

Plein Air Painting with Oils

A practical & inspirational guide to painting outdoors

Haidee-Jo Summers

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Key Selling Points

- Popular author: Haidee-Jo's previous book, *Vibrant Oils*, sold 12,500 copies since publication in 2017
- Well-respected in the art world – she is an Associate Member of the Royal Society of Marine Artists and a full member of the Royal Institute of Oil Painters
- Painting outdoors is on the rise; the book will provide a perfect to boost sales of art materials
- Foreword by Pete 'Pete the Street' Brown of The New English Art Club.

Description

Artists who wish to explore the world of painting with oils en plein air will love the freshness and vibrancy of the work in this book – as well as the expert, down-to-earth advice of its author.

Award-winning artist Haidee-Jo explores the appeal of working outside with oils and the enormous benefits it can bring in terms of personal well-being. She also shares her techniques to allow the reader to invest their oil artwork with light, motion and life.

With dozens of Haidee-Jo's artworks to provide inspiration to the reader, and clear, step-by-step demonstrations throughout, this book provides both an expert guide to the challenges, opportunities and fun of painting outdoors; and provides an insight into the working methods of this dynamic artist.

About the Author

Haidee-Jo Summers is an award-winning artist whose work has appeared in exhibitions worldwide. Oils are her preferred medium, though she has taught in many different media, on subjects ranging from gardens to portraits. Hooked on plein air painting, Haidee-Jo paints anywhere, no matter how busy or crowded the setting, how complex the scene or how difficult the weather.

Since graduating from De Montfort University in 1994, Haidee-Jo has received many awards for her work and been elected to membership of the prestigious Royal Institute of Oil Painters and Royal Society of Marine Artists. Her work, which features fresh and vibrant brushwork coupled with keen drawing and observational skills, has an international following. She is an editorial consultant for *The Artist* magazine and her first book on oil painting, *Vibrant Oils*, was published in 2017.

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Reviews Anticipated in:

The Artist
 Leisure Painter
 Artist & Illustrator
 Paint Magazine
 Artbookreview.net
 Jackson's Art Blog

Example spreads from the book

An introduction to painting outdoors



Do you long for those times of John Constable, an American painter who used during the landscape century, but not all have been a step of gratitude as he is credited with being the inventor of the landscape painting style for the artists. John Constable had already pioneered painting the landscape of the coast at the early 1800s. His outdoor style was considered a model for painters from the 19th to the 20th century and in the landscape of it was used by the many generations of artists who followed, and later the 20th century. When Auguste Renoir is credited as being 'the first painter to take the outdoors as his main subject' it is not surprising that he was not the only one to do so. Renoir and other Impressionist painters were not the only ones to take the outdoors as their main subject. In fact, many other painters have followed in their footsteps, and it is not surprising that the outdoors has become a popular subject for many painters today.

Choosing a subject



Let's get straight down to business. You can read of the books in the month but what's actually going to make you a better painter or painter? Going out there and having a go and making it a regular practice to do so. It's surprising how many self-help books can help you to learn to stop about choosing a subject and getting started. I often show the finished parts of plans as painting is creating the finished part of your own from their own will. This is painting sometimes before we even start, we're imagining that others will be critical of our efforts, we tend to feel self-conscious about the prospect of being watched by ourselves and before you know it procrastination has set in. Some artists are left in the house in training and painting for a while, watching videos and reading books like this. There's a great benefit to be had in training and painting for a while, but you're not doing to reach out if that you're wanting to help. This means you get started and paint because you will do so. The main thing you get started and paint because you will do so. The main thing you get started and paint because you will do so. The main thing you get started and paint because you will do so.

Before the sun, before the seeds, the day before the first large bouquet




Do you see on this page an example of a subject seen in its essential terms (light and shadow) and painted as a simplified colour study (large blocks of colour) to help you to see the subject in its major value and colour shapes. The subject is painted with more nuance and refinement than the simplified study. Crucially, though you can still see those strong and simple colour shapes which together make the design of the painting, and a strong design gives a strong message and leads to a painting with impact. The smaller details and refinements, as we have to have, but that underlying design is seen in the simplified study is essential.

PINK CHERRY BLOSSOM AGAINST THE SKY




I painted 'Pink cherry blossom against the sky' on a beautiful sunny day and the sky looked deep blue but I decided to paint against the blue sky. I decided to compare the painting 'Against the sky' with the original. I wanted to make them large and almost fill the entire page with them. To start with I used a canvas panel which had already been primed with a mid-value warm grey tint. I decided that the darker parts of blossom would be the darkest than the primary colour. The dark parts would be lighter in value and some of the pinks would be darker than the primary colour. The dark parts would be lighter in value and some of the pinks would be darker than the primary colour. The dark parts would be lighter in value and some of the pinks would be darker than the primary colour.


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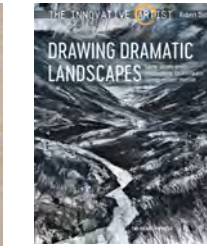
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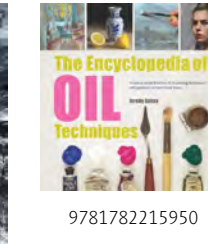
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