

TRURO CENTER



FOR THE ARTS

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Master Color Workshop
Instructor: Mitchell Johnson

This workshop is geared towards painters who want to better understand color behavior and increase their sensitivity to color subtleties.

Please carefully read this materials list. The intention of the class is to learn not to produce a finished painting. You can work on canvas, paper, primed paper, unprimed cardboard.

The main thing is to bring something to paint on that you may or may not keep. The cheapest thing would be to collect some used cardboard and put a coat of gesso on it.

If you gesso both sides it won't bend. You'll be glad if you bring something around 20x28 or if you are driving to the class and bring something as big as 24x36 that will be nice.

We will be painting mostly with palette knives and we won't be using solvent.

Please go to Home Depot or any paint shop and pick out 5 or 6 paper color samples that you really like and 5 or 6 that you don't like or don't find interesting. Bring them to class with a large 18x24 inch disposable palette pad and some inexpensive 18x24 inch canvases or canvas boards or even gessoed paper.

If you like, you can put a thin colored ground on one of your canvases-any color you like. I hope you will see the class as a chance to explore and experiment, not as an opportunity to make finished work that you are trying to sell or exhibit. Hopefully we will all learn from each others work.

We will be working from life, from a variety of large color set ups - giant still lifes. **Please don't plan on using photos or your phone.**

Please bring as many of the colors listed below as possible. I prefer you use oil paints but I know some of you will bring acrylics. We won't be able to use large amounts of solvents in the class so I ask that you bring some paint knives as well as brushes, especially a very small paint knife for use in carefully mixing small quantities of colors. You'll also need paper towels.

- Colors:
 - Cad yellow lemon
 - Cad yellow dark
 - Permanent yellow
 - Cad Orange or permanent orange
 - Cad red light
 - Cad red dark
 - Quinacridone red
 - Ultramarine blue
 - Pthalo blue
 - Pthalo green
 - Chartreuse
 - Manganese violet
 - Ivory black
 - Titanium white (no zinc white or zinc/titanium mixture)
 - Gamblin warm white
 - Gamblin cool white

If you already have earth colors such Yellow Ochre, Raw Siena, Burnt Umber, etc and you want to bring those you can. You can bring as many colors as you like, but those above are the ones I suggest you have.

To get the most out of the class I recommend that you read, *Interaction of Color*, by Josef Albers. If you want to be even more prepared, google some of my teachers: Paul Resika, Leland Bell, Nell Blaine, Larry Rivers, and Robert De Niro, Sr. and the painters I look at: Fairfield Porter, Giorgio Morandi, Fernand Leger, Vuillard, Paul Klee, Kurt Schwitters, Jane Freilicher, Alice Neel, Lois Dodd, Louisa Matthiasdottir. The objective of this workshop is to help you enhance your language for discussing color as a means of being able to more efficiently mix any color that you see. In my opinion, the broad message of, *Interaction of Color*, is that only through intensive experience with color can you gain sufficient familiarity with color behavior to unravel some of the mystery of how we make sense of the visual world and how to apply that to making your own work. Color is never experienced or seen in isolation, it is always seen in relation to other colors. Context is everything. I look forward to meeting you and learning more about how you see color.