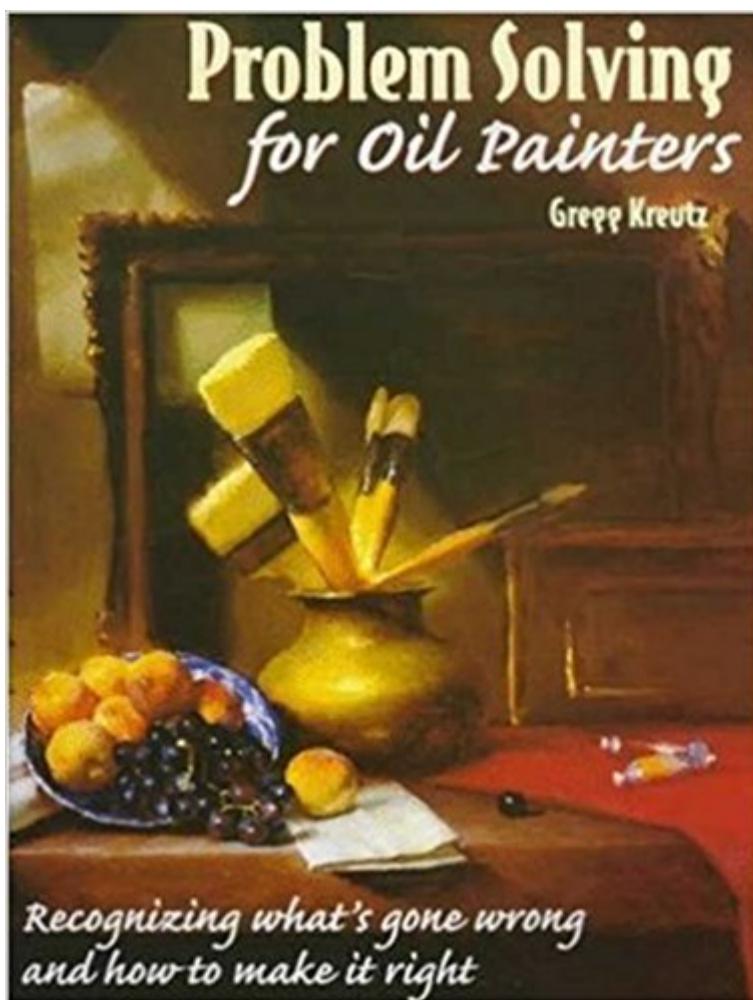


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# Problem Solving For Oil Painters: Recognizing What's Gone Wrong And How To Make It Right



## Synopsis

Finally - a book to help you solve all your painting problems! Inside you'll learn how to study a painting and correct problematic areas. Study topics include: Ideas- Is there a good abstract idea underlying the picture?- What details could be eliminated to strengthen the composition?- Does the painting have a focus?- Are the unessential parts subordinated?- Does the painting "read"? - Could you finish any part of the painting? Shapes- Are the dominant shapes as strong and simple as possible?- Are the shapes too similar? Value- Could the value range be increased?- Could the number of values be reduced? Light- Is the subject effectively lit?- Is the light area big enough?- Would the light look stronger with a suggestion of burnout?- Do the lights have a continuous flow?- Is the light graduated? Shadows- Do the shadow shapes describe the form?- Are the shadows warm enough? Depth- Would the addition of foreground material deepen the space?- Does the background recede far enough?- Are the halftones properly related to the background? Solidity- Is the underlying form being communicated?- Is the symmetry in perspective? Color- Is there a color strategy?- Could a purer color be used?- Do the whites have enough color in them?- Are the colors overblended on the canvas?- Would the color look brighter if it were saturated into its adjacent area? Paint- Is your palette efficiently organized?- Is the painting surface too absorbent?- Are you using the palette knife as much as you could?- Are you painting lines when you should be painting masses?- Are the edges dynamic enough?- Is there enough variation in the texture of the paint?

## Book Information

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## Customer Reviews

Gregg Kreutz has won numerous honors as a student and professional painter. His paintings have

been represented in many juried shows. Gregg is represented by the Fanny Garver Gallery as many others, including the Grand Central Galleries, New York, O'Brien's Art Emporium, and the Dirk Walker Gallery in Birmingham, Alabama. He teaches painting at Scottsdale (Arizona) Artists School, the Fechin Institute (New Mexico), and at the Art Students League in New York City where he lives.

I am actively looking for good books on painting. This is one of the best I have found. Kreutz studied with David Leffel, and then found his own way to mastery. This book was written in the early 80's, and every page of it still rings true today. I was glad to learn that Kreutz is still painting and still teaching.

...this book makes you think about where a painting starts, what idea drives it and how to achieve it with our chosen medium of oils. The insightfulness of the author's comments almost sounds philosophical at times, while, in fact, being extremely practical. An excellent resource for getting more quality into your painting. The author is obviously very experienced at painting with a gift for teaching, as well. There are many excellent example paintings, both positive and negative, well-reproduced on glossy paper. The book is a joy to look at (I like the author's style of painting) and very educational. This book has survived several reductions/turnovers in my home library and will no doubt survive them all. It's a keeper! Buy it now.

This book is filled with good advice for those of us who paint in David Leffel's style. As a painter of more than forty years I found it informative and helpful in my ongoing study of the painting process. While it didn't answer all my questions about my failures, it was quite helpful.

#### WISH I HAD READ THIS FINE BOOK TEN YEARS AGO.

I've learned just enough oil painting to understand that it is all problem solving. Experienced oil painter are faster because they have fewer problems to solve and more experience that informs their problem solving. I'm a beginning painter and know I will copy works in here for practice. My teacher has me copying "Sugar Pot" right now.

Kreutz has compiled a superb collection of problems and their corrections. Many of which can carry over to watercolour, acrylic, pastels etc. On the back cover is a list of topics which is very useful when you become familiar with the book. I find myself looking at the painting, not quite sure where

the fix is, work my way down the list mentally assessing which corrections might work. If you like art in the style of Rembrandt, Caravaggio, and Chardin then you'll find plenty in here of interest. I read of a complaint about the photos not being in focus. For the most part I would say they are in focus - look at the signature and how crisp it is. Kreutz might be painting in a looser style than what some folks are used to. There are 2 or 3 pictures which could be considered out of focus but they get the subject matter across. 100% Recommended and well worth the money.

Problem Solving for Oil Painters book is a must book for the professional artist. The book is well illustrated and addresses painting with questions that you should ask yourself doing and when finishing any work of art. This book for the serious artist is worth its weight in gold. A must get for any artist wanting to create better workart.

Not quite what I thought it would be. I'm still a beginner, so it will be awhile for this book to really be a help to me. But looking through it, I can see where it will eventually be an asset.

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