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**The Traditional Methods of the Great
European Artists Expertly Described and Analyzed**

PAINTING EXPLAINED

*A Professional Artist Reveals
The Secrets of the Masters*

by **Thomas Gullick**

A common lament among artists is that there are no books available that give specific, practical information about the procedures used by those creative geniuses collectively known as the Old Masters. The reason for this dearth is that such a work's author would have to possess extraordinarily wide-ranging expert knowledge and skills. Thomas Gullick's credentials indicate a great capability in taking up this challenge. He was a professional artist and scholar living in the mid-19th century, and so was in an exemplary position to discuss the intricacies of traditional techniques, and to compare modern systems to the styles and methods of previous eras. His work, **PAINTING EXPLAINED** (Valerius Press), is an exceptionally insightful combination of art history, aesthetic theory and erudite analysis. It was so highly regarded at the time, that it was given as a prize for outstanding achievement at the Royal College of Art in London.

In this important new edition, with a newly compiled comprehensive index, Gullick authoritatively covers the aims and objectives the artist should have when interpreting reality, with stress laid on accuracy of detail, depth and transparency. Apropos of these principles, he skillfully discusses the surprisingly complex theories of art that existed in ancient times, including that of the Egyptians, Assyrians, Greeks, Etruscans, and Romans. Also, the spiritual features of Christian Medieval art are explored, as are the distinctive traits of the national schools of Italy, Germany, the Low Countries, and England.

Of particular value to the working artist are the detailed sections dealing with technical issues of pre-modern forms of painting, many of which are poorly understood today, but that could, if used, greatly facilitate and expand the range of visual expression. The reader will learn about various physical processes such as encaustic, mosaic, tempera, fresco, oil and miniature painting. There is also a wealth of knowledge pertaining to implements, vehicles, varnishes, grounds, colours, subjectiles (i.e. supports), chemical formulations, the arrangement of the work-room and studio, and much more.

PAINTING EXPLAINED is an indispensable book that provides very useful information for artists and art lovers. Despite the sophisticated nature of the material, the author does not neglect the human dimension, for he cites pertinent facts, as well as witty anecdotes, from the life stories of many well-known and not so well-known artists.

Gullick informs us in the original introduction: “The reader who accompanies us through this volume will hardly deny the important influence of materials and processes upon the painter’s fidelity of imitation; and even upon his modes of conception, and the higher manifestations of painting as a form of poetical utterance. . . . He will see how ‘depth’, the greatest recommendation of oil painting, is simply a property of the ‘vehicle’ employed; and how chiaroscuro, or light and shade of pictures, has been influenced by the painter’s habitual use of a light or dark ground, or his custom of painting in full daylight or a darkened studio.”

Paul Dennis Sporer (editor) is the author of *The Dimensions of Companionship; Liberating Love; The Concept of Family; and Equal but Different*. He has also served as editor on more than 30 culturally and historically significant books, including *Painting Explained*, by Thomas Gullick; *Is Secession Treason?*, by Albert Bledsoe; *The Heart of Aryavarta*, by Lawrence Dundas; *Beauty and Art*, by Aldam Heaton; *The French at Home*, by Albert Rhodes; *From Slave Cabin to Pulpit*, by Peter Randolph; *Newer Ideals of Peace*, by Jane Addams; *Views of Old Europe*, by Bayard Taylor; *Gentle Measures*, by Jacob Abbott; *Parental Influences*, William Bacon; *Finding a Way Out*, by Robert Moton; *The New Birth*, by Austin Phelps; *Tupelo*, by John Hill Aughey; *An Incident of Travel*, Arthur Jerome Eddy; *End of an Era*, by John Sergeant Wise; *The Missionary*, by Samuel Mazzuchelli; *Half a Century*, by Jane Swisshelm; *Born Three Times*, by Thomas L. Johnson; *Dark Hollow*, by Anna Katharine Green; and *1492: Admiral of the Ocean Sea*, by Mary Johnston.

For further information about **PAINTING EXPLAINED**, or to arrange an interview with the editor, Paul Dennis Sporer, please contact Cassandra Foxton, [inform at anzapublishing.com](mailto:inform@anzapublishing.com). The publisher’s website address is AnzaPublishing.com.

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