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Figure 1. Stanisław Ignacy Witkiewicz (Witkacy). *Falsehood of a Woman - Self-Portrait with Maryla Grossman* (*Falsz Kobiety – autoportret z Marylą Grossmanową*), January 1927. Pastel on a paper sheet glued onto canvas. 115,5x184cm. Currently located in the National Museum in Warsaw, Poland. Rys.W.11538 MNW. <https://cyfrowe.mnw.art.pl/pl/katalog/655797>

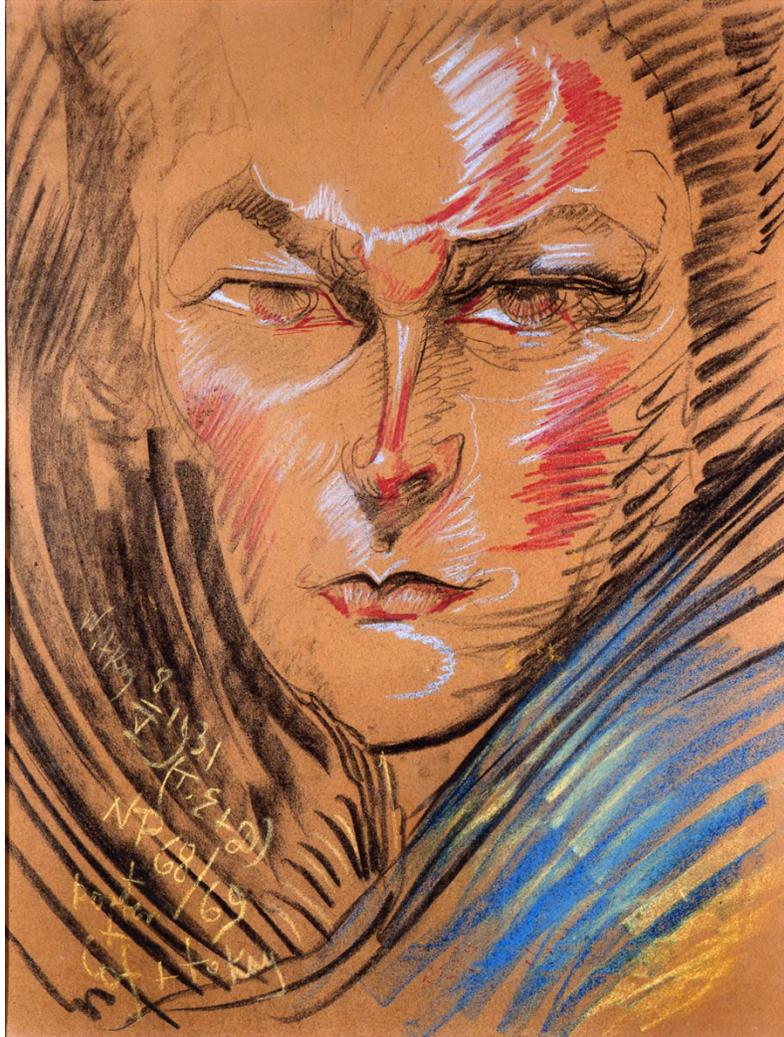


Figure 2. Stanisław Ignacy Witkiewicz (Witkacy). *Portrait of Helela Białynicka-Birula (Portret Heleny Białynickiej-Birula)*, May 8, 1931. Pastel on cardboard. 65 x 50 cm. Currently in the collection of Museum of Central Pomerania in Słupsk, Poland. MPŚ-M/70. <https://bibliotekacyfrowa.eu/dlibra/publication/15992/edition/12868>

