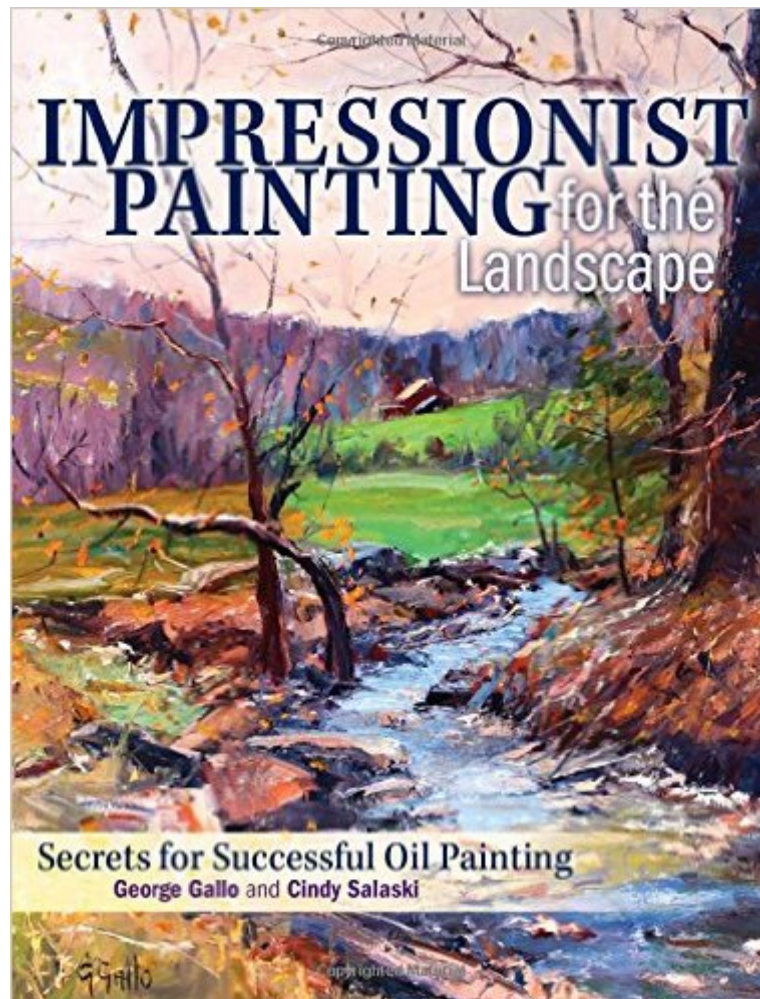


The book was found

Impressionist Painting For The Landscape: Secrets For Successful Oil Painting



Synopsis

Learn to see, think and paint like an Impressionist master! Monet. Renoir. Van Gogh. Redfield. Garber. These beloved Impressionist masters continue to inspire with their rich and vivid artistry. Their styles and methods are alive and thriving today in the work of contemporary master George Gallo, who will lead you through all you need to know from start to finish to create Impressionist-inspired landscape paintings in oil. More than 50 powerful lessons, tips and secrets for composition, brushwork, value, lighting effects, color and movement. 80 stunning landscape paintings, including country roads, waterfalls, parks, woodlands, harbor scenes and more. 7 step-by-step painting demonstrations that reinforce the importance of composition, movement, color and light. Impressionist Painting for the Landscape will help artists of every skill level achieve more expressive and personally satisfying results. Dive in to discover classic oil painting traditions, new perspectives on the medium and fresh paintings to inspire you to new heights.

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Customer Reviews

This book is worth purchasing just for the many gorgeous illustrations of George Gallo's paintings. George Gallo is my favorite impressionist painter, even comparing him with Monet. I especially like his use of vivid color and definition. This book is very well organized and well written by Gallo and Salaski. The print quality is excellent. Gallo's humanity shines through with his commentary about painting and his passion for his art. I, myself, am a beginning oil painter and am taking lessons on the basics. I would recommend taking lessons on the basics of oil painting and not rely on this book for learning color mixing, etc. The authors assume a certain level of proficiency. However, I am

starting work on the first painting demonstration in this book. I plan to complete all of them. They're not easy for a beginner, but there is such a wealth of information here that I'm bound to learn through the effort. I would suggest to Mr. Gallo that he produce a DVD of a painting demonstration to assist those learning to paint in the impressionist style. With his running commentary it would be a great benefit.

I have known George for well over fifteen years, and watched in amazement as he has painted one stunning picture after another. I have also had the good fortune to have two of his pictures in my house for nearly as long, and still derive great pleasure from gazing at each of them daily. What I am struck by most about George is his passion to create. Watching him paint is an amazing activity as his ability to execute the things described in this book seem to flow effortlessly through his hands. My passion is for photography, rather than painting. But as I read through his book, I find his understanding of how to paint translates into many photographic insights as to how to see things visually. If you love painting or simply love to look at paintings, this is an important book to add to your collection. If you are a photographer, you will also find this valuable as an alternative way of visualizing your own pictures.

I am rewriting my formerly negative review. I was so taken aback by the dark paintings that I was not pleased. However with a more careful look I see that only a few are too dark. The rest are excellent paintings and well worth studying on their own. He explains the process of painting each work with good tips for the advanced painter as well as the beginner. As I continue reading this book again (and again) I find after all that it is very much worth buying. The insights into the Plein air process are invaluable -and interestingly different- and worth reading multiple times. His approach to Plein air painting is sufficiently different that the book is especially useful to an experienced outdoor painter; there is always something new to learn. And the descriptions of his Plein air experiences are enjoyable. I also enjoyed the parts about his non-painter life; he is truly a Renaissance character. He writes well about many painterly items of interest to a (plein air) painter. For example, his chapter on Expressive Brushwork is very useful. His Painting demonstrations are well-chosen with excellent step-by-step instructions or tips. I have many art instruction books but this will be one of the few that remain on my bookshelf.

I have read an abundance of different books on the subject of painting and a number on impressionism specifically. Initially, I was disappointed in *Impressionist Painting for the Landscape*,

because it didn't follow the same mold and layout pages upon pages of "tutorials". However, once I started reading the book, it truly opened my eyes to new concepts. Not only does it provide you with tips and tricks for painting in the impressionist style, but you're given an insight into their thought patterns. Very effective and properly one of the best books I've read on the subject. Highly recommended.

I had the chance to be a part of the making of this book. George is a deep thinker and philosopher of art as well as being one of the greatest living Pennsylvania Impressionists. Many people know him as a film maker, but he was an artist through and through long before his first script was made into a film. George has a knack for explaining his whole process in painting as well explaining the reason for capturing beauty, where and how to see it. The opening forward by David Leffel is also quite moving and solidifies George as being one of the most important painters of our time. It's a must have book!!!

This book is crap. Do not waste your money. I am sure George Gallo is a very charismatic person, but he has no talent whatsoever. The best painting is on the cover. Gallo has blatantly "borrowed" from Edgar Redfield (see photo). He has no sense of perspective. Check out the painting of the two kids walking down the lane. Two lumps out of perspective. I asked my son, What is wrong with this painting, and even he noted that they were too small. They would have been the size of cats by the time they reached the porch of the house. Not to mention the giant ruts in the road which would have been canyons. In other paintings, Gallo has made every fence a simple collection of sticks, white or brown, take your choice. He has NO talent. I feel sorry for the author, Cindy Salaski, who has done a credible job of actually writing the book but it follows the usual format: These are the paints I use (all the same company), this is a sketch, this is a painting. Do NOT waste your money on this book. Go to a museum or a library and see some real impressionists.

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