



A. Jones
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Pointed Portraits

E. Thornton Goode Jr.



Pointed Portraits:

Bulletin of Photography, 1922 **Classic Outdoor Color Portraits** Nancy Hopkins Reily, 2000-12 It's your turn to make a photograph states the author on the cover of this detailed handbook destined to become a classic instruction manual on portrait photography And she shows the reader how by going through the basics of this photographic artform step by step in easy to follow instructions that will appeal to all levels of experience For beginners a working knowledge of the camera is not even necessary and for professionals there is more than enough to challenge them to exceed their own present excellence It has taken the author years of working in the portrait profession to focus and collect her approach to color portraiture and she presents her ideas in a way that will inspire even those who are not photographers The book is designed for any artist working in any medium All they have to have is an interest in the human subject The book covers such wide ranging subjects as a perspective on the history of the medium composition lighting posing techniques the portraitist's eye hints at how to enrich one's self as a result of exploring the art of portraiture and much more Classic Outdoor Color Portraits is a vital text for photography schools and workshops continuing education classes artist schools and workshops colleges amateurs and professionals in all regions and settings Two Portraits in Oil E. Thornton Goode Jr., 2020-02-27 This story is about an artist from Atlanta who goes on a month long summer vacation to the coast of Maine to paint the ocean Over a week before leaving he starts having continuous realistic dreams where he is back in the late 1800s and meets a fisherman there while studying with the famous American seascape artist Winslow Homer The dreams continue during his vacation Little did he realize how these dreams would affect his present life until he sees an oil portrait painted in 1901 At that moment his life is changed forever The Character and Portraits of Washington Henry Theodore Tuckerman, Alexander Hill Everett, 1859

Historical Portraits Henry Benjamin Wheatley (historien.), 1897 Isolated Invariant Sets and the Morse Index Charles C. Conley, 1978-12-31 This volume contains lectures from the Conference Board of Mathematical Sciences meeting held at the University of Colorado on May 31 June 4 1976 The lectures consist of an expository discussion of basic results for topological flows and a somewhat more detailed discussion of isolated invariant sets and continuation The construction of the index for isolated invariant sets is new and allows more general application than previous ones Also the index itself is endowed with more structure and the continuation theorem is modified to take this new structure into account Some elementary applications are given but the main emphasis is on the abstract theory **Catalogue of Portraits in the**

Possession of the University, Colleges, City, and County of Oxford Oxford Historical Society (Oxford, England), 1912

Historical Portraits Henry Benjamin Wheatley, 1897 **Popular Photography**, 1983-05 **Late Antique Portraits and Early Christian Icons** Andrew Paterson, 2022-06-30 This book focuses on the earliest surviving Christian icons dated to the sixth and seventh centuries which bear many resemblances to three other well established genres of sacred portrait also produced during late antiquity namely Roman imperial portraiture Graeco Egyptian funerary portraiture and panel paintings

depicting non Christian deities Andrew Paterson addresses two fundamental questions about devotional portraiture both Christian and non Christian in the late antique period Firstly how did artists visualise and construct these images of divine or sanctified figures And secondly how did their intended viewers look at respond to and even interact with these images Paterson argues that a key factor of many of these portrait images is the emphasis given to the depicted gaze which invites an intensified form of personal encounter with the portrait s subject The book will be of interest to scholars working in art history theology religion and classical studies

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