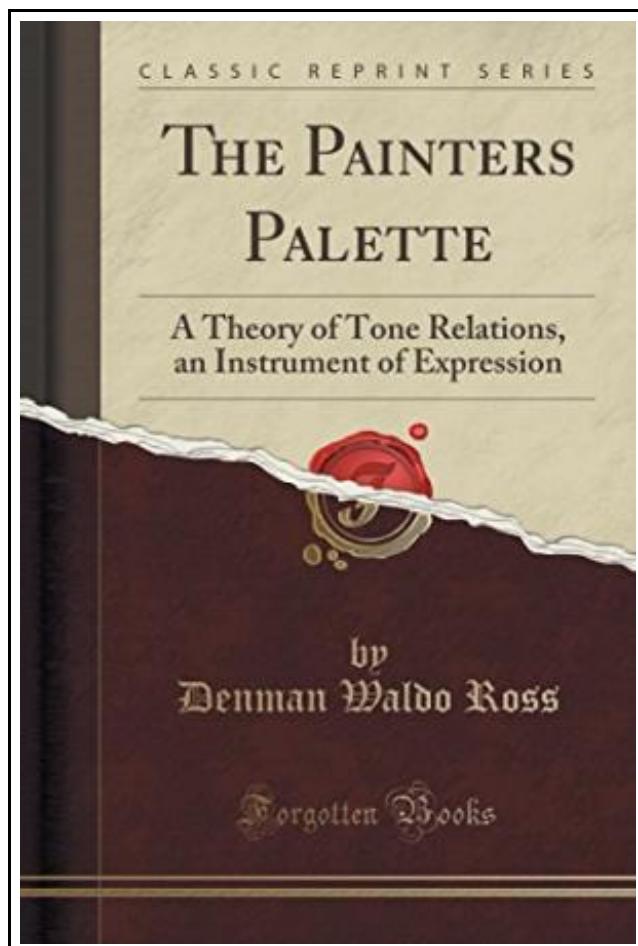


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Forgotten Books, United States, 2015. Paperback. Book Condition: New. 229 x 152 mm. Language: English . Brand New Book \*\*\*\*\* Print on Demand \*\*\*\*\*.Excerpt from The Painters Palette: A Theory of Tone Relations, an Instrument of Expression In taking up the practice of painting, it is a question what pigments to use, how to arrange them on the palette, and then how to use the palette. Following the example of most painters, we take certain pigments; blacks, browns, reds, yellows, greens, blues, and whites; and, putting them in a row, we proceed to mix them, two or more together, quite freely, following our visual impressions or the suggestions of the imagination. In so doing we hope to produce results and effects which will be appropriate to what we have seen or to the ideas we have to express. There is no principle or law in this procedure and the effects produced depend, in every case, upon the taste and judgment of the performer; who is, necessarily, as much concerned with the problems of the palette as he is with the problem of his Motif or Subject, whether it is well chosen; of his Design, whether it is consistent; or of his Drawing, whether it is true or expressive. It is so difficult to decide what to do, in view of the great number and variety of pigments, and the infinite possibilities of mixing them together. Most painters get over the difficulty by acquiring a habit and doing the same thing repeatedly, following the precedents of their own particular practice, whatever it happens to be. Considering the Art of Music and the use of musical instruments, it seems that the musician has a great advantage over the painter in having a fixed scale of tones and definite rules for using it,...



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