

Color For Painters

Instructor, Al Gury

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A comprehensive examination of the history, theories and practices of color in painting. The course presents an visual overview of color history in painting and how it has evolved to the present, a survey of the major theories and their practical applications in art making, a hands-on study of the most useful color charts, gradations and mixing strategies, studio exercises implementing the use of color aesthetics and practices in art making and visits to a museum to study and analyze color in masterworks. This course is open to all students and all content is applicable to a variety of media.

Student Learning Goals

- To examine the essential color strategies and theories in western painting history.
- To develop visual language skills in the area of color theories and practices
- To explore the major color theories and practices through guided classroom exercises
- To achieve understanding and practical application in the area of the use of color in artmaking.
- To learn the major technical approaches to color in western painting.
- To gain greater confidence in understanding color theory and practice.
- To gain greater confidence in using color in painting.
- To strengthen and focus their personal point of view in the use of color in their work.

Materials and support readings will be discussed at the first class meeting. See attached materials and resource list. Additional reading and support materials, such as books, images and reference topics will be added weekly throughout the course.

- Primary Sources: *Selected Writings on Color from Aristotle to Albers*, Edited by Patricia Sloane, Design Press, 1991
- *Color for Painters*, Albert Gury, Watson-Guption/Random House, 2010

Assigned projects and will be conducted in the classroom each week and may be completed outside of class as needed. Critique/review of daily work will be conducted t the end of each class, and in a final review.

Instructor demos will be presented in most class sessions.

Week 1. 10/7, Introduction, materials, visual history of color, Tint Test, Gray Scale, still life.

Week 2. 10/14, Review, the Earth Palette/Tonality in color and color matching in the Earth Palette, temperature in color, mixing neutrals, still life.

Week 3.10/21, Review, the Full palette, tonality and color matching in the full Prismatic Palette, using compliments and earth colors to mix neutrals, still life.

Week 4.10/28, Review, Tonal Color in the Life Figure, color and tonality, combining the Earth and Prismatic Palette.

Week 5.11/4, Review, Daylight Color in the Life Figure, impressionist color and warm and cool in color.

Week 6.11/11, Review, Visual history of Glazing methods and glazing project.

Week 7.11/18, Review, Color in the Portrait, mixing complexion colors and portrait structure.

Week 8.11/25, Review, The how and why of Master Copies, Master Copy project.

Week 9.12/2, Review, Color in Landscape Painting, Landscape palettes and color approaches

Week 10 12/9. Color in Composition, color harmony, backgrounds and the integrated image.

*Additional topics: Alla Prima brushwork, drawing structures, pastel, composition and design, painting layering and process in direct painting, mediums and materials of painting,.

Museum Visit TBD

Basic materials

Al Gury

We will discuss materials in the first class meeting.

Basic classic palette for oil, acrylic or watercolor and pastel.

- Yellow Ochre
- Raw Umber
- Burnt Sienna
- Ivory Black
- Cadmium Yellow Light
- Cadmium Red Medium
- Permanent Rose
- Ultramarine Blue

- Chromium Oxide Green
- Dioxazine Purple
- Titanium White

Additional optional colors:

Burnt Umber
Mars Violet
Green Earth
Cadmium Orange
Phthalo Blue
Cadmium Green
Cerulean Blue
Zinc white
Lead white

Surfaces:

Gessoed painting surfaces, 8X10-20X16, watercolor and pastel pads of choice. Basic color surfaces are white, gray, tan. These can be opaque or transparent imprimaturas.

- Containers for oil and thinners or water (Preferably metal or heavy plastic. Not glass because they break)
- Palette for mixing colors (Disposable, wood, metal, etc.)
- Linseed oil for oil paints
- Brushes for oil, watercolor or acrylic. (3-4 well shaped and flexible bristle brushes)
- Paper towels
- View finder for compositional choices

Sketchbook for thumbnail sketches.

Pastel or watercolor paper if needed