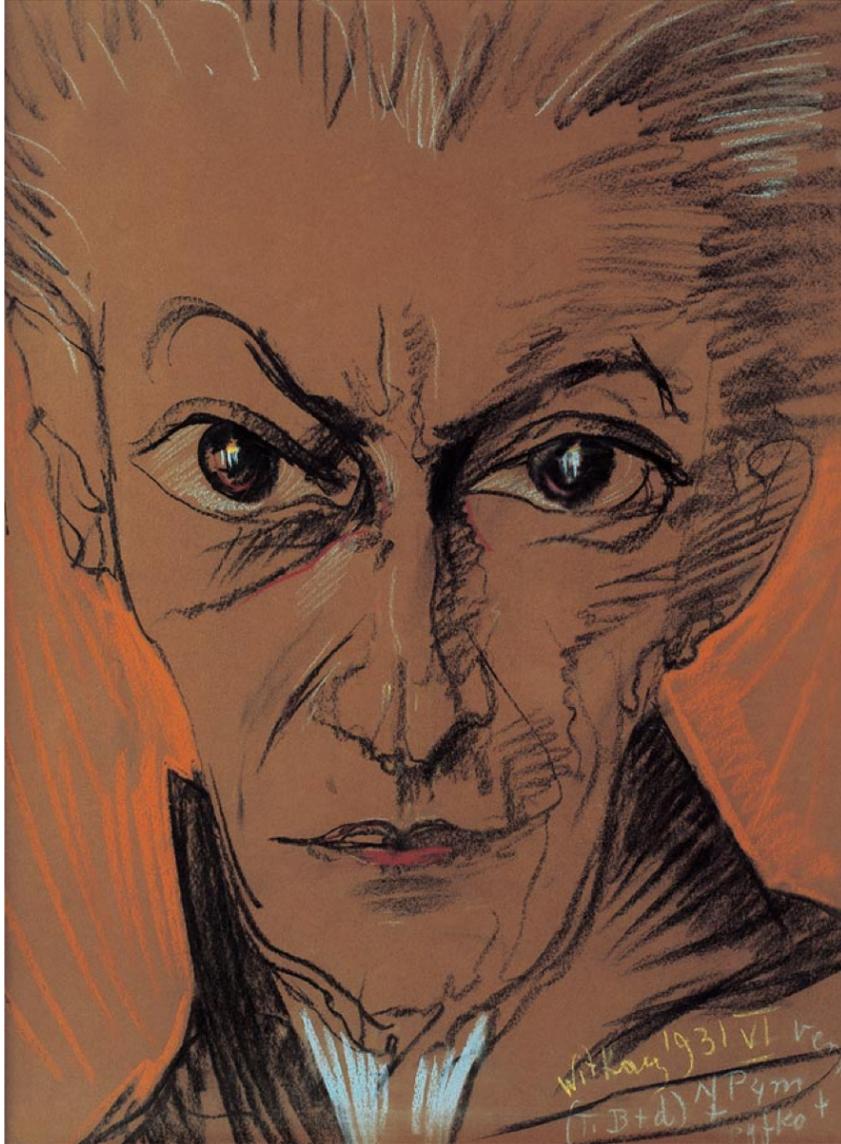


Figure 3. Stanisław Ignacy Witkiewicz (Witkacy). Portrait of Prosper Szmurło (Portret Prospera Szmurły), June 1931. Pastel. 63.5x47.7 cm. Currently located in the Museum of Central Pomerania in Słupsk, Poland. MPŚ-M/1426. <https://www.muzeum.slupsk.pl/images/Witkacy/M1426.jpg>

