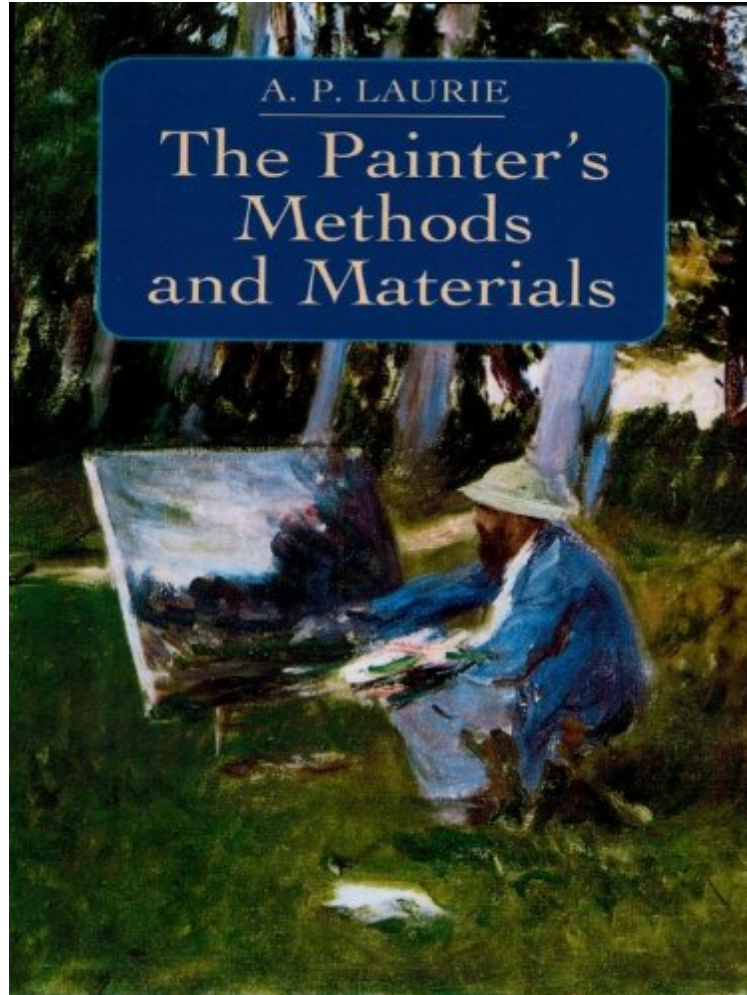


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The Painter's Methods and Materials (Dover Art Instruction)

A. P. Laurie

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A. P. Laurie : The Painter's Methods and Materials (Dover Art Instruction) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Painter's Methods and Materials (Dover Art Instruction):

1 of 1 people found the following review helpful. Still relevant almost 100 years later!By John UrbanIf you paint, this is a MUST read. What Laurie wrote almost 100 years ago is still relevant today. He points out exactly why your paintings yellow almost as soon as you are finished. Cheap paint, demanded by artists who should know better, encouraged paint manufacturers to cheapen ingredients. The traditions of the "Old Masters" have been lost for nearly 500 years. The opportunity to rediscover them is "hidden" in this little gem. Learn the secrets to making your paintings brilliant and vibrant. Laurie was one of the pre-eminent researchers into the art of the "Old Masters" and that research is unimpeachable. Well worth your time if you are serious about your art.2 of 2 people found the following review helpful. Painters' media from a historical and scholarly viewBy Little Old LadyThis is a fascinating book! While it can

be dry (only because the author strives for accuracy in citations and derivation of conclusions), it illuminates the development of painting media in a way nothing else I've found has. Intriguing to think of what has led to some painting lasting centuries while some modern works do not.² of 2 people found the following review helpful. A must have for painters. By Francois BARDOL If you wonder why a Rembrandt looks so different from a Canaletto, and how you can be inspired to emulate the Old Masters, read this classic book. Written by a favoured Academic Painter (in a modern sense), it soberly describes the wealth of paint vehicles that can touch the surface of a canvas or a wood board. A wonderful eye opener for the neophyte, the student, and the careful, attentive painter.

Many of the valuable techniques and materials formerly used in painting have been lost or forgotten. With the convenience of the art supply store, the artist is no longer forced to acquaint himself with many of the operations performed by the great craftsmen-painters of the past. The result is that the modern painter often does not understand the chemical and physical reasons for the steps he follows. This book bridges the gap between artist and craftsman, and gives the reader insights into the classical techniques of the great masters as well as the procedures followed today. Professor Laurie has based his book on an intensive study of great master paintings and manuscripts as well as on actual experiment. He covers techniques for painting on wood panels, paper, walls, and canvas, and for dealing with watercolors, tempera, fresco, pigments and colors, balsams, resins, turpentine, varnishes, waxes, sizings, and various oils such as walnuts, linseed, and poppy. The reader will also find much information on the behavior of light through various refractions, prism effect in layers of paint, and the cleaning and preservation of pictures. The discussion is illustrated by 48 full-page plates. These reproductions of actual paintings by major and minor masters—Rembrandt, Lippi, Michelangelo, Botticelli, Rubens, Hals, and others—were selected to show specific points of painting condition or technical procedures. Microphotographs are used to show cross-sections of painting, age cracks, flaking, pigment particles, and similar material.

From the Back Cover Many of the valuable techniques and materials formerly used in painting have been lost or forgotten. With the convenience of the art supply store, the artist is no longer forced to acquaint himself with many of the operations performed by the great craftsmen-painters of the past. The result is that the modern painter often does not understand the chemical and physical reasons for the steps he follows. This book bridges the gap between artist and craftsman, and gives the reader insights into the classical techniques of the great masters as well as the procedures followed today. Professor Laurie has based his book on an intensive study of great master paintings and manuscripts as well as on actual experiment. He covers techniques for painting on wood panels, paper, walls, and canvas, and for dealing with watercolors, tempera, fresco, pigments and colors, balsams, resins, turpentine, varnishes, waxes, sizings, and various oils such as walnuts, linseed, and poppy. The reader will also find much information on the behavior of light through various refractions, prism effect in layers of paint, and the cleaning and preservation of pictures. The discussion is illustrated by 48 full-page plates. These reproductions of actual paintings by major and minor masters—Rembrandt, Lippi, Michelangelo, Botticelli, Rubens, Hals, and others—were selected to show specific points of painting condition or technical procedures. Microphotographs are used to show cross-sections of painting, age cracks, flaking, pigment particles, and similar material. About the Author fm.author_biographical_note1