

An impressionistic painting of a painter sitting on a grassy bank, leaning over a large easel. The painter is wearing a blue jacket and a light-colored hat. The easel holds a canvas with a landscape scene. The background is a lush, green landscape with trees and a body of water. The overall style is soft and painterly, with visible brushstrokes and a warm, golden light.

A. P. LAURIE

The Painter's Methods and Materials

The Painter S Methods And Materials A P Laurie

ARTHUR PILLANS. LAURIE



The Painter's Methods And Materials A P Laurie:

The Painter's Methods and Materials A. P. Laurie, 2013-03-21 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 walnut, 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.

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