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Coming out of this dedicated movement, Portrait Painting Atelier is an essential resource for an art community still recovering from a time when solid instruction in art technique was unavailable in our schools. Of particular

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value here is a demonstration of the Old Masters' technique of layering paint over a toned-ground surface, a process that builds from the transparent dark areas to the more densely painted lights.

Portrait Painting Atelier: Old Master Techniques and ...

Richly illustrated with the work of preeminent masters such as Millet, Géricault, and van

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Gogh, as well as some of today's leading portrait artists—and featuring seven detailed step-by-step portrait demonstrations—Portrait Painting Atelier is the first book in many years to so comprehensively cover the concepts and techniques of traditional portraiture.

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The ascendance of nonrepresentational art in the middle of the twentieth century displaced these venerable skills, especially in academic art circles. Fortunately for. The art of portraiture approached its apex during the sixteenth century in Europe with the discovery of oil painting when the old masters developed and refined techniques that

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Portrait Painting Atelier : Old Master Techniques and ...

Portrait Painting Atelier attempts to teach an

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indirect method of painting. One which requires artists to paint in many translucent layers of paint, a method that has been employed by many artists since oil painting become popular hundreds of years ago. The study of indirect painting is a noble one and a topic worth exploring.

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Apprentices will not
emerge from the
atelier painting just like
Miano or as carbon
copies of one of the
Old Masters, but with
their own artist voices,
whatever those may
be. "Rembrandt said
there's only one
master, and that's

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nature,” Miano says.

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Illustrated with the work of Millet, Géricault, van Gogh, and leading contemporary portrait artists, this book demonstrates Old Master techniques and contains step-by-step

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Portrait Painting Atelier provides a course of study in portrait painting using Old Master techniques that introduces the concepts and skills needed to truly think as a painter rather

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than a stylistic approach that attempts to mimic the “look” of an Old Master painting.

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