the book gives you mini-demonstrations and step by step demonstrations always with a materials list and colour reference. The book doesn't explain you how to draw portraits, so you should already have acquired some ease at that in order to benefit completely from this book, because it is of course useless to know how to colour a face if you can't draw that face in the first place ! Then again, in my opinion, the drawing is the lesser important part because you could just transfer the contours from a picture and still make it artistically worthwhile by your composition and use of colour. That's why I would rather buy a book like this one than one about how to draw faces if I could afford just one. If you want to get even further into the matter of portraiture I would recommend the book "the Artist's complete guide to facial expression" of Gary Faigin that not only gives you a hint on how the facial muscles are related one another to form our expressions but also gives you a very complete explanation of the proportions of the head, the skull, the eyes, and the position of the gaze in different situations and positions that will help you draw faces more realistically and internally coherent. If you want advice about design & composition about more than just portraiture and just one artist's point of view, I recommend "design & composition secrets of professional artists" from international artists.

After poring through scores of art books for the many years, it doesn't take me long to spot a good one. When Chris Saper's book arrived from and I flipped through page after page of stunning illustrations, I knew I'd found a gem! But it's not a mere coffee table book, though the paintings are beautiful enough to merit that, it's also a guide to deciphering what makes a portrait work. And what doesn't. After years of painting portraits, I am still confounded by color temperatures. Is that shadow warm or cool. How about that filtered sunlight? I can change my mind a dozen times. Saper's clear and sensible explanations on how to determine color temperature was like being handed a map to the hidden treasure. She shows a before and after that really drives home her points. The section on color harmonies, which includes dealing with the background, clothing and props, is another gem

that resolves many issues aspiring portrait artists struggle over. Other portrait books I've read only gloss over these key areas. Saper's demonstrations employ a variety of races, but she somehow manages to make each one useful even if you think you'll never have the chance to paint people of that race. (But after seeing hers, you'll want to.) It has to do with her explanations for choices of background, poses, props and color balance, and also seeing how well it works out on the canvas or paper. Most artists, myself included, out of necessity rely on photo reference material that unfortunately is far from accurate, even though it may appear to be so. Saper skillfully unravels the tangle of pitfalls one encounters here: depth of field lies, value clumping, color distortion. She directs us on how to handle and compensate for these problems. Other books address this, but not with as much insight. It amazes me to think I might have missed out on this wonderful addition to my library if I had relied on the Library Journal review quoted above by . The reviewer, obviously not an artist, said Saper's book does not markedly improve on what was covered in James Horton's book, How to Paint Skin Tones, adding that if you have his book you can pass on Sapers. Wrong! I have Horton's book and have been so frustrated by it. He himself has created some great portraits, but he doesn't tell you how in his book. He offers formulae for creating skin tones that are simplistic and rely on skin deadening colors. Unbelievably the suggested colors do not vary whether you are painting in oil, acrylic, pastel or watercolor. The portrait demonstrations often failed at even getting a good likeness. The watercolors looked like they were done by a novice. There simply is no comparison with Saper's book, despite the similarity of titles. I'm glad I did my own research, including visiting her website, which gives an idea of her work and style. But surprisingly, the book has even better illustrations of her work. North Light Books did an incredible job with the color plates. Many books lose it from one part of a demonstration to the next, making it impossible to figure out what changes the artist made. Not so with Saper's book. And the close-ups of changes she makes are very helpful. By the way, the illustrations in the book are much better than on the featured cover for some reason. I can't imagine you would regret purchasing this book. The illustrations alone are worth the price.

Here are a few quotes in Chris Sapers' book that changed my view point on how to chose the correct colors in any painting. "Painting beautiful skin tones has more to do with understanding color and the way it is affected by light than any other factor." "Light lends its color temperature to everything it touches." "Everything left in shadow takes on the opposite temperature." "Light carries the color in a painting, but shadows carry the painting." The high key of her book is dealing with various light sources and determining the colors to use in both light and shadow. If you think about

it, with out light you can not have color. Plus notes on compositions, edges, pallete, and much more. Chapter 3 talks about "The Local Color of Skin: A Question of Orange." When I was required to write a report on portait painting for college, I have chosen Chris Sapers book over 40 some art books that I bought from .com with 4 and 5 star ratings. The main reason, her book was the most useful, informative, compact and well written.

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