

**A HANDBOOK FOR PAINTERS AND ART
STUDENTS ON THE CHARACTER,
NATURE, AND USE OF COLOURS, THEIR
PERMANENT OR FUGITIVE QUALITIES,
AND THE VEHICLES PROPER TO EMPLOY**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649478613

A Handbook for Painters and Art Students on the Character, Nature, and Use of Colours, Their Permanent or Fugitive Qualities, and the Vehicles Proper to Employ by William J. Muckley

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

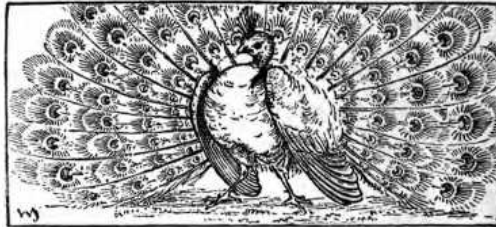
This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

WILLIAM J. MUCKLEY

**A HANDBOOK FOR PAINTERS AND ART
STUDENTS ON THE CHARACTER,
NATURE, AND USE OF COLOURS, THEIR
PERMANENT OR FUGITIVE QUALITIES,
AND THE VEHICLES PROPER TO EMPLOY**

A
HANDBOOK



ON THE USE OF
COLOURS,
ETC.

APPROVED BY THE SCIENCE AND ART DEPARTMENT.

A HANDBOOK
FOR
PAINTERS AND ART STUDENTS
ON THE
CHARACTER, NATURE, AND USE OF COLOURS,
THEIR PERMANENT OR FUGITIVE QUALITIES, AND THE
VEHICLES PROPER TO EMPLOY.

ALSO
SHORT REMARKS ON THE PRACTICE OF PAINTING
IN OIL AND WATER COLOURS.

BY
WILLIAM J. MUCKLEY,
AUTHOR OF 'THE MANUAL OF ARTISTIC ANATOMY,' ETC.

SECOND EDITION.



LONDON:
BAILLIÈRE, TINDALL, AND COX,
20, KING WILLIAM STREET, STRAND.

1882.

[All Rights Reserved.]

170. k. 164.

TO
EDWARD J. POYNTER, ESQ., R.A.
THIS HANDBOOK
FOR: THE USE OF PAINTERS,
AND ART STUDENTS,
IS VERY RESPECTFULLY
DEDICATED
BY THE AUTHOR.

*Extracts from a Letter written by E. J. POYNTER, Esq., R.A.,
to the Author, and printed by permission.*

MY DEAR SIR,

I have read through your work on Colours, etc., which, as being the result of your own experience, cannot but be of great value both to students and painters.

The colours which you recommend are those which I have been in the habit of using, and though the palette thus composed is limited, it comprises colours brilliant enough for most purposes, as may be seen in your own flower-groups.

It cannot be too strongly impressed on students of painting, that the use of such brilliant colours as orange vermilion, for instance, in flesh-painting, is not only dangerous, from the uncertainty attending the preparation of the pigment, but unnecessary, and destructive, moreover, of the purity and delicacy of the tints; it is worse than useless to employ a bright colour which has to be qualified by an admixture of other pigments to break its harshness, when a simple earth would be sufficient for the purpose. As a rule, purity is lost, rather than gained, by the use of colours more brilliant than is necessary.

All your remarks on vehicles, habits of painting, etc., seem to me admirable.

Yours very truly,

EDWARD J. POYNTER.

28, Albert Gate, S.W.

PREFACE.

THERE have been several books published in this country intended to instruct the painter in the proper use of colours and vehicles, etc. These works have not had the consideration which they have deserved, being, I suspect, either too diffuse or not sufficiently ready and practical for the painter's use. Be this as it may, many pictures produced at the present time are undergoing rapid changes, sometimes even before they leave the studio of the painter, so that in a few years hence, it is probable little will remain of their original beauty. This clearly shows how small an amount of knowledge has been acquired by the painter of the chemistry of colours, their stable or fugitive character, their action on each other, or the vehicles necessary to convey them to canvas.

The present Handbook is intended to supply, in a