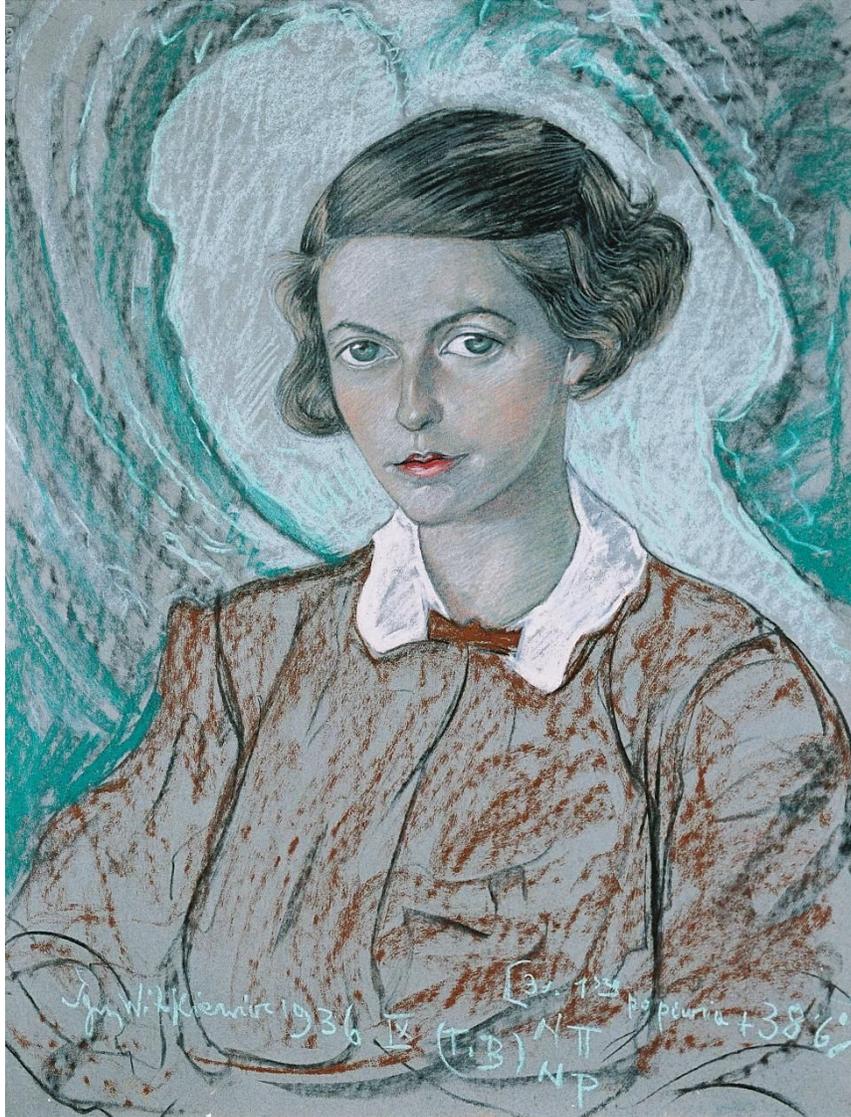


Figure 4. Stanisław Ignacy Witkiewicz (Witkacy). *Portrait of Maria Witaszczak (Portret Marii Witaszczak)* 1936. Pastel and charcoal on grey paper. 65x50 cm. Currently in the collection of Tatra Museum in Zakopane (S/2848/Mt.). [http://muzeumtatrzańskie.pl/portal/pozycja/Muz/2858/obraz\\_Portret\\_Marii\\_Witaszczak/](http://muzeumtatrzańskie.pl/portal/pozycja/Muz/2858/obraz_Portret_Marii_Witaszczak/)

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Type A	Relatively the most 'spruced up' type. Rather more suitable for women's faces than men's faces. 'Slick' execution, with a certain loss of character in the interests of beautification, or accentuation of 'prettiness.'
Type B	More emphasis on character but without any trace of caricature. The technique is more dab-like than in type A, with a certain touch of character traits, which does not preclude 'prettiness' in women's portraits. Objective attitude to the model.
Type B + d	Intensification of character, bordering on the caricatural. The head larger than actual size. The possibility of preserving 'prettiness' in women's portraits, and even of intensifying it in the direction of the 'demonic.'
Type C, C + Co, Et, C + H, C + Co + Et, etc.	These types, executed with the aid of C <sub>2</sub> H <sub>5</sub> OH and narcotics of a superior grade, are at present ruled out. Subjective characterization of the model, caricatural intensification both formal and psychological are not ruled out. Approaches abstract composition, otherwise known as 'Pure Form.'
Type D	The same results without recourse to any artificial means.
Type E	and its combinations with the preceding types. Spontaneous psychological interpretation at the discretion of the Firm. The achieved effect may be the exact equivalent of that produced by types A and B – the manner by which it is attained is different, as is the method of execution, which may take various forms but never exceeds the limits of (d) A combination of E + d is likewise available on request.
Children's type – (B + E)	Because children can never be still, the purer type B is in most instances impossible - the execution rather takes the form of a sketch.

Table 1. This version of The Rules of the "S. I. Witkiewicz" Portrait Painting Firm was taken from The Polish Journal of Aesthetics 31, no. 4 (2013), and was translated by Beata Brodniewicz based on the version published in Witkacy in Słupsk. The "S. I. Witkiewicz" Portrait Painting Firm, edited by Beata Zgodzińska & translated by Beata Brodniewicz. Słupsk: The City Hall in Słupsk, 2010.