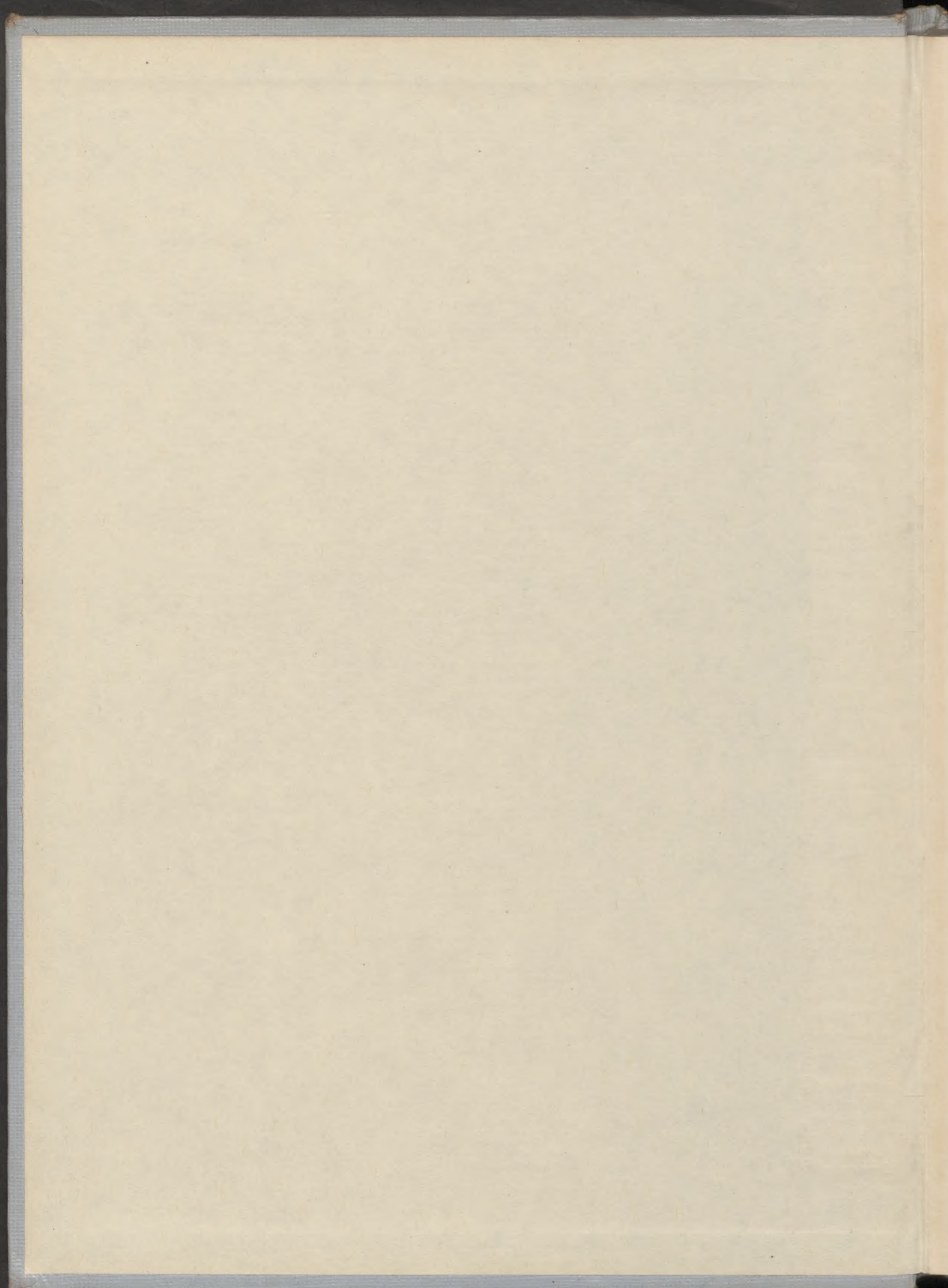
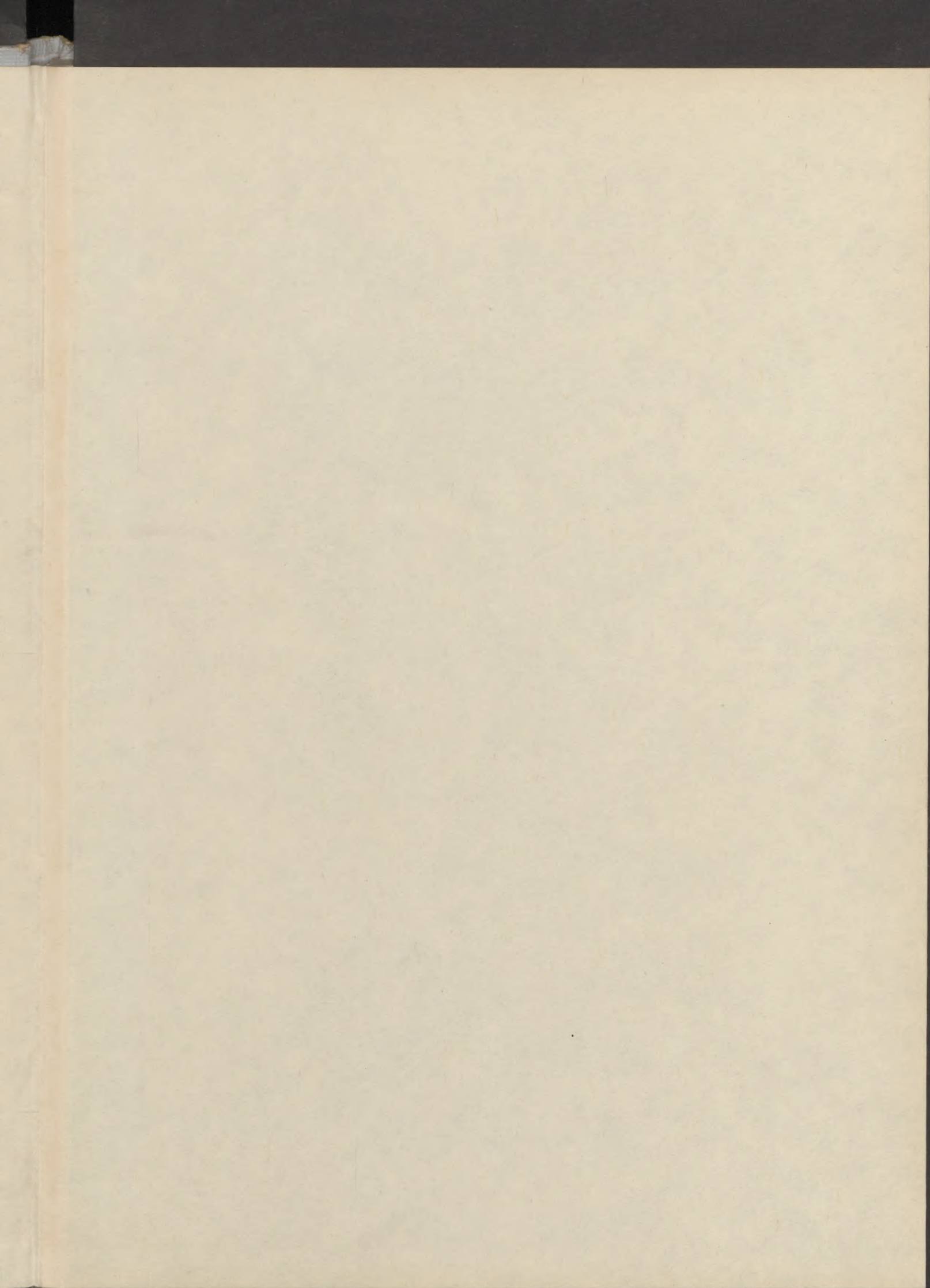
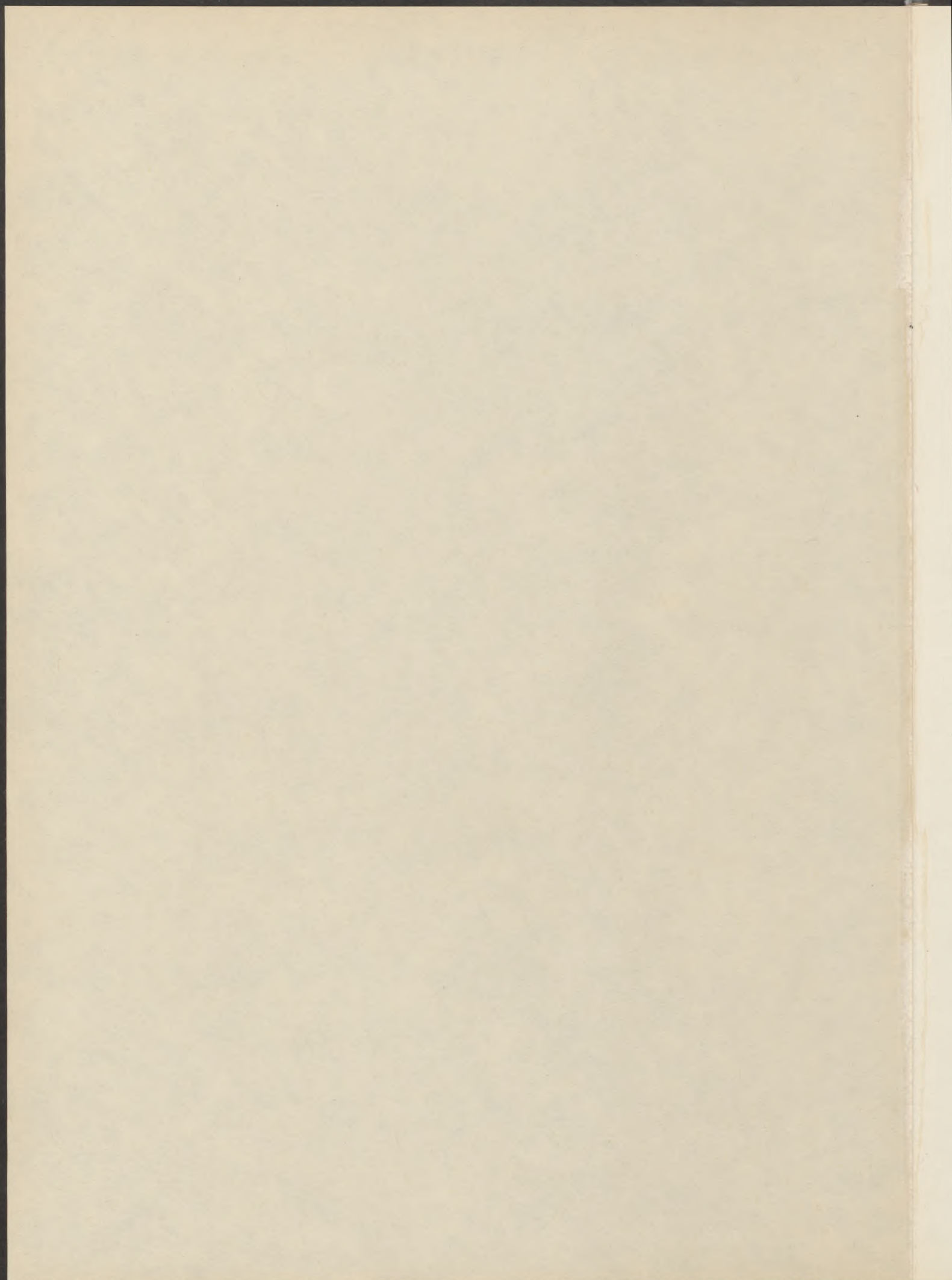


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WILLY POGANY'S

Oil-Painting Lessons



DAVID McKAY, INC.

