VCU - School of the Arts - AFO 104 Communication Vehicles - Spring 1990
F.T.302 - 1-4:30 PM Pino Trogu JAN. 17

Color and Value

"... colour, [...] can be neither weighed nor measured. Neither with scales nor with ruler can any difference be detected between two surfaces, one a pure yellow and the other a pure red, of similar area and similar brilliance. And yet, an essential difference remains, which we, in words, label yellow and red."

"And what tremendous possibilities for the variation of meaning are offered by the combinations of color."

Paul Klee
On Modern Art
1924

"In visual perception a color is almost never seen as it really is - as it physically is.
This fact makes color the most relative medium in art.

In order to use color effectively it is necessary to recognize that color deceives continually."

Josef Albers
Interaction of Color
1963

Method

Since color is "relative" and "deceitful", I will not attempt to demonstrate any 'objective' way of studying or teaching it.
Rather, we will try to explore together means for developing an eye for color, both through the use of pigments, and through the observation of color as a property of light.

The experimental attempt to develop a sensitivity for color, must nevertheless include a strict discipline.
Gouache will be mixed and applied directly on stretched paper. Uniform application will be essential in order to avoid shadows cast by uneven surface areas. The appearance of the colors should not be influenced by brush textures and transparent layers, which therefore must also be avoided.

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Philosophy:

GOETHE, Johann Wolfgang von
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Cambridge: The M.I.T. Press, 1970.

WITTGENSTEIN, Ludwig
Remarks on Colour
Berkeley: University of California Press, 1978

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Tools

* 14" x 17" strathmore sketch pad (400 series)
* brushes (include blunt soft hair, 1" wide)
* drafting tape 3/4"
* sheet of glass 11" x 14" (tape edges or grind)
* one large and few small containers for water
* jars for storing paint
* piece of cloth
* drawing board 18" x 24"
* dry mount tissue

Winsor & Newton gouache

501 alizarin red
506 flame red
574 golden yellow
532 spectrum yellow
529 sky blue
566 turquoise blue
533 ultramarine
513 ivory black (large tube)
522 permanent white (large tube)
576 viridian
556 oxide of chromium
rose tyrien

Gouache color composition: (Winsor & Newton)

Alizarin red	=	RED + BLUE + green
Flame red	=	RED + YELLOW + green
Golden yellow	=	YELLOW + RED + violet
Spectrum yellow	=	YELLOW + BLUE + violet
Sky blue	=	BLUE + RED + orange
Turquoise blue	=	BLUE + YELLOW + orange
Ultramarine	=	BLUE + RED + orange
Viridian	=	GREEN + BLUE + red
Oxide of chromium	=	GREEN + YELLOW + red
Rose tyrien	=	RED + BLUE + green

Note: XXXX = main component
XXXX = some
xxxx = very, very little

Gouache mixes (Winsor & Newton) to obtain primary and secondary colors.

RED	=	flame + rose
BLUE	=	sky + turquoise
YELLOW	=	golden + spectrum
VIOLET	=	ultramarine + rose
ORANGE	=	flame + golden
GREEN	=	turquoise + spectrum