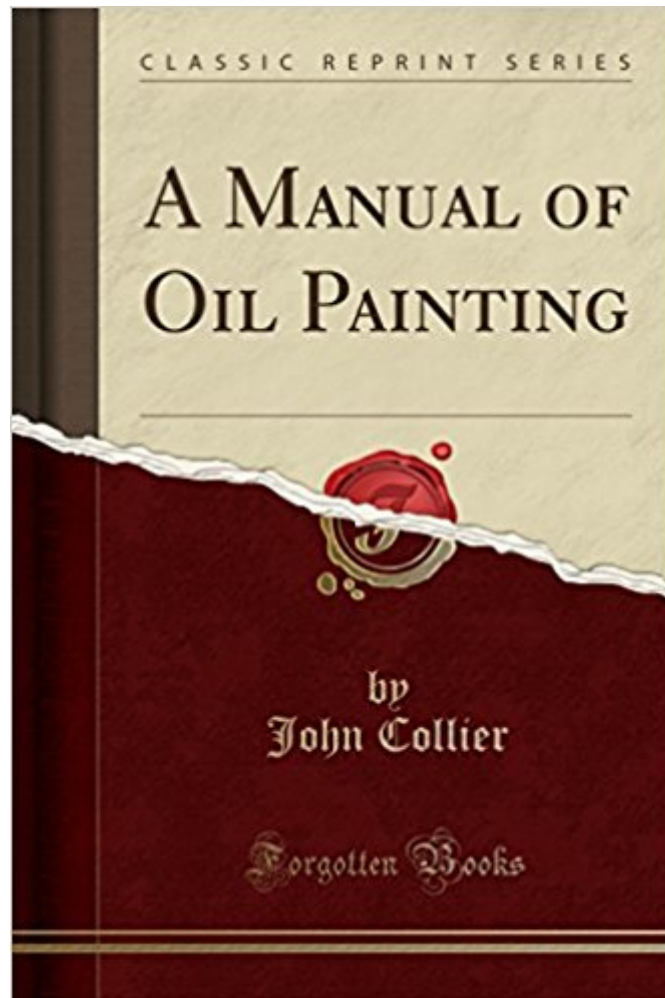




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A Manual Of Oil Painting (Classic Reprint)



Synopsis

Improve your perception and use of colour in oil paint and gain many practical insights into techniques, set up and more in this fantastic book from the artist John Collier. Broken down into sections on the Practical and Theory of painting Collier is particularly useful for those looking to paint (or study) in his own Pre-Raphaelite style, although any student of oil painting would do well to study his techniques. The section on Theory discusses colour in a way very different to modern teachers, so while it may be difficult to understand for some others may find that it suits their mind and opens up new concepts. Collier was particularly well known for his use of colour, portraits and history painting, and his skills in these areas shine through in the advice he gives in *A Manual of Oil Painting*. This makes this little book a must read for those interested in the art of his period from both practical and academic perspectives. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Book Information

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Customer Reviews

John S. Collier, great-great grandson of John W. Chase, and Bonnie B. Collier are both retired and

live in Maryland. --This text refers to an alternate Paperback edition.

This book was written in the 1870s. The techniques discussed are very similar to ones that are currently espoused, e.g., using the palette knife to match paint color to actual color to be represented and painting "patches" of color over the canvas before working on detail. Color names are largely different, but that isn't a problem. What is really fascinating is the color theory presented in the last quarter of the book. The author gets into retinal reactions to color where red, green and violet are the retinal primary colors and how yellow, blue and others are "formed" in the eye; why the sky is blue, and why distant hills, not in sunlight, are a grey, not blue. There is enough present to think about for an artist.

Simple, to the point, efficiently drives the golden nails home - great revision for beginner to intermediate levels. This one is pure condensed - no frills - get it! I want to drive those golden nails (drawing, values, learning to see.. etc. etc.) home! Goes onto my handful that are worth re-reading several times. Jim Gurney was right - these Victorian/19th century books (I especially like Harding's two) are better than most modern books! How about that?!

It was a new approach to art for me, in that it was from an earlier era. I had no idea they knew so much about the workings of the eyes and their perception of color. Having recently had eye surgery, my perception of color has changed and it's a bit disconcerting to not be SURE of just what color I am seeing!

Gift

Really nice book with clear information.

It is a help in understanding the work ethics of the past masters of oil painting.

Thus is one of the books every oil painter or artist interested in painting in oils should read. Collier deserves greater recognition than he has gotten thus far, as an artist as well as thinker and writer.

I would recommend this to all who are interested in painting. I loved the details and instructions. It is quite informative to me and always useful.

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