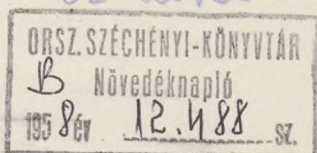
NEW YORK



TO ELAINE



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INTRODUCTION

There is scarcely anything in this world that rivals the pleasure and satisfaction of painting a picture.

There are no qualifying limits to this fascinating form of self-expression. You do not have to be an expert, nor do you have to feel that the fires of genius are burning within your soul.

Many amateurs, and oftentimes children, have painted pictures that are decorative and appealing. The wonder world of the artist is open to all who feel the urge to paint.

There are, however, certain fundamental mechanics in oil painting, and the question "How do I go about it?" would naturally arise in the mind of a beginner.

These lessons answer that question by first acquainting you with the necessary tools and equipment of the craft, then taking you, step by step from the first brush strokes to the finished painting. These basic instructions will help to speed you on to a greater enjoyment of painting by showing you how to avoid the many pitfalls that so often beset the uninformed.

Courage and confidence are two important factors in your approach to painting. Don't be discouraged by criticism. Oftentimes criticism can be helpful and constructive. Use it to advantage. *Paint bravely.*—Don't be afraid of spoiling a canvas now and then—(even the best of artists do that occasionally). Remember the old cliché "We learn by our mistakes."

As to personal style, the only advice I would offer on this subject is "Be yourself." However, I might suggest occasional visits to Museums and Galleries. This will help to develop your taste and broaden your vision—besides giving you no mean enjoyment.

Study the lessons in this book. Follow the instructions. Keep painting, and your skill will develop with practice. And whether you paint for pleasure or for the glory of high achievement in art, enjoy yourself in this fascinating adventure, and I hope this book will help to guide you on your way.

STUDIO, EQUIPMENT, AND MATERIALS

YOUR STUDIO



The ideal place in which to paint is an artist's studio. Of course, not everybody can have a studio; therefore, when choosing a place to work, try to choose a room that has a window facing to the *north*. This will give you an even light without the disturbing element of the shifting sun rays.

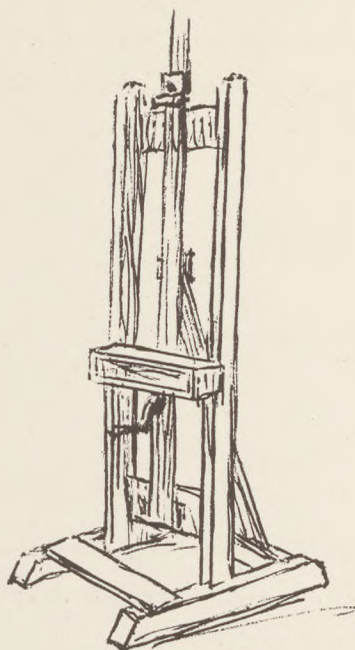
Place canvas at an angle so as to avoid the disturbing glare and reflections from direct light.

Curtains and blinds should be arranged so that you can allow just as *much* or as *little* light as you need.

YOUR EASEL

There are many types of adjustable easels ranging from simple folding easels to heavy, beautifully constructed ones that cost a considerable sum of money.

However, these large easels would be entirely out of place for a beginner.



You should choose an easel that is not too flimsy, one that stands firmly on the floor and does not wobble or shift, an easel that holds your canvas firmly in place and is easily adjustable when raising or lowering your picture to a convenient and comfortable height for work.



There are also combination paintbox easels that are useful both for outdoor and indoor sketching. They are firm and compact, fold up neatly, and can be carried about quite easily.

In case you don't happen to have an easel at hand, you can use a makeshift arrangement by propping up your picture on a chair or table or any convenient place you can find.

Be sure, however, that your picture is well braced so that it does not wobble.



YOUR BRUSHES

Select your brushes with care. Don't buy cheap ones. Cheap brushes shed their bristles, lose their shape, and work loose from the handles.

Besides causing you no end of aggravation, they will prove more expensive in the end.

For a good basic collection of brushes, I would suggest the following:



1 or 2	flat #12	bristle brushes
1 short and		
2 long hair	flat # 8	bristle brushes
1 short and		
2 long hair	flat # 6	bristle brushes
1 short and		
2 long hair	flat # 4	bristle brushes
1 or 2	round # 2	bristle brushes

Also a couple of #10 pointed sable brushes
(for drawing outlines and painting fine details).

You can never have too many brushes, so keep adding new ones to your collection.

Clean, well-kept brushes are essential to good painting.

When you have finished working for the day, wipe the excess paint from your brushes with a piece of paper toweling, or rag. Dip them in turpentine or kerosene to remove the rest of the paint, and then, *most important*, wash them with lukewarm water and soap or a mild detergent. Rinse thoroughly.

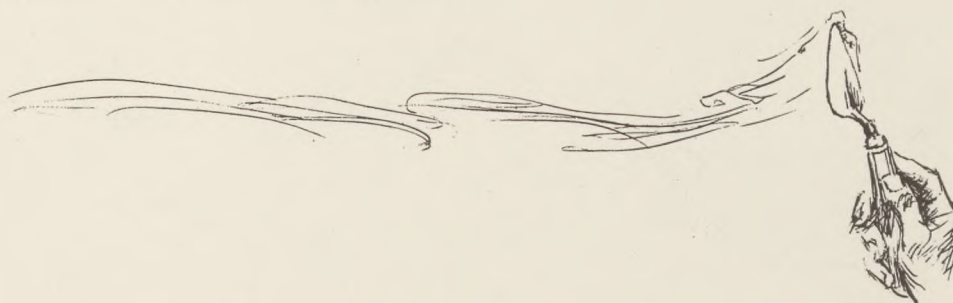
When absolutely clean, wipe them flat or round, according to their shape, so that they don't become ruffled when dry.

YOUR PALETTE KNIVES



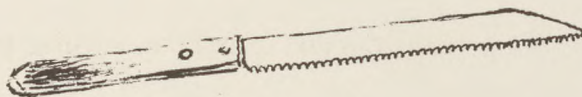
Palette knives come in a variety of shapes and sizes, from the straight, stiff, "utility" knife to the fine, flexible, painting knives.

The utility knives are chiefly used to scrape the superfluous paint from your palette and also for mixing colors.



Oftentimes artists prefer to use painting knives instead of brushes to achieve very broad and brilliant effects.

For scraping off undesired paint from canvas, use a small serrated knife from the hardware store.



YOUR CANVAS

Canvas is the most widely used material on which to paint with oils.

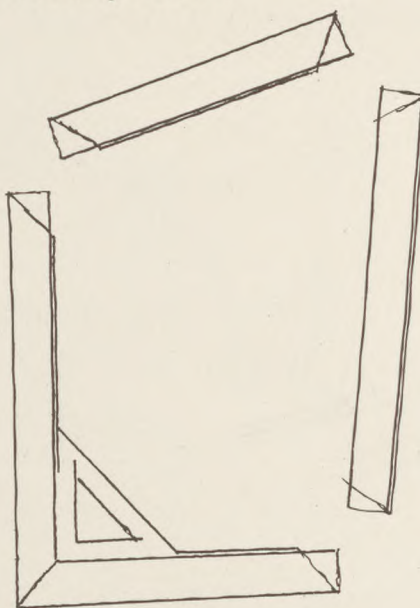
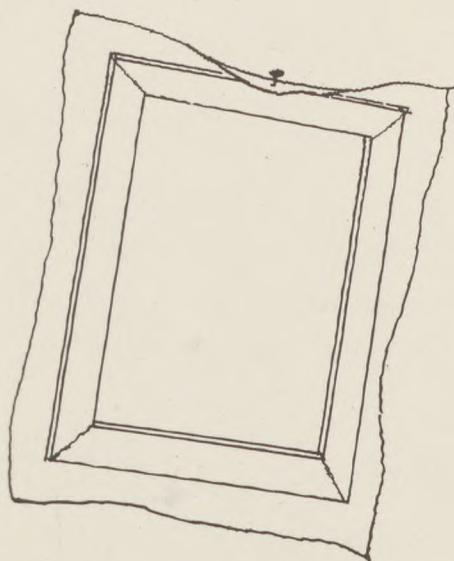
Prepared canvases (stretched and tacked on wooden strips), in all sizes and proportions and in any desired texture from the finest grain to the roughest, can be purchased at art stores.

Canvas boards can also be obtained. These, too, are prepared and ready for use.

However, if you wish to practice a little economy, buy some prepared canvas (this can be purchased by the yard or roll). Stretch the canvas yourself.

Buy some wooden stretcher strips of the dimensions you choose (they come in all sizes).

These strips fit together.



Make sure corners are true square. Check corners with triangle.

Cut the canvas somewhat larger than the stretcher, allowing a few inches overlap on all four sides.

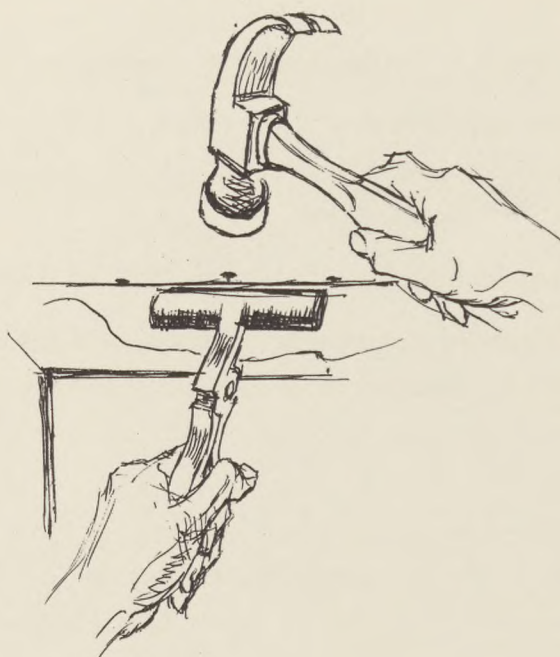
Tack canvas in the center of all four sides onto the top edges of the stretcher.

Instead of using tacks, art stores now carry a handy stapler for this purpose. This is an excellent labor-saving device.

Continue tacking canvas all around, using stretching pliers to pull it taut and even.

If a little unevenness or slack should remain, spray a little water on the back of the canvas and let it dry.

This will stretch it evenly.



Finally insert wedges in corners.

PREPARING GROUNDS FOR PAINTING

If you wish to start from scratch, you can buy *unprepared* canvas and prime it yourself.

Tack the unprepared canvas on a wooden frame.

Sponge or spray water over it. When dry, it will stretch evenly.

Now it is ready to be sized.

To prepare size, dissolve glue or gelatin in warm water forming a *thin* solution.

Cover the canvas with this thin solution, applying it with a brush.

If you use a *thick* solution, your ground will *crack*.

When the size is *absolutely* dry, the canvas is ready for a coat of priming. This is done by simply applying a *thin* coat of white lead.

Do not use a heavy coat of primer. Rather, give it a second coat when the first is *absolutely* dry.

Although canvas is the most desirable and popular ground for oil painting, there are various other materials that can be used with excellent results, such as: masonite, wood panels, pressed wood, plywood, beaverboard, cardboard, etc.

These materials all require sizing before they can be used for oil painting. You can paint directly on the sizing once it is thoroughly dry, if you wish; or if you desire a white surface, apply one or two coats of *thin* white lead priming over the sizing.

GESSO (GYPSUM) GROUND

A gesso (or gypsum) ground is recommended if you want a very smooth, almost glasslike surface.

This is prepared in the following way:

Size with glue-water solution. Apply thinly and allow to dry.

For priming mix equal measures of glue water, zinc white, and gypsum.

Apply first coat with thin, transparent texture, using very little gesso on your brush.

Allow the first coat to dry.

Apply the next coats (about five or six) with a spatula, making your strokes always at right angles to the former layer, until the ground is smooth and bright.

It is not necessary to wait for each coat to dry—only the *first* one.

For the artist who wishes to paint with a thin, transparent technique, the gesso ground is unexcelled.



