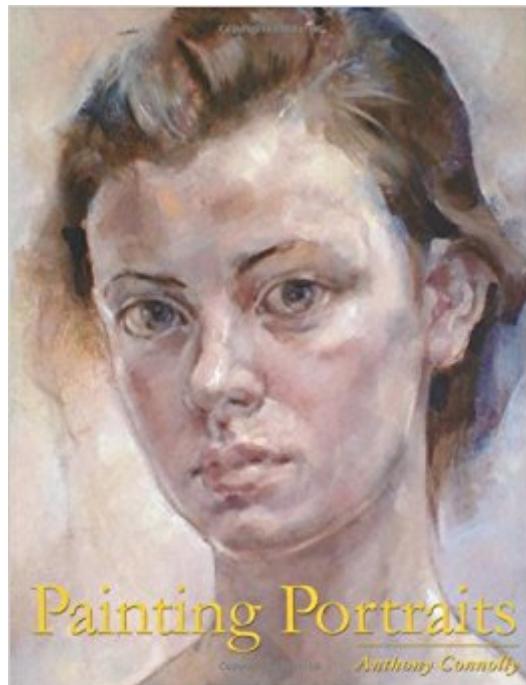


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# Painting Portraits



## Synopsis

Ã¢ A practical book considering the historical context of portrait painting and its contemporary practiceÃ¢ Written by a professional portrait painter,Ã¢ this guideÃ¢ describes the intricacies of making a portrait not just for the technically minded but also for those who are interested in a painter's perspective on the role and importance of portraiture. It offers step-by-step demonstrations of portrait and self-portraits, techniques that use color to introduce subtleties and presence, and advice on catching a likeness and overcoming difficulties. It also discusses the significance of copying and photography,Ã¢ provides insights into the artistic process of the portrait painter, and considers the work of contemporary and distinguished painters.

## Book Information

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## Customer Reviews

"Water to the dehydrated...I reached the back cover too soon."Ã¢ Ã¢ ¸•Art Questions AnsweredÃ¢

Anthony ConnollyÃ¢ is an award-winning portrait artist andÃ¢ a member of the Royal Society of Portrait Painters. He has exhibited at the National Portrait Gallery, the Royal Academy, and with the Royal Society of Portrait Painters.

This book by painter Connolly really gives us learning phase and self-educated portrait drawers and painters a route to improvements. It is so obvious that the most important part of a portrait is the mode the eye shows up in the painting: that can be a dry look, empty, it can be a sad and reflective

sight, it can express happiness, etc. What had not occurred to me is his teaching that one should start by drawing the right eye and from there the other eye and the nose and so on. I had to redo many a portrait I have done just retouching and retouching the eye, as and nose and lips and shades on the face, due to not having done in that order he points out to us, very properly. The other point is his preference for portraiture initial drawing the BURNED SIENA paint and then other steps. That was done by mostly all classic painters, but we somehow use other gimmicks. I will go back to that orientation, next time. The book on the rest it has all the other orientations all portraiture art books have, but he also points out the importance of portraiture in art. Doing a painted portrait is not like taking a photograph. It is an action of disciplined mutual belief ÅfÂ¢Ã  ¬Ã  ¸ a trust delegation ÅfÂ¢Ã  ¬Ã  ¸ between the painter and the sitter (or photographed), for the painter will dig out from the sitter's soul all his public and secret good and bad. I bought the book in Kindle mode and I will try to get it in real edition for easier consultation.

Anthony Connolly is a highly decorated practicing portrait painter with a background in teaching and academic British art. His "Painting Portraits" is obviously from a long experience of portrait painting. It is refreshingly honest, admitting that it is not easy, that "likeness resides in the particular, not the typical" and that there is a gradual accumulation of observation and corrections that makes the portrait drawing or painting. I purchased the book because of my primary interest in portrait work (at an amateur level). Because his painting technique is very different to my own I was at first defensive but on reading the book and discussing it more widely I have been delighted by the writing style, the open account of the progress of drawing and paintings presented and very helped by his discussion of the place of portrait painting in the 21st century. In this book you can expect new approaches to painting, a lucid and well written text that will reward the serious student. The text is very well illustrated and written. The equipment and technique are adequately covered. Mr Connolly then proceeds to discuss painting from a model, the self portrait, the use of preliminary sketches and photoreference. This is well presented with his own painting approach and wise reflection on the need for honesty in observation and in the painting. He sees the need for an artistic sensitivity. The book is well produced and priced and is recommended to those with an interest in contemporary portrait drawing and painting.

The step by step demonstrations include scant information on the artist's process, so little that the book, although a delight to look at, is useless as a technique book which is how it's marketed. For example, the author does not describe his palette, or how he measures facial proportions. He

doesn't say, in his self portrait demo, why he limits himself to head only, or paints himself in yellow tones. In the drawing chapter, he says he begins by studying the subject's right eye, always. Intriguing, but why? What is the advantage to doing that? You won't find out here. The painting demos are all the same, and simplistic.. Connolly is a dazzling painter. But this book suffers from lack of detailed insight. I bought a copy which I am returning to for this reason.

Loved the way artist/author presented tinting glazes. Many good ideas illustrated with excellent and inspiring examples. Definitely worth adding to your library

This is a magnificent view from the inside of the mind of a really good portraitist. How and why he develops a drawing/painting of a person. How he as an artist thinks and feels. If you want to see what is a portrait from an artist point of view, then read this book.

Great book on the philosophy of portraiture. A few examples on the steps to making a portrait. I would recommend this book to all those interested in portraiture.

very helpful steps when portrait painting. I liked the glazing tips and the different types of portraits that featured in this book.

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