

## Analyzing the Renaissance Painting Techniques of Perugino's *Saint Augustine with Members of the Confraternity of Perugia*

With my newfound knowledge of the unique techniques used in the Renaissance period, I revisited the art museum and studied this particular painting more closely. I was able to recognize it as an oil painting done on panel (as all oil paintings were). Just as the description next to the piece stated, it is an Italian Renaissance portrait from c. 1500 – right about the time many of these brilliant artists (such as Michelangelo) were developing techniques that were catching on and growing in popularity and use. One of which was glazing (which was propagated greatly by Van Eyck).

Perugino's interpretations of shadows and shading were accomplished with such grace, the colors slipping in and out of dark and light tones with such subtlety; the sky, in particular – it fades downward from a cerulean blue to a pale blue-white that contrasts the lovely landscape touching it. In addition, Saint Augustine's robe is also done using the glazing technique: the red portions of his dress range from dark reds (that create shadows as the fabrics overlap, showing the outline of his body) to light reds (that portray light bouncing off the fabric).

Perhaps my favorite attribute of oil paintings is the life-like “softness” that only the oil paintings can achieve, especially with respect to facial features. Saint Augustine’s skin tone is as realistic as the “blushing” color in his cheeks. Another remarkable detail I noticed was the minute brushstrokes throughout the painting that were used to paint the trees, grass, Saint Augustine’s beard, and even the tiny symbols and stitching in gold on his cuffs, hem, and cloak. What patience these artists must have had! The oil panel paintings are truly amazing contributions to the Renaissance’s era of art.