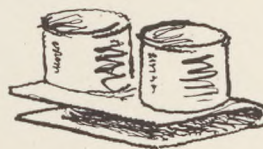
YOUR PALETTE

The artist's palette on which he mixes his oil paints is generally of flat, smooth, polished wood with a hole at one end for his thumb and a curved cutout for the brushes that he holds in his hand.



Arrange paints near the outer edge of your palette with the browns, reds, yellows, blues in sequence and not in a haphazard way.

For convenience, fasten a small oil and turpentine container on the edge of your palette.



Keep your palette clean. Any usable paints that are left on it at the end of the day's work should be temporarily transferred elsewhere while you clean your palette with turpentine or kerosene. When palette is thoroughly clean and dry, the colors can be returned to their former place.

Squeeze out a plentiful amount of paint. Don't skimp!

Never try to use any paint that is dry or covered with a thick dried skin.

ABOUT COLOR

Colors can be classified in simple, descriptive terms. A color—red, green, blue, orange, yellow, etc.—is known by the term “hue.”

The intensity and purity of a hue is called “chroma.”

Two or more objects, even though of the same hue, can be different in shade if one is stronger and the other weaker. This difference in shade is called “value.”

All the wonders of color, with the endless variations and combinations, have their origin in these three basic hues:

YELLOW RED BLUE

These are called the “*primary colors*.”

Let us mix each of these colors, one with the other:

YELLOW AND RED = ORANGE

RED AND BLUE = VIOLET

BLUE AND YELLOW = GREEN

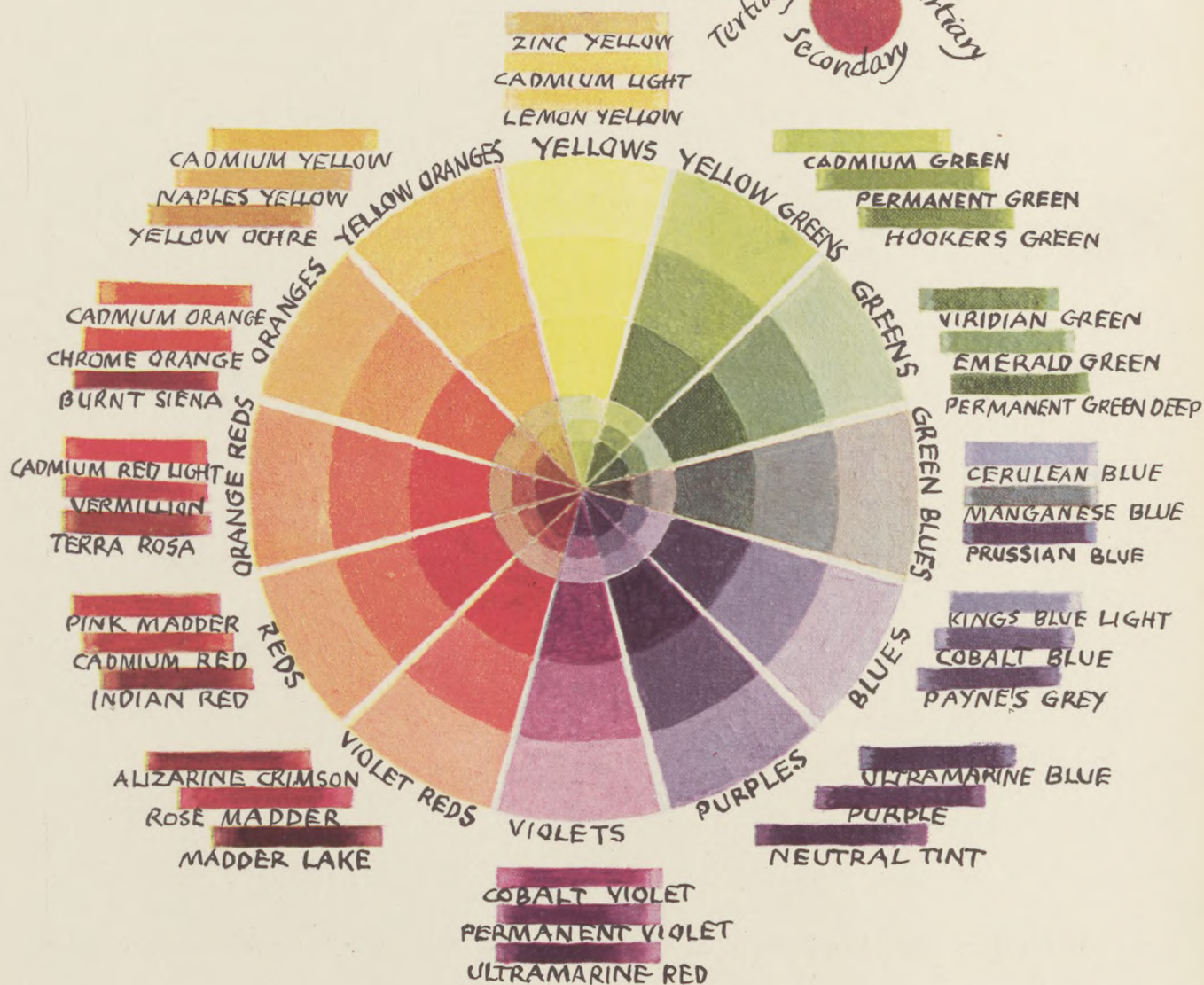
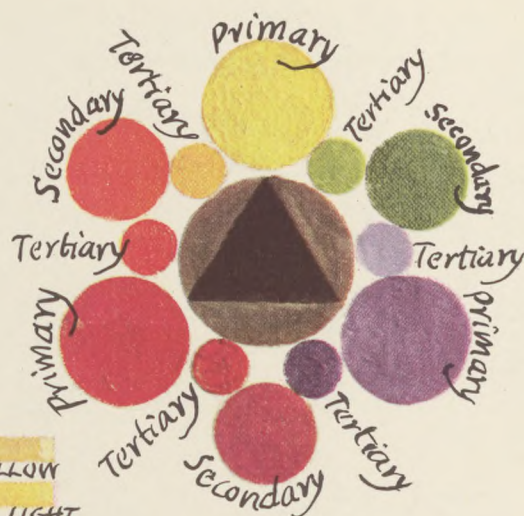
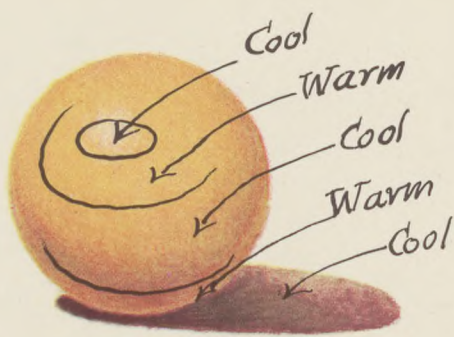
ORANGE VIOLET GREEN

We call these “*secondary colors*.”

Now let us continue our mixing:

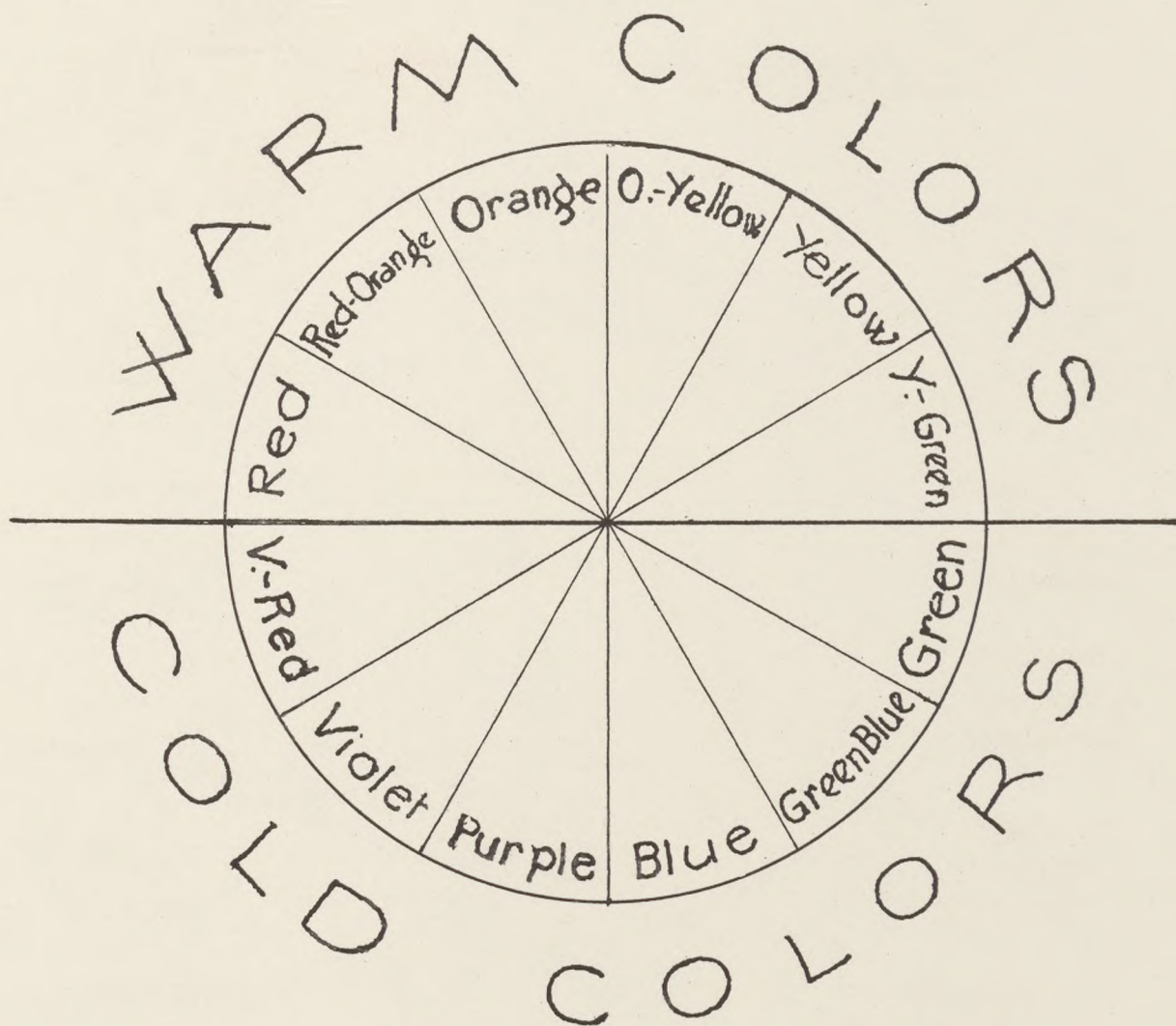
RED and ORANGE	become	ORANGE-RED
ORANGE and YELLOW	become	ORANGE-YELLOW
YELLOW and GREEN	become	YELLOW-GREEN
GREEN and BLUE	become	BLUE-GREEN
BLUE and VIOLET	become	PURPLE-BLUE
VIOLET and RED	become	VIOLET-RED

These are called the “*tertiary colors*.”



The primary, secondary, and tertiary colors, when arranged in their natural sequence around a circle, form a so-called:

COLOR WHEEL or CHROMATIC CIRCLE



The colors directly *opposite* each other on this chart are “*complementary colors.*” Each color, whether pure or mixed, has its complement.

In other words, one color has what the other color lacks, therefore they "complement" one another, making a harmony or completeness. Your eyes demand this completeness.

As an example turn to page 19. There you will see a red-orange color spot. Try this exercise: keep your eyes focused on this spot for about half a minute. Then suddenly cover the spot with a clean sheet of white paper. On this paper there will appear a luminous blue-green spot. This blue-green spot is the "complement" to the orange-red.

Try this test with other hues. Make your own color spot on a piece of white paper using a strong chroma. The afterimage that appears will be the complement.

