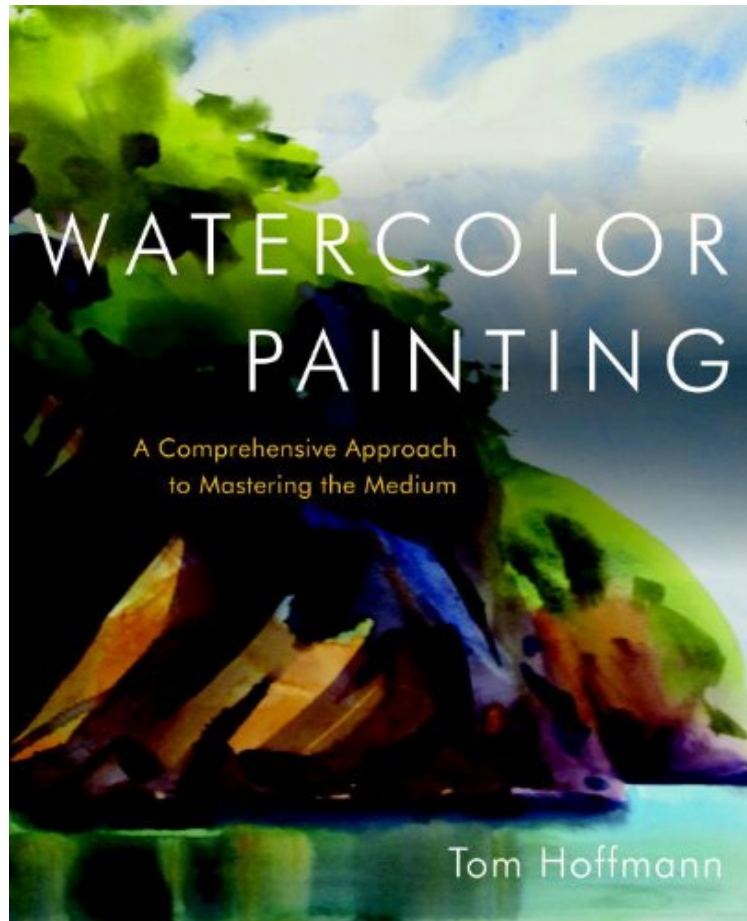


(Mobile ebook) Watercolor Painting: A Comprehensive Approach to Mastering the Medium

Watercolor Painting: A Comprehensive Approach to Mastering the Medium

Tom Hoffmann

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Tom Hoffmann : Watercolor Painting: A Comprehensive Approach to Mastering the Medium before purchasing it in order to gauge whether or not it would be worth my time, and all praised Watercolor Painting: A Comprehensive Approach to Mastering the Medium:

20 of 21 people found the following review helpful. Highly Recommend this one By Goingt01I have many, many, many watercolor books and this one is one that is worth your money as it has some real instruction and not just beautiful pictures and basics about supplies, brushes and paper, which seems to be repeated in just about every single watercolor book, endlessly. I do highly recommend. Deb in texas72 of 72 people found the following review helpful. Full of Little Gold Nuggets By Carole PI bought this book somewhat reluctantly because while the description and other reviews sounded good, the preview of the feature paintings didn't thrill me that much. To be honest, I'm not all that keen on the author's artistic style. And being an artist, I am nothing if not particular when it comes to visual things. However, I went ahead and bought it. And don't you know--once I dug in, I was compelled to read it cover to cover. Hoffman distills the craft of making good watercolor paintings to its fine essence, with concepts that are easy to

wrap your brain around and easy to imagine applying in your own work. Every page offers some important little insight or key pointer that is presented in a way that I've not seen in other books--often delivered with some gently acerbic humor which I enjoyed. As I progressed through the book, Hoffman's paintings grew on me a bit because they were so illustrative of the concepts he covers. Of course, there is work by artists other than Hoffman, and I appreciated that because it helps to see works in different styles which all demonstrate a particular concept effectively but in different ways. It is a thinking book though...if you are looking for simple formulas for how to paint a good picture, you won't find them here. This book asks questions, explores possible answers, and expects you to consider its questions yourself to find your own answers. It doesn't lead you by the hand but it does provide an excellent framework for an approach to producing well planned and well thought out watercolors. The language and examples are simple, supported by narrative that cuts right to the chase with a minimum of fuss. I think this is a must-have book for every serious watercolorist who wants to improve their work through careful consideration of what they are doing with each brushstroke. It has earned a place as a top ten favorite in my extensive library of watercolor instruction books and has already informed my painting process. 0 of 0 people found the following review helpful. Reference BookBy William- Kindle CustomerPedagogically it is set out very nicely- I wish that I had read this 40 years ago!! It not only presents things in a logical way- it explains the reasoning behind. No hard and fast rules- just common sense really. However, it takes years of experience to learn all this. It may be too concentrated for an absolute beginner but for someone who has dabbled and wishes to improve then I recommend it highly.

The beauty of a watercolor painting lies in its diaphanous layers, delicate strokes, and luminous washes. However, the very features that define the beauty of the medium can make it difficult to master. This complete guide to understanding the relationships between color, value, wetness, and composition unravels the mysteries of watercolor to help your practice evolve. Experienced teacher and acclaimed artist Tom Hoffmann offers a unique, inquiry-based approach that shows you how to translate any subject into the language of watercolor. With Hoffmann as your guide, you'll learn the key questions to ask yourself at every turn and time-tested methods to help you reach solutions. Hoffmann's thorough explanations and step-by-step demonstrations delineate the process of composing a painting in watercolor, while art from more than thirty-five past and present masters, including John Singer Sargent, Ogden Pleissner, George Post, Emil Kosa, Jr., Mary Whyte, Trevor Chamberlain, Lars Lerin, Torgeir Schjølberg, Piet Lap, Leslie Frontz, and Alvaro Castagnet serve to illustrate and inspire. Whether you're a serious beginner or a seasoned practitioner, this book will guide you toward the all-important balance between restraint and risk-taking that every watercolorist seeks. From the Hardcover edition.

About the AuthorTom Hoffmann is a practicing artist and teacher who has been dedicated to the watercolor medium for more than thirty years. He received his BFA from Amherst College and an MA in Art Education from the University of London. His paintings have been exhibited at the Seattle Art Museum, the Frye Museum, Tacoma Art Museum, the Copley Society of Boston, and the Park Avenue Armory in New York City. He currently teaches three levels of watercolor classes at the Gage Academy of Art in Seattle, Washington. Excerpt. copy; Reprinted by permission. All rights reserved. "Having observed the progress of many watercolor students over the years, I can make a few informed generalizations about the limits we put on our own range. Most common of all is the tendency to stop short of the deep, rich, darks the image may require. This is why it is especially important to ask late in the painting process: Are the darks dark enough? Of course, certain technical concerns can affect how dark the paint can be, but these can usually be solved with a piece of practice paper and a spirit of inquiry. The trickiest issues seem to have more to do with psychology than technique. For example, all watercolor paint dries lighter than it appears when it is wet. This is always true. You knew it the first week you started painting, right? There comes a point after which it is just plain silly to use this as a reason for not getting dark enough darks. You've got practice paper. Do the work, and make sure. You are the one who is in charge of your paintings."