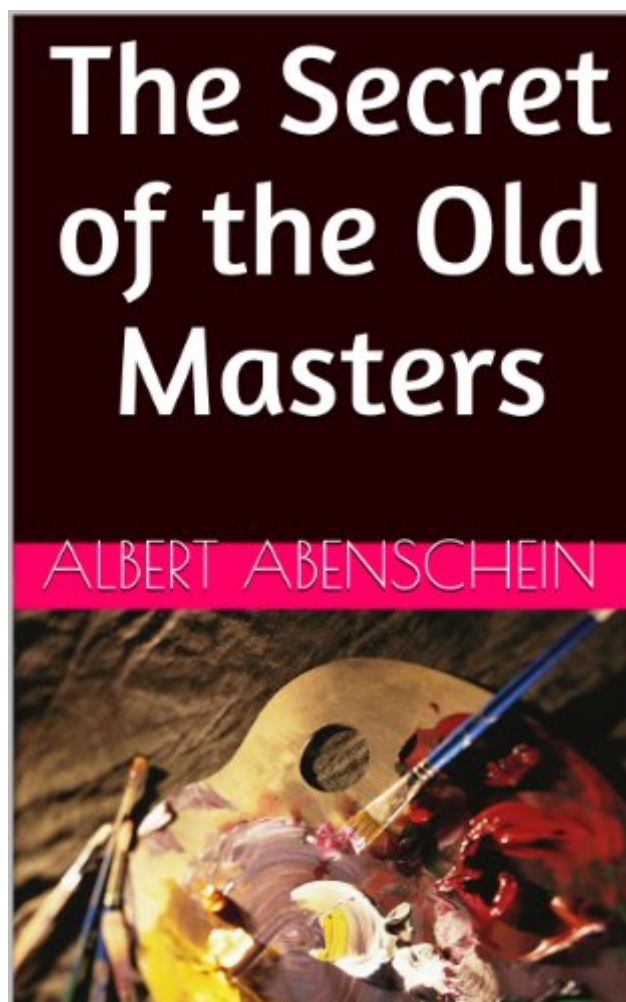


The book was found

The Secret Of The Old Masters



Synopsis

In this little book I have undertaken to lay before the reader the fruits of the labor of twenty-five years. As soon as I could understand and appreciate the splendors of the Grand Masters of painting, I had begun to form a determination to discover the technical principles, methods, and material that enabled the Masters to produce their work. Years ago, I never had any real satisfaction when I did paint a fairly good study head, because I felt instinctively that it was in no sense related to the technic of the Masters. Therefore, the search for the Mastersâ™ technic became for me an all-absorbing life work to the exclusion of all else. This life work was more or less an injury and loss to me in many ways. On the other hand it had many compensating pleasures. I had said to myself in the beginning: "If I can only paint one head with the Old Masters' technic I shall be satisfied." Had I known how long it would take me to solve the problem, I certainly would not have attempted it, but as the years passed I felt less like giving up than I might have at the beginning. As I proceeded on my way in the search I met many that had lost themselves, or fallen by the wayside. I feel now that I ought to make public my theories and conclusions, so that the younger and stronger enthusiast may make fuller use of my discovery of the "Masters' Venetian Secrets." He will be better armed to fight his battles, hard enough in any event without this lifelong technical thorn in his side. The Old Masters' technic always has been enveloped in mystery and confusion. I think I have brought some order out of the confusion and considerable light to bear upon the mystery. I do not presume to tell the reader how he shall paint, but I am glad to be able with some show of authority, as I rest somewhat spent by the wayside, to point out to him in which direction the Masters have gone over the horizon. Should anything in this book bring success, lighten labor, make results more beautiful, certain, and permanent, then I shall not have labored in vain.-From the Preface.

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Customer Reviews

BOOK REVIEW
Title: THE SECRET OF THE OLD MASTERS
Author: ALBERT ABENSCH
Date published :1906
The title of this book published over 100 years ago, immediately draws one's attention. After studying it, I offer today's oil painters my review of its contents. There is some interesting historical information on various master artists, but there is much erroneous and misleading information. Today's scientific knowledge allows us to understand Mr. Abenschein's basic ignorance of the qualities and properties of linseed oil (flax seed oil) especially as used by the greatest Old Master painters. IN THE FIRST FEW CHAPTERS
The author , Mr. Abenschein, discusses his lifelong search for the "secret" methods and materials of the Old Masters, the foundation of their extraordinary oil paintings. He discusses his own life long failed technical efforts and the failures of many other artists, with special emphasis on the failed experiments by Sir Joshua Reynolds (1723-1792). Mr. Abenschein's sincerity is notable but not helpful. Page 36. In his search for the "secret", the author focuses on the oil the Old Masters used. He says that if the seeds are 'GENTLY pressed' to extract the oil ... as the Old Masters did it....the oil is better than the oil extracted by modern hydraulic machine pressers. His claim is that the HARD pressing of the seeds by modern pressers, produces a poor quality oil that is the real cause of the browning and darkening of oil paintings. This erroneous claim exposes the author's ignorance, and the remainder of his book rests on this false premise. Mr.

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