It is important to know about complementary colors, because only by the knowledge and proper use of these can you get brilliance and harmony in your pictures.

If you place a color *beside* its complement both of the hues will become more brilliant. If you *mix* a color with its complement you will get a dull grayish brown.

Pure colors seem brighter beside grayish tones.

Colors can be classified as "warm colors" and "cool colors."

"Warm colors" are the ones that contain yellow and red.

"Cool colors" are those that veer toward the blues and grays.

"Pure colors" are the ones that contain no black or white.

"Pale colors" contain white.

"Hazy colors" are those mixed with gray.

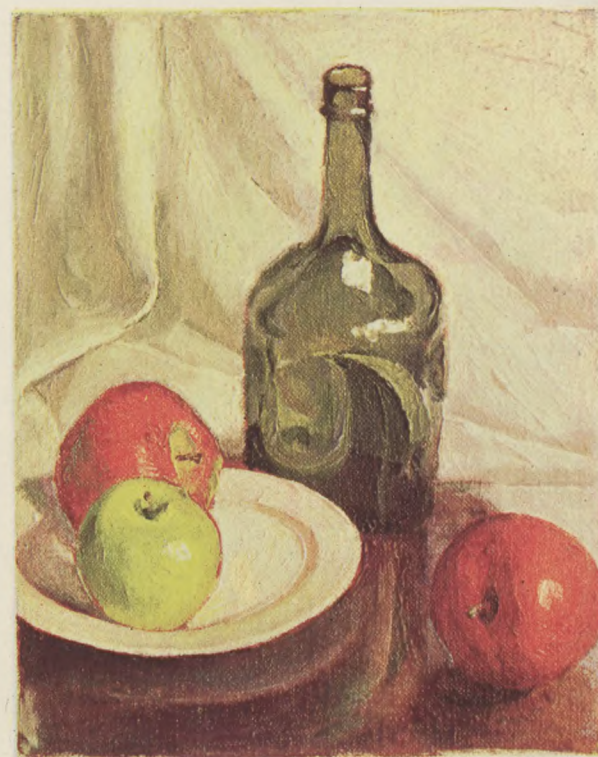
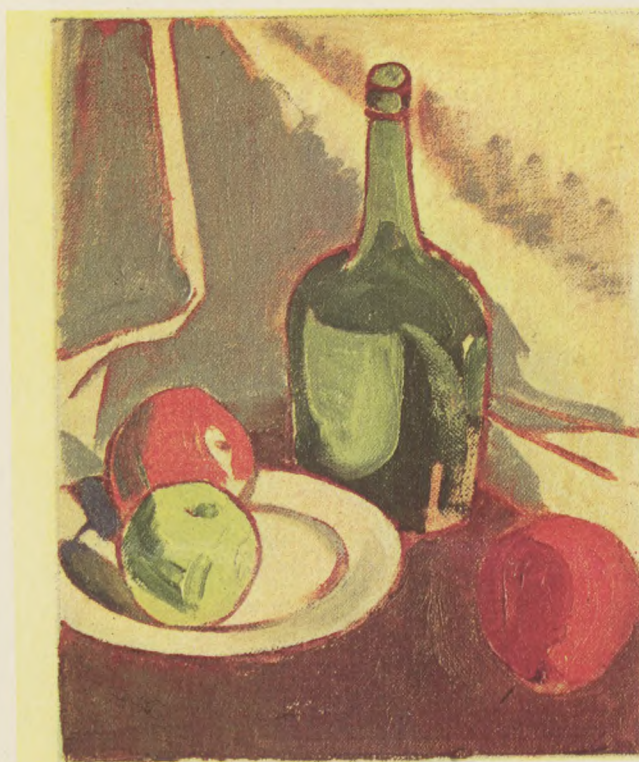
"Obscure colors" are those mixed with black.

Black and white have no chroma and are not considered as colors. They are, however, important auxiliaries.

"Local color" means general coloring.

"Color value" is lightness or darkness in relation to other colors.





YOUR PAINTS

In centuries past, all paints had to be ground by hand. Oils and varnishes were prepared painstakingly by slow and often secret methods. Today we are fortunate in having an abundance of bright, pure pigments all ready to be squeezed out of a tube.

As a matter of fact, there are almost *too many* beautiful and fascinating colors at your disposal, and I must warn you not to be tempted by these in the beginning.

A limited palette is recommended to begin with. I would suggest using three colors, plus a white for mixing out the lighter shades and a black for darkening.

It might surprise you to know that some of the greatest artists used only a *few* colors to paint their masterpieces.

Try any one of these combinations:

- | | | |
|-------------------|----------------|-------------------------|
| 1. YELLOW OCHER | —LIGHT RED | —ULTRAMARINE BLUE |
| 2. LEMON YELLOW | —ROSE MADDER | —VIRIDIAN GREEN |
| 3. CADMIUM ORANGE | —COBALT VIOLET | —PERMANENT GREEN (dark) |
| 4. CADMIUM YELLOW | —VERMILLION | —COBALT BLUE |

Here is an ingenious method of using the color wheel (page 19) for obtaining a harmonious selection of pigments for your palette:

Select any one color from color wheel. Count in either direction, clockwise or counter-clockwise.

To select three colors:

Choose first (your original color), fourth, and ninth colors.

To select four colors: first, fourth, ninth, and eleventh colors.

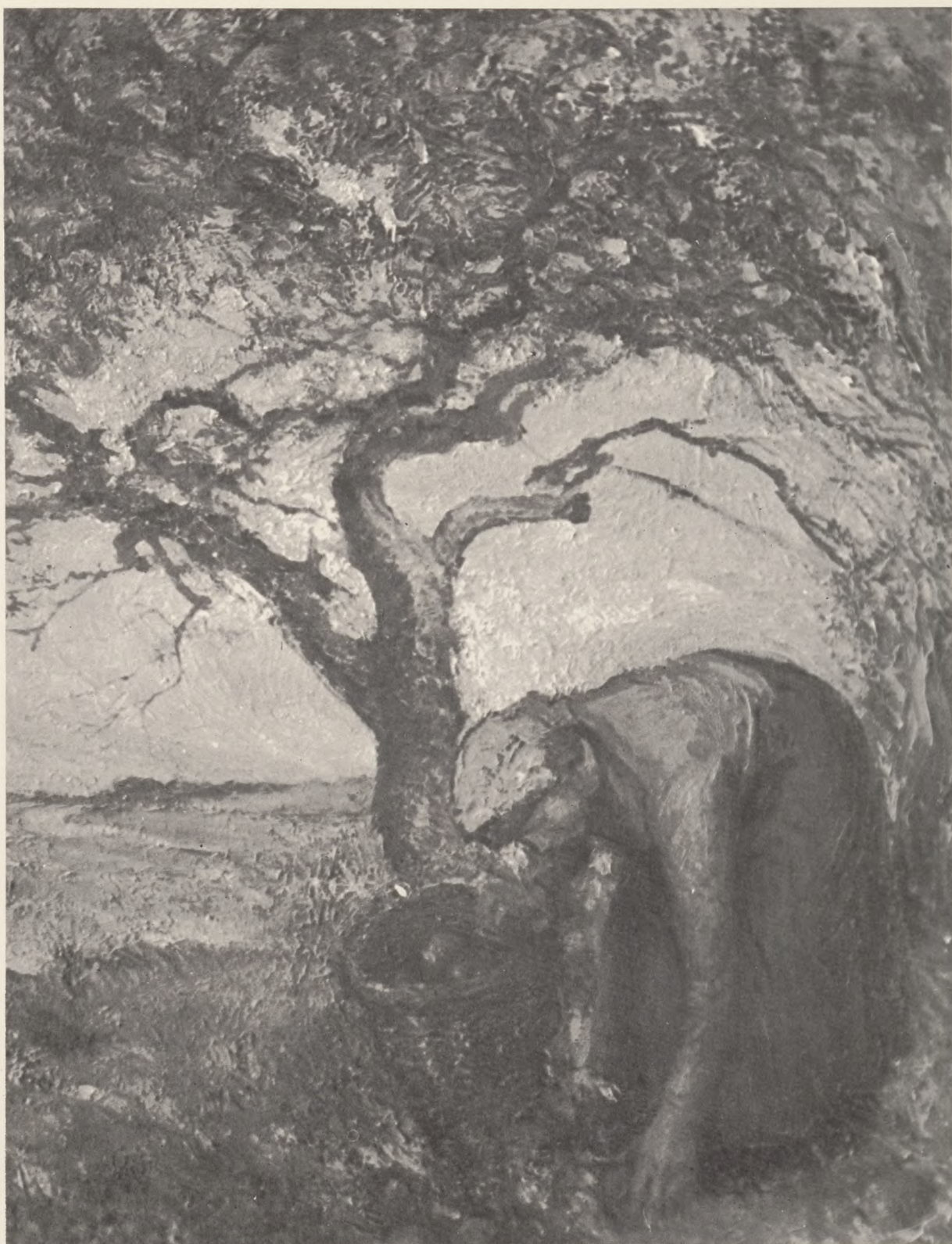
For five colors: first, fourth, sixth, ninth, and eleventh.

For seven colors: first, second, fourth, sixth, eighth, ninth, and eleventh.

To any of the above add a flake white.

Do not use black with these color combinations for darkening.

An excellent substitute for black can be obtained by mixing together all the pigments on your palette, thus producing a dark brownish gray. This dark color mixture will take the place of black for deepening tones.



OILS AND VARNISHES

Oil paints, as the name implies, contain a certain quantity of oil. However, it is necessary to use a medium with your paint to control the consistency and to attain certain desired effects.

Choose a medium from the following list. Whichever you choose, remember one thing: *use it sparingly*.

LINSEED OIL (Cold-pressed, purified) excellent painting medium.

LINSEED OIL (sun-thickened) for a glossy effect. Use this *extra sparingly*.

STAND OIL very light-colored, heavy-bodied, slow drying.

WALNUT OIL slightly slower drying than pure linseed oil. For quicker drying, mix with a small quantity of turpentine.

POPPY OIL dries slowly. Excellent medium for "wet-in-wet" painting.

VENICE TURPENTINE dries with high, enamel-like gloss. Use *very sparingly*. Venice Turpentine mixed with sun-thickened linseed oil is an excellent painting medium when a glossy effect is desired.

TURPENTINE (purified, rectified) Almost indispensable medium for thinning paint. Excellent for painting in outlines and fine details.
Good for cleaning brushes while painting.

Either mastic or dammar with turpentine are good painting vehicles.

Dammar and mastic varnishes are excellent for final varnishing when the painting is completed and *absolutely dry*.

Allow at least six weeks to elapse before varnishing, preferably longer.

Besides bringing out the brightness of the colors and giving a glossy effect, the varnish protects the painting.

THE TECHNIQUE OF PAINTING

BRUSH STROKES

The artist's method of using his paints, handling his brushes, tools, and other materials in order to achieve the desired effects, constitutes his "technique."

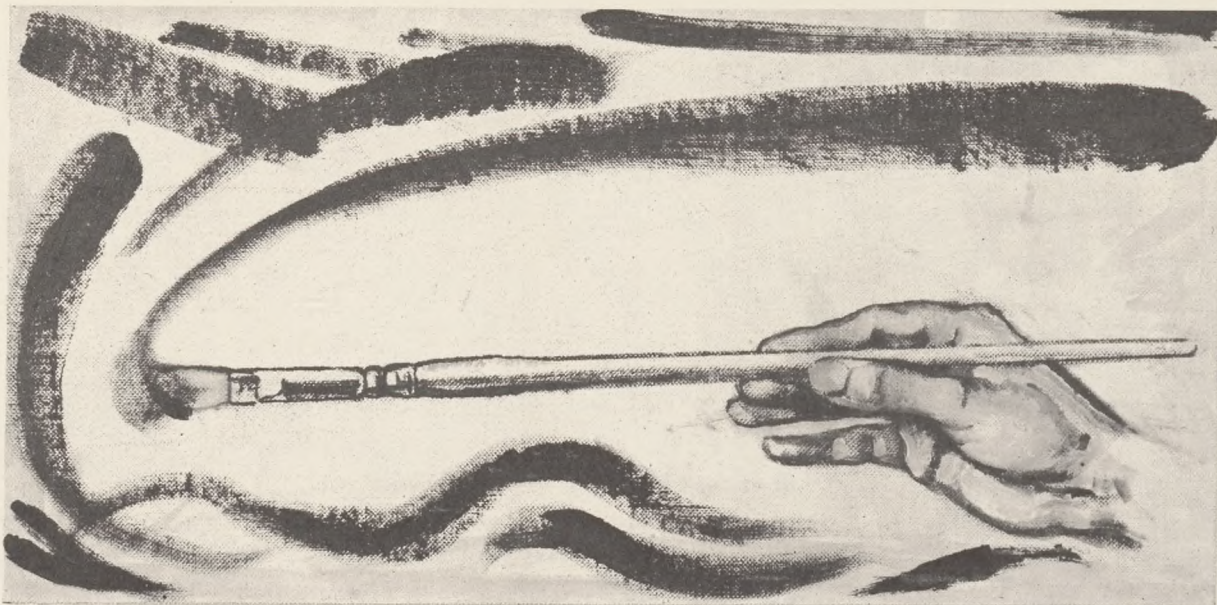
However, as painting is not an *exact science*, each person will naturally develop his own technique by using methods best suited to his individual taste and temperament. But whichever method of painting you choose, it is of the greatest importance to acquire an unhampered freedom and bold decision in your brush strokes.

Timid, indecisive brushwork will look smudgy and lifeless and will lack the essential qualities of good painting.



Practice free, swinging brush strokes, standing away from your canvas, holding the brush almost at the very end of its handle.





Practice long, straight strokes with the flat of the brush, then with the edge of the brush.



Try curves, cross hatchings, dots, horizontal and vertical strokes.

Do not immerse your brush too deeply into the paint. Wallowing in paint is a very messy habit. Take up the paint only with the end of your brush.

Practice constantly, for though much can be learned by reading and observing, *practice* is the only way to acquire mastery over your brush.

STILL-LIFE PAINTING



For your first attempt at painting choose a few simple objects like a bowl, a glass, and some apples. Arrange them on a table against a plain background such as a sheet of cardboard, a piece of material simply draped, or even the bare wall itself.

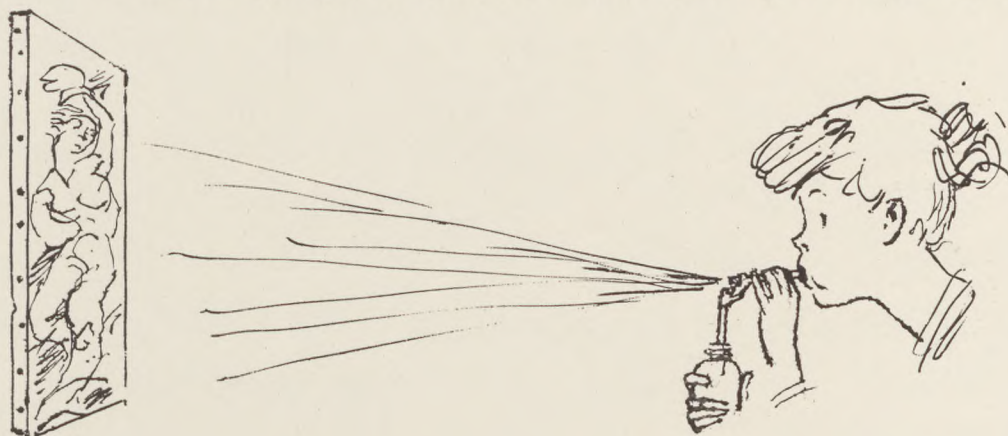
See that your subject is lighted in such a way that there is plenty of contrast in light and shade.

Sketch in your subject with charcoal.

If you wish to make any corrections, use only a *chamois* for wiping off charcoal. Do not use cloth or erasers.

When charcoal drawing is completed, it is ready to be fixed so that the charcoal adheres to the canvas and does not rub off.

Prepared fixative for this purpose, and also a blower, can be purchased at the art store.



Use fixative sparingly, standing a few feet away from the canvas so that only a fine spray falls upon the drawing. Spray several times if necessary, allowing a few seconds between each for drying.

The next step is to outline the drawing with a strong color like burnt sienna, umber, ultramarine blue, etc.

Paint should be thinned with turpentine so that it flows freely from your brush. Use a pointed sable brush for painting in outlines.

Now, take a flat sable brush and with the same thin paint, indicate the shaded parts of your subject.



By now you should decide which medium to use. If you wish to keep your painting wet while you are working on it, use poppy oil. This will keep your paint wet for days if necessary.

You can paint on wet paint or on dry paint, but *never* on half-dry, "tacky" paint, because the new brush strokes will drag and wrinkle the half-dried surface.

For list of other media, quick-drying, etc., see "Oils and Varnishes," page 25.

Now you are ready to block in your picture. Paint each object in its own local color. Blocking in should be done in large, definite planes, with bold brush strokes, in a loose, sketchy sort of way.

Link the sketchily painted planes, fusing them here and there with their surrounding colors.

Do not *blend* or *smooth* too much or the painting will lose its fresh quality.



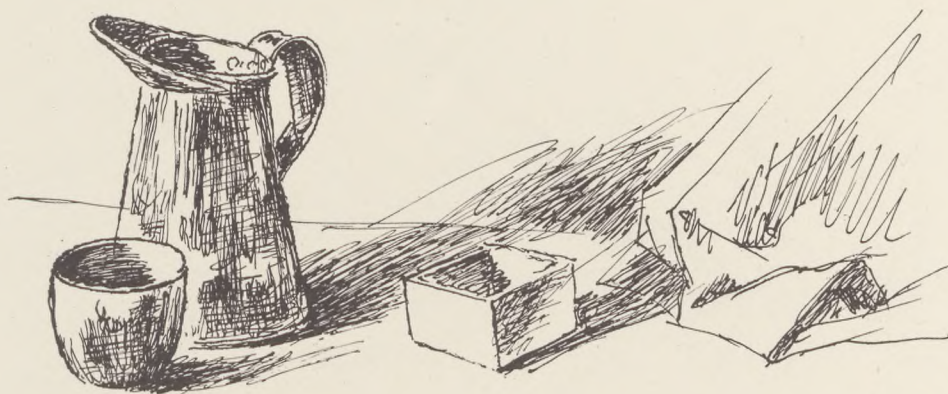


Study the colors of your subject, and be sure to compare their respective values. Exact values are of utmost importance and it is wise to be aware of these from the very beginning.

For judging and comparing values, step back a few feet and look at your subject with half-closed eyes (squint your eyes). This will eliminate distracting details, and the comparative values can be more easily observed.

After the picture is entirely blocked in, proceed to paint in the details.

Paint in darkest details first, always working up to the higher values. The brightest high light should be the finishing touch on the painting.



Here are a few suggestions to guide you:

While painting studies, don't think to yourself, "I am painting a glass bowl, an apple, a flower." Concentrate only on *shapes*, *colors*, and *values*. Watch your complementary colors, and also notice how the *warm* and *cool shades* invariably follow each other.

If you study these points as you paint, your subject will take form on the canvas before you realize it.



A good picture needs *harmony* and *contrast*.

Complementary colors will give *harmony*.

Light and shade will make for *contrast*.

The strongest contrast would be a *strong color* of *deep value* against a *light color* of *high value*.

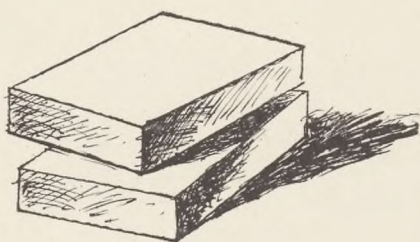
Darken *light shades* when approaching a *dark plane*.

Lighten *dark shades* when approaching *lighter planes*.

Shadow will always contain the *local color*.







Flat, hard planes can have strong, sharp outlines. Rounded objects have soft edges.



A picture becomes "hard" when every form is "found" and every detail is too sharply defined.



Outlines and forms should be "lost" and "found," merging and separating alternately to achieve pictorial charm.



If you wish to remove wet paint that has been piled too thickly on any part of your canvas, put a piece of newspaper flatly over it. Rub this over with your hand and lift off. You can repeat this operation as many times as necessary, using clean paper each time.

If there are any rough spots, bumps, or ridges on your picture and you want to scrape them off, wait until the paint is *absolutely dry*. Use a small serrated knife for scraping down the rough surface.

Keep this book nearby while you are painting. Refer to it when in doubt so that you can analyze your mistakes before making corrections.

Too many corrections and changes will mar the freshness and quality of your picture. Sometimes you will find that parts of your painting (or even the whole painting) seem to sink into the canvas, leaving a dull, lifeless look.

To remedy this condition, cover the dull sections with a thin coating of varnish. When the varnish is completely dry, apply a new layer of paint over the affected areas.

FLOWER PAINTING

When painting flower studies you will find that time is of the essence for the simple reason that flowers fade easily. Therefore, to catch them in all their beauty and freshness, you will have to paint them as quickly as possible.







As a preliminary to flower painting, it is a good idea to make a few sketches of flowers at different angles so as to acquaint yourself with their character and design.

When choosing flowers for a painting, be sure they are *fresh*. Choose a slight variety for color interest.



Use just a *few* flowers. A great big bunch will be too much of a task in the beginning, and you will find your models faded before you have time to paint them.

Choose a suitable background for your flower arrangement.

Remember that the colors of your subject are modified by the colors of the background—and vice versa; therefore do not change the color of the background while in the midst of a painting.

Make sure that contrasts in light and shade on your subjects are well defined.

Proceed to paint in the same manner as described in "Still-Life Painting."

However, to achieve *delicacy* and *atmospheric quality* so characteristic of flowers, outline them only at points where emphasis is necessary.

Do not outline every flower and every leaf. This would make the flowers appear too solid and flat. Brush strokes should follow the modeling of the object. Watch the greens in the leaves. You are sure to find plenty of purple, red, or blue in them.









LANDSCAPE PAINTING

“Travel light” is the first rule for those who plan to go out landscape painting.

In other words, don't hamper yourself with too many impedimenta. Take only the most necessary equipment with you: i.e., a folding easel and a paintbox containing brushes, palette knives, palette, canvas boards, a few sticks of charcoal, fixative, blow tube, painting medium and containers, a piece of chamois, a few rags, and, of course, your paints.

Do not take too many colors with you. Claude Monet, the great French landscape painter, used only these few colors: vermilion, chrome orange, yellow ocher, ultramarine blue, indigo, oxide of chromium (green), ivory black, and flake white.

Here is a suggestion for a set of basic colors. Make a selection from these according to the subject.

Yellow Ocher

Cadmium Yellow Medium

Lemon Yellow

Naples Yellow

Cadmium Orange

Vermilion

Alizarin Crimson

Burnt Sienna

Burnt Umber

Hooker's Green

Viridian Green

Permanent Green

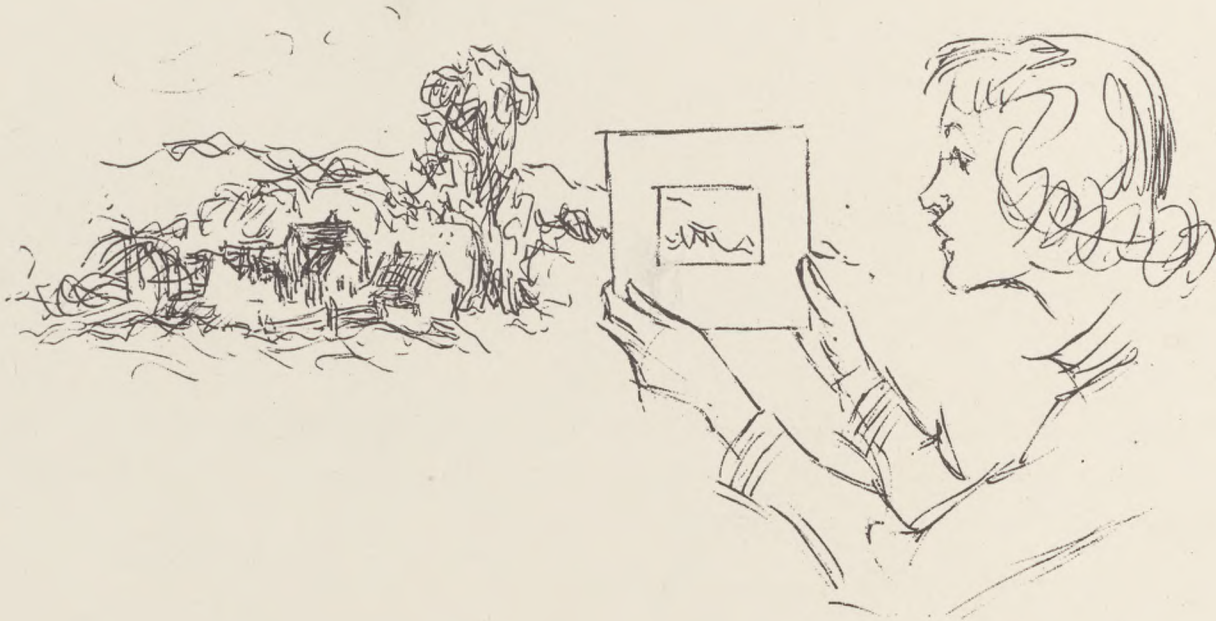
Ultramarine Blue

Cerulean Blue

Also Flake White and Ivory Black

One more very useful addition to the landscape painter's equipment is a gadget that can be made at home. This gadget is a sort of "finder," and it is very easy to make.

Take a small piece of cardboard. Make a frame by cutting an oblong opening in the middle, a few inches high and a few inches wide, so that it is somewhat of the same shape and proportion as your canvas.



Looking through this opening, you will be able to decide just how much of the surrounding world you wish to include in the confines of your canvas.

And now, here are a few suggestions to show you how to go about landscape painting in a practical way:

Select a subject to your liking.

Don't attempt to paint the whole world at once; just a small, simple, paintable part of it.

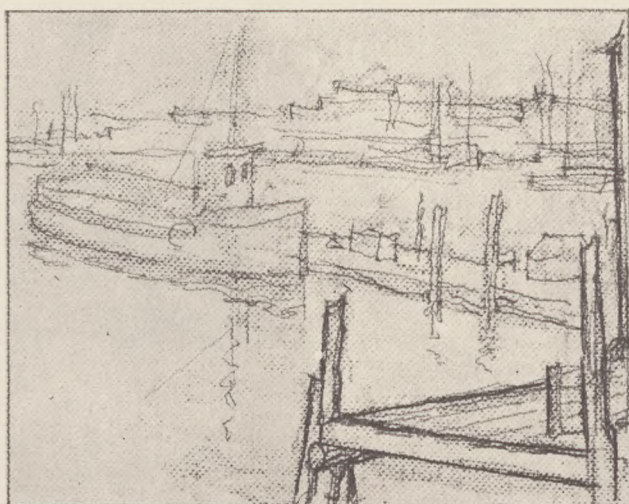
Try to find the most *interesting angle* from which to paint your picture.

When you set up your easel, be sure that the sun does not shine directly on your canvas or into your eyes. Try to paint from a shady spot.



Sketch in your subject in the usual way with charcoal. Whether you outline with paint or not is a matter of choice. If you wish, you can begin to paint directly on the charcoal drawing *without using any painted outlines*.

Or, you can *outline only those parts* of the subject that you wish to emphasize with a definite contour.



Or, paint in *all outlines* of the charcoal drawing, making the outlines a little thinner in the distance.

Block in local colors in large masses—the dark ones with *thin* paint, the light ones with *thicker* paint.

Remember to *squint your eyes*. This will help you to sum up the large masses in their local colors and to observe the *correct values*.

Always remember that if values are not correct, your picture will be “jumpy.” Incorrect values will distort any object, giving the effect of a patchwork quilt by destroying the *unity* of all forms.

A landscape can be divided into distinctly visible groups of color values.



The “foreground”—deepest shadows, brightest high lights.

The “middle ground”—lighter tones and values.

The “distance”—still lighter and grayer.

The “sky”—generally the highest value.

Stormy and night skies are usually exceptions from this general rule.

Begin painting from the middle ground, proceeding to the distance and then to the sky, leaving the foreground to the last.

Here are a few suggestions about painting the sky:

Underpaint the sky in a warm tone using Naples yellow and a touch of vermilion.

Paint the blue sky on top of this underpainting while it is still wet.

You will find that it takes *surprisingly little color* mixed in *plenty of white* to paint a good sky.

The sky is by no means a flat, evenly painted plane. It is generally lighter toward the horizon. It should be painted slightly darker at the edges where it meets dark objects like trees, buildings, etc.



When painting clouds, do not overlook the fact that they have distinct character, form, and perspective.

No matter how delicately tinted they seem to be, their colors complement the hues of the sky.

When painting trees, study their individual shapes and character.



Block in the colors in large planes. Block in the shaded spots first, using reasonably *thin paint*. Use *thicker paint* on the lighter clumps of foliage. When trees are completely "summed up" in large planes, add the important details.

A word of advice to landscape painters:

Note the time of day that you begin to paint your picture outdoors. Do not paint for more than two hours on it each day, as the steady changing of the sun's position in the sky will alter the lighting effect.

Solid structures such as boats, buildings, etc., should be drawn in *correct perspective*. (For simple rules of perspective see *Willy Pogány's Drawing Lessons*.)



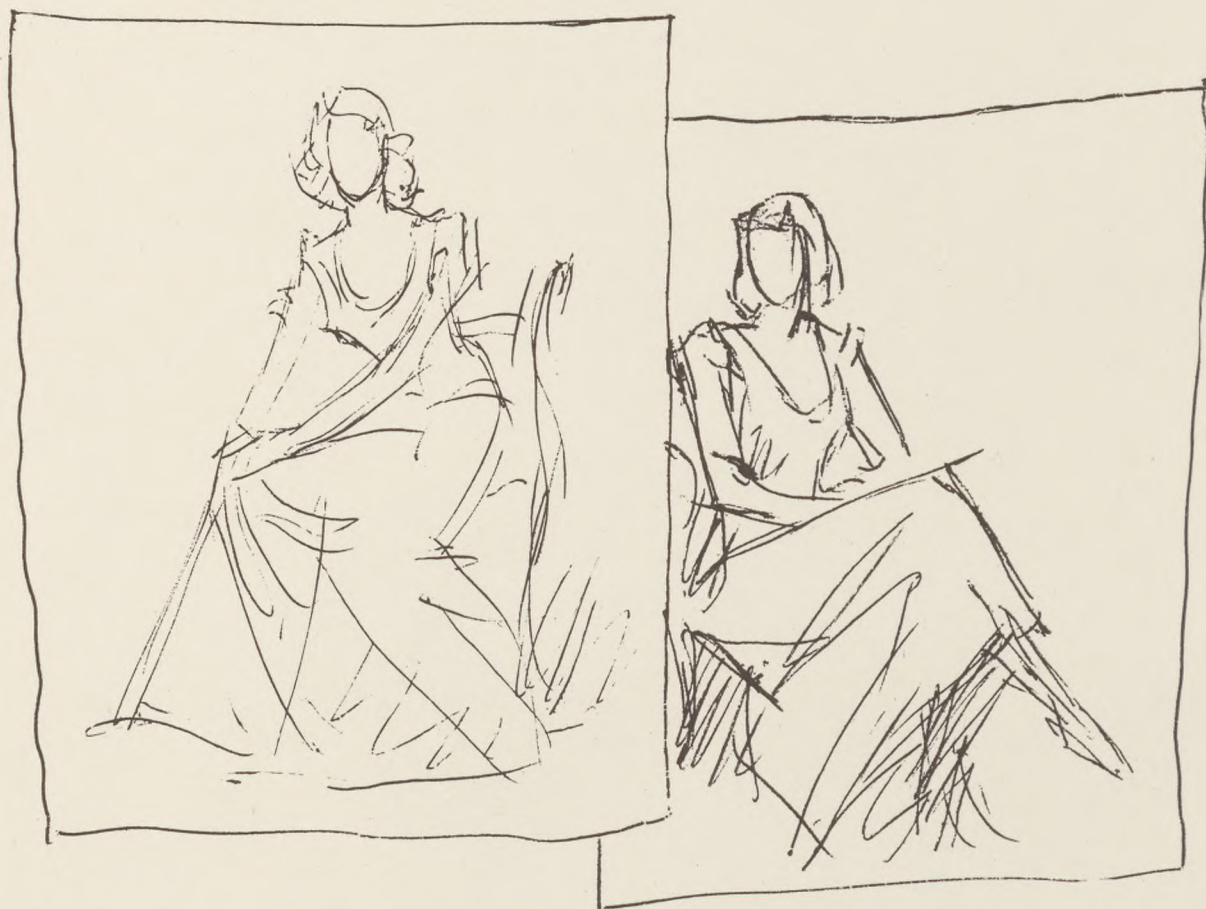
When painting water never paint reflections quite as bright as they seem. Always add the grayish-green local color of the water to the reflected objects.



PAINTING A PORTRAIT

Before you begin to paint a portrait, make a few sketches of your sitter in various positions with different lighting effects.

Study the character, expression, disposition, and movement of your subject. These qualities in a living human being are just as important to catch as the proportions and coloring.



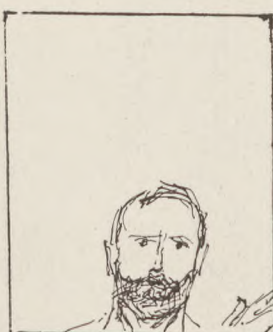
Try to place your subject on the right spot and in the correct proportions on the paper. This will give you an idea of how it will appear on the canvas.

Avoid such obvious mistakes as: Making your figure too big for a small area so that it is suddenly cut off by the edge of the canvas.

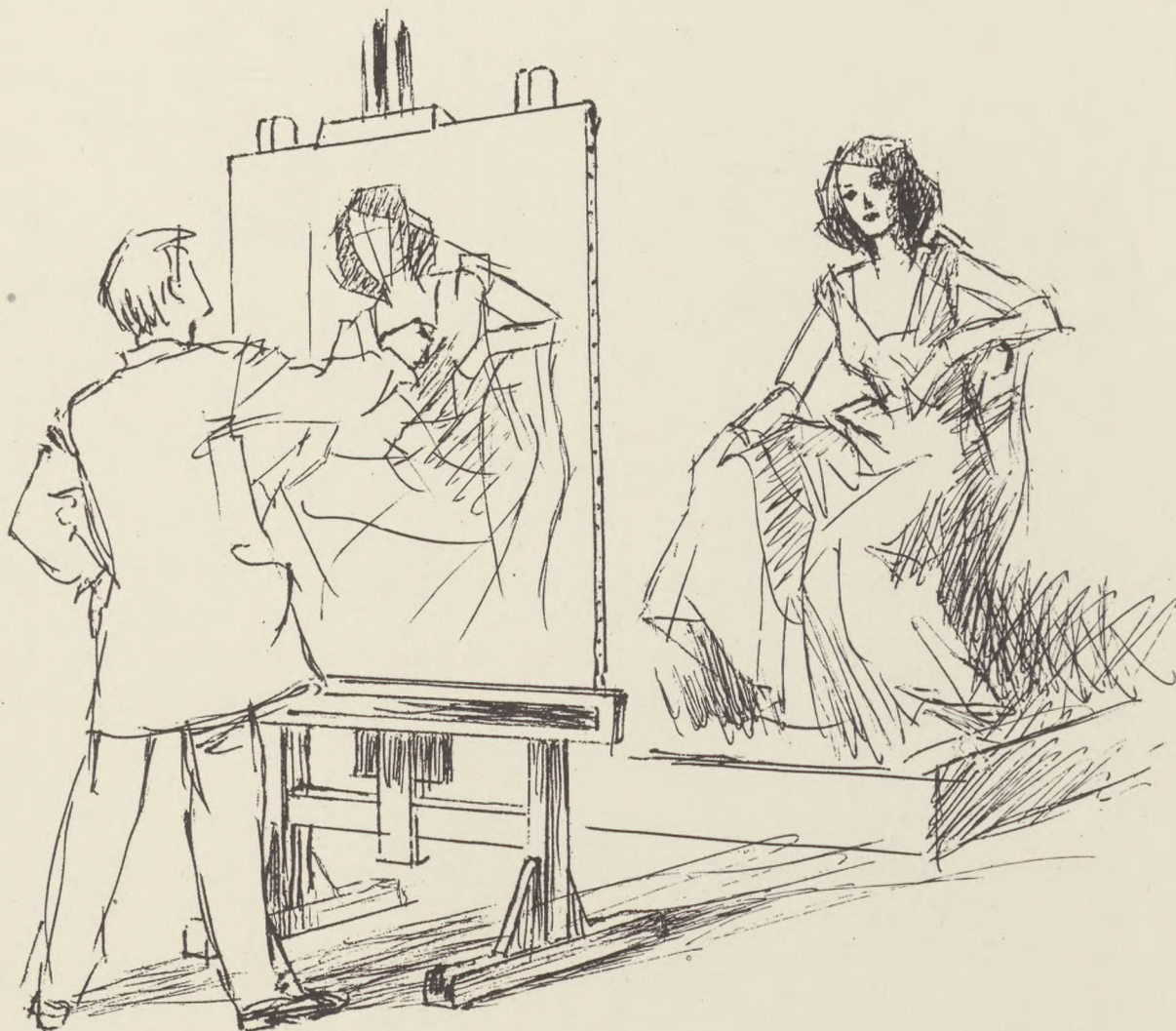


Or making your figure too small on a large canvas, thereby leaving a lot of uninteresting empty space surrounding it.

Other obvious mistakes to avoid:



When you have made a sketch to your satisfaction as to characteristic position, proper lighting, proportions, composition, etc., begin to draw your subject on the canvas with charcoal.



Draw *directly* from your model when making the final charcoal drawing on the canvas, using preliminary sketch as a guide.



Watch the correct angles of the shoulders in relation to the tilt of the oval of the head. Check the angle of the body, arms, hands, etc. Also watch the "left spaces" (those areas outside of the drawing). Checking the shapes of these "left spaces" will help you to correct your drawing.

As you proceed with the drawing, step back now and then to look at it from a distance, comparing it with your sitter.

For further checking, look at your sketch in a mirror. This mirror picture will clearly show any mistakes and distortions in your drawing. One more method of checking as you go along is to turn the canvas upside down.



When you are satisfied with the charcoal drawing, proceed in the usual way by first fixing the charcoal and then outlining with diluted paint.

Mix out the local colors in generous quantities: the general color and tone of the background, the hue and shade of the flesh colors.

Then the local colors of the clothes, and the color of the shadow.

The shadows will contain the complementary colors and also the darker shades of the lighted parts.

When all these local color masses are mixed out on your palette, you can start blocking in the picture.

Begin painting the *darker parts* first, using thinner paint for dark colors as they have a tendency to turn muddy when thickly painted.

Lay in the background with thin paint (diluted with turpentine). This thin coating is just a temporary *tone* to modify the colors and shadings of the flesh, hair, dress, etc.

Now block in the lighted part of the face in large planes with thick paint, overlapping the outlines here and there.

Block in the all-over color of the hair.

Brush strokes should follow the direction of the hair. You will find that the hair color always contains some of the flesh tints.

Don't forget to squint your eyes so as to get the correct values.



Paint in background, this time applying the paint generously. At the same time "snap up," soften, or correct outlines where necessary.

Use the same steps for painting in hands, dress, furniture, or any object in the picture. Constantly observe and compare as you proceed to develop your picture. Do not *overwork* it.

From time to time step back and look at your painting from a distance. If it looks rather flat, grayish, and uninteresting from afar, it is because the *contrasts* of *light and shade* are lacking; and also that you stood too near the canvas when painting and neglected the *whole* for the details.

If the eyes look faulty in any way, check first the irises; see whether they are of the same size and that both are in the right position. See that the high lights are correctly placed.

Then check the eyeballs. Make certain that they are not *too white*. Eyeballs have very subtle coloring and shading.

If you wish to have the eyes of your subject follow the onlooker from any angle, simply have your sitter look directly at you while you are painting the eyes.

Pay close attention to the shape and forms of the mouth. Observe the center, the corners, the position of the upper lip to the lower lip, besides the correct coloring and shadings, and last, but not least, the high light placed in the right spot.

If you have any difficulties with drawing, I suggest that you study *Willy Pogány's Drawing Lessons*.



VARIOUS METHODS OF PAINTING

UNDERPAINTING

The old masters used to *underpaint* their pictures as a foundation on which to develop further their painting.

Underpainting was executed in either a warm or a cool effect.

For *warm* underpainting, the following colors were usually combined: burnt sienna, Indian red, burnt umber, yellow ocher, indigo blue, and white.

The *cool* effect in so-called dead colors, or *grisaille* as the French called it, was done with: cobalt blue, ivory black, and flake white. To these hues an Indian red was added.

Some artists underpaint their pictures in complementary colors. The greens are underpainted in reds, the reds in greens, the blues in oranges, the oranges in blues or bluish greens, the yellows in purples or bluish greens, etc.

The dark parts of the picture were underpainted rather thinly and the light parts with thick paste (*pastose*) pigments.

This underpainting was carried out in detail to the degree of an almost completed picture. When it was absolutely dry, the artist painted the *true* colors over this foundation with the scumbling and glazing method.

SCUMBLING

Scumbling is done with lighter colors over darker underpainting.

For scumbling, mix paint with poppy oil to a thick, pastelike consistency. Take very little of this on your brush and drag the almost dry brush, on its flat side, over the underpainting.

Scumbling should be transparent, or semitransparent. This gives a vibrating quality by allowing some of the underpainting to show through. It makes the lighted surfaces more brilliant.



GLAZING

The old masters used to glaze their paintings, thus achieving those qualities of depth, richness, and "tone" so typical of their works.

However, while glazing produces a beautiful effect, it is not recommended for those who wish to preserve a bright, fresh quality in their paintings.

Glazing is the method of using *thin paint* over the underpainting, giving a quality of depth and richness. This should be done with thin, transparent paints, almost like tinting with water colors.

Medium used for glazing: Venice Turpentine mixed with sun-thickened linseed oil; or $\frac{1}{3}$ linseed oil, $\frac{1}{3}$ copal varnish, $\frac{1}{3}$ turpentine.

Any number of glazes can be applied in successive layers, but always wait for each one to dry before applying the next.

Where glaze is too dark, wipe off with a rag.

TONE AND RELATED COLORS

A picture having a general color effect, despite being painted with a full palette, will have "tone." Tone gives both beauty and unity to a picture.

If you wish to capture this quality, proceed in the following simple and direct way: First select the hue for the tone you desire, such as: blue, green, red, yellow, purple, etc.

Mix a quantity of this pigment with poppy oil and spread it over the canvas, covering the canvas completely.

The poppy oil will keep the paint in the desired wet condition until you have finished the painting. Use poppy oil throughout as a medium. This is called "wet-in-wet" painting.

The wet tone color upon which you paint will mix in with all the other colors as you proceed with your painting.

The finished picture will have an attractive tonal quality so often found in good paintings.

Here is another method for acquiring tone in your painting:

Mix out a *key* color for tone.

Cover canvas with this color *thinned with turpentine* and allow it to dry before proceeding further.

When you begin to paint, use linseed oil as a medium and mix a little of the key color into each brush stroke you make.

This unifying color will pervade the picture, giving it the desired tone.

FIGURE PAINTING

Painting a human figure presents no greater problems than those encountered in painting any other subject.

However, it is absolutely essential that your drawing be satisfactory before you begin to paint; otherwise you will face unnecessary difficulties while painting.

Before attempting to paint the human figure, I would advise you to make sketches and studies to acquaint yourself with proportions, anatomy, balance, forms, and movement. (For a detailed study of the human figure see *Willy Pogány's Drawing Lessons*.)

Once the drawing is ready, the procedure is very much the same as in painting other subjects.



You can paint with whatever method you choose. It is entirely up to you whether you care to outline your sketch with thin paint, or just outline parts of it, or not outline it at all; whether you paint wet in wet or wait for each stage to dry; whether you choose to underpaint and scumble or glaze, or to paint with a tone.



Your choice of method depends upon the effect that you wish to achieve and is entirely a matter of individual taste and temperament.

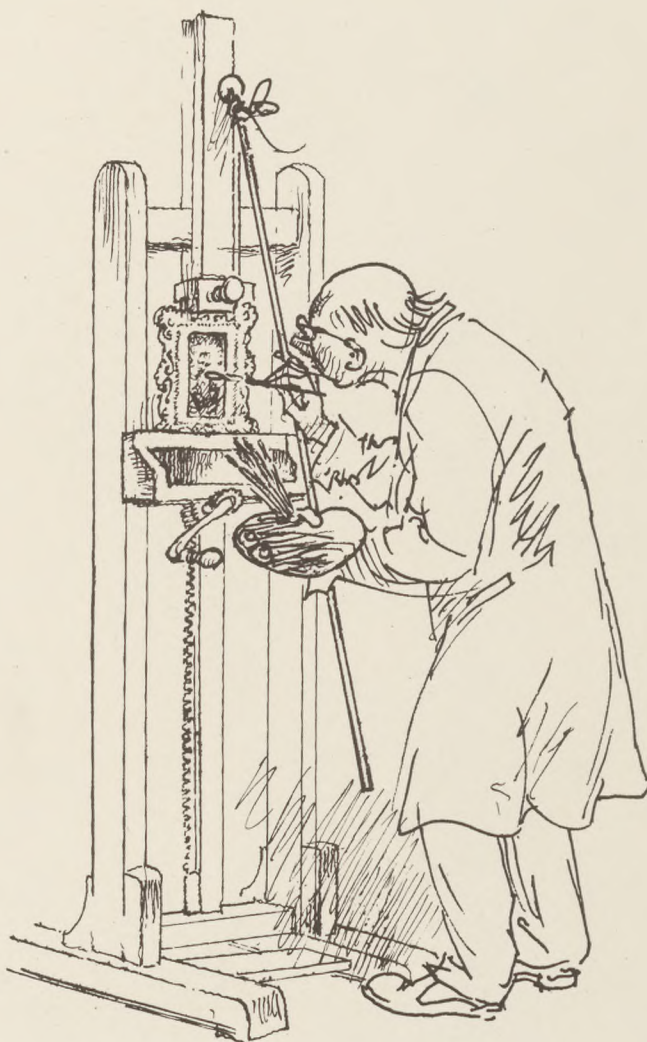


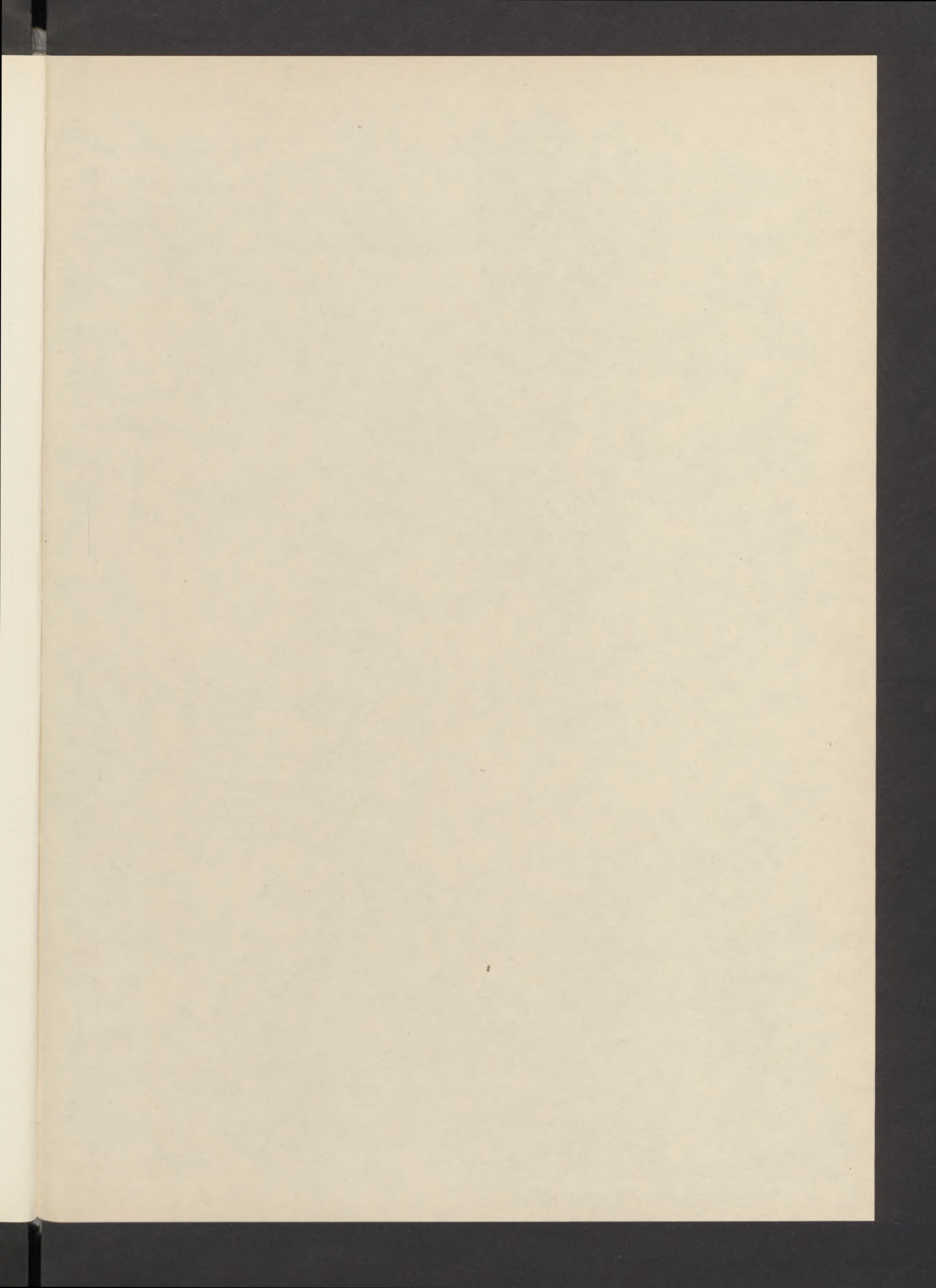
A FEW WORDS ABOUT MODERN PAINTING

This book deals only with *technique* and does not touch on any *style* of painting whether "traditional" or "free."

One thing that the student should bear in mind, however, is that a modern and free approach to painting does not exclude technical excellence.

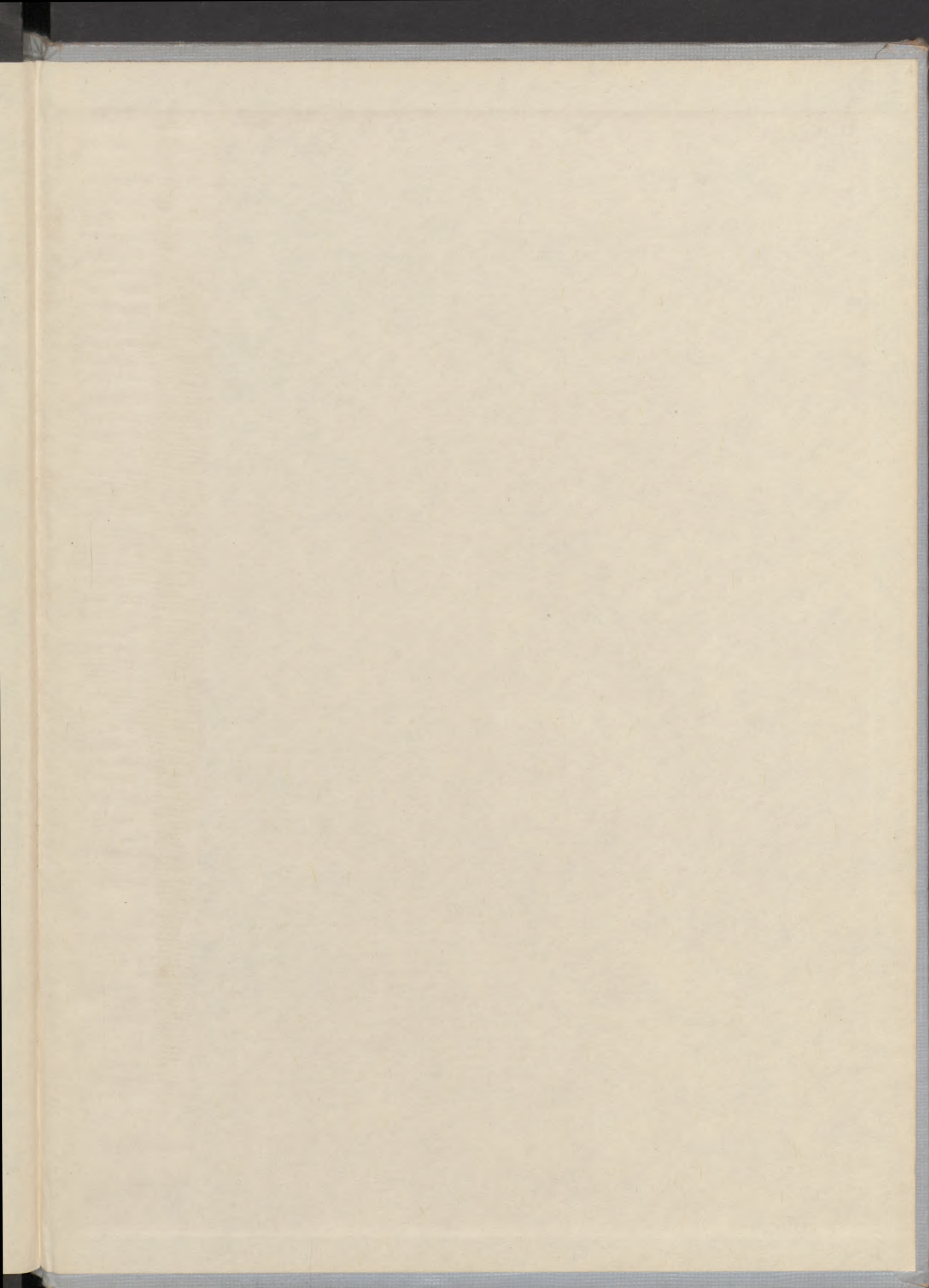
No matter how primitive your style may be, it should be based on knowledge and understanding of the painter's craft.

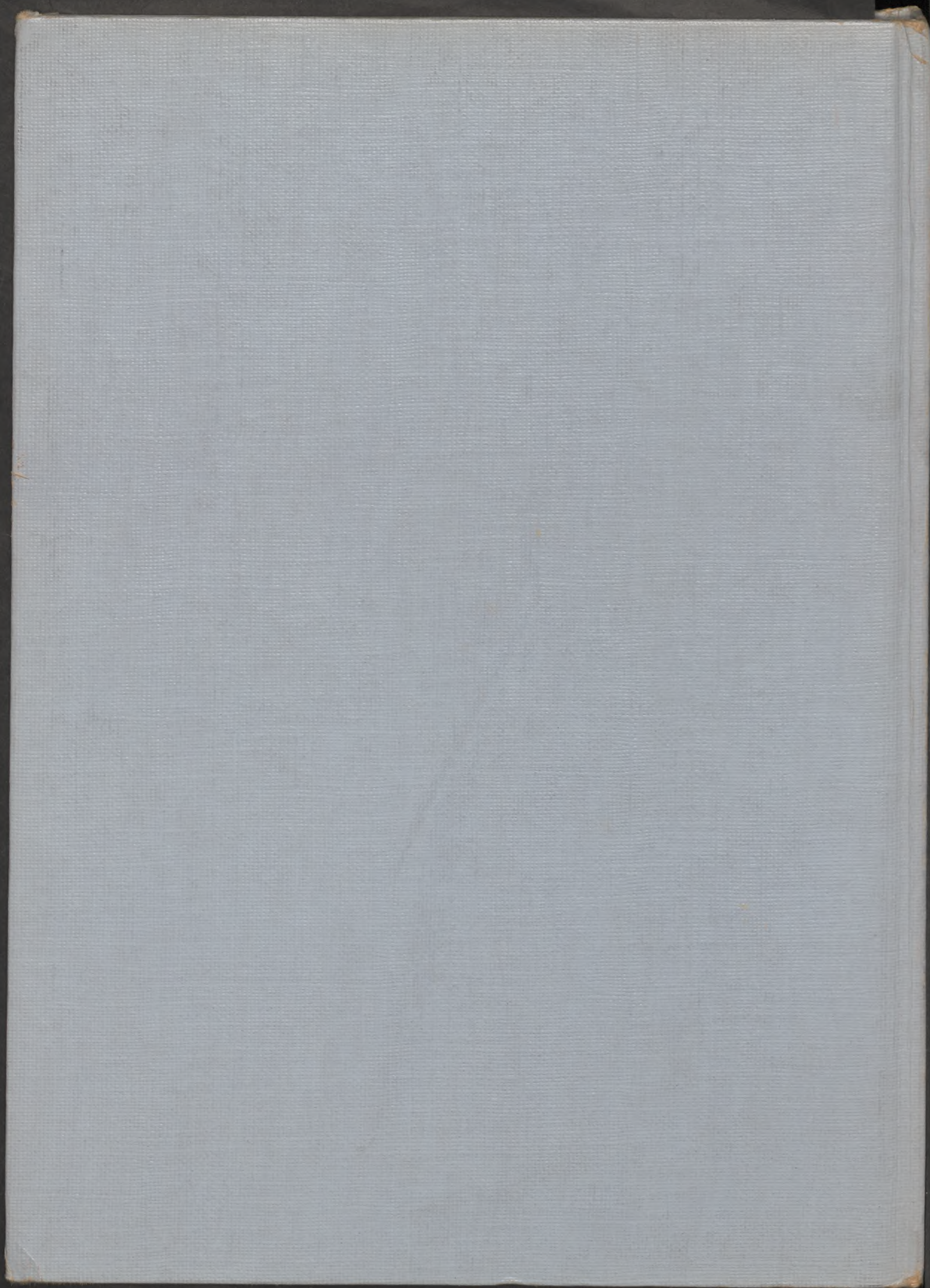




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WILLY POGGANY'S OIL PAINTING LESSONS

McKAY