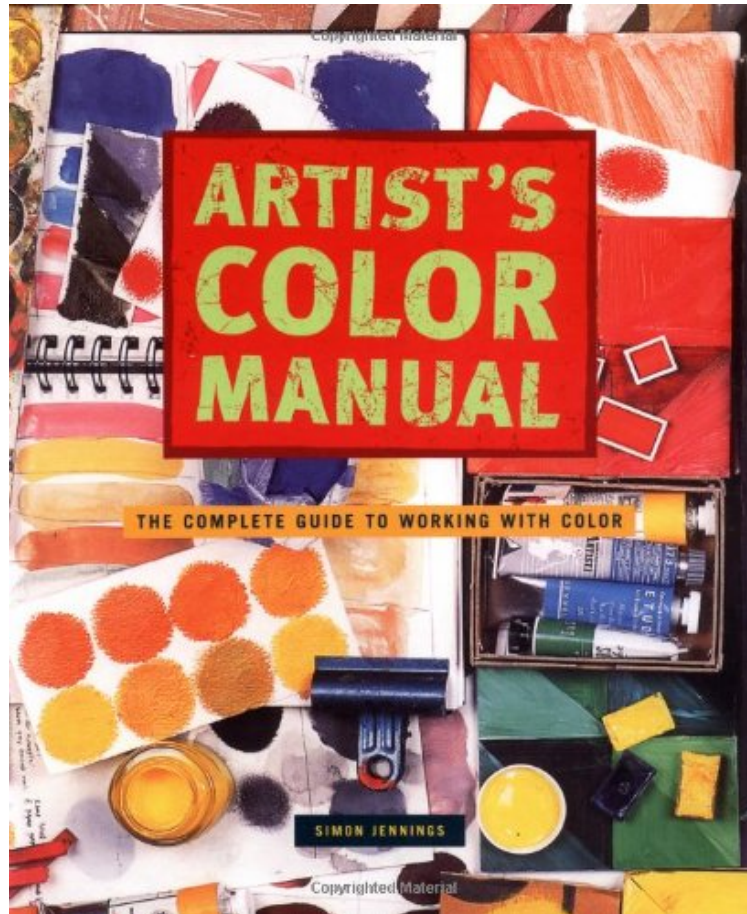


# Artist's Color Manual: The Complete Guide to Working with Color

*Simon Jennings*

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**Simon Jennings : Artist's Color Manual: The Complete Guide to Working with Color** before purchasing it in order to gage whether or not it would be worth my time, and all praised Artist's Color Manual: The Complete Guide to Working with Color:

4 of 4 people found the following review helpful. Artists, how well do you know your colors?By Artist Strong - Carrie BrummerI have a confession to make: I am an art book junkie. When I moved to Dubai from Massachusetts my suitcases were full of clothes. And books. Lots and lots of art books. Todays Top 10 Takeaways is from The Artists Color Manual by Simon Jennings.(1) In the past 200 years so many new pigments and colors have been created that artists now have two to three times the number of pigments once available to artists. (pp 12)Artists have always used the tools available to them. Part of me wonders if there can be such thing as too many choices?Prehistoric artists only used yellow and red ochre, black and white. We still admire and value this artwork today.There is something to be said for limitation. My philosophy when it comes to my color palette? Less is more.(2) There are two sets of primary colors: one for light and one for pigment.Additive primary colors are the primaries of light. They are red, blue, and

green. When you mix these primaries together they create the color white. You can see white light separated into the many colors that create it when you look at the colors showing on soap bubbles or when you observe oil on water. Subtractive primary colors are the primaries of pigment. They are red, yellow and blue. Mix them together to create a dark grey, almost black. (Technically, there is no such thing as black. Black is the absence of color.) (pp24-25).

(3) Recommended Starter Palettes. (pp 31-33) For oil painters: cobalt blue, alizarin crimson, cadmium yellow, yellow ochre, raw umber, viridian, cadmium red, titanium white For watercolor painters: alizarin crimson, yellow ochre, cadmium yellow pale, cadmium red, hookers green, french ultramarine For acrylic painters: cadmium red, french ultramarine, cadmium yellow, burnt umber, raw umber, yellow ochre, titanium white Generally speaking, if you are newer to painting and color theory, its best to work with a smaller number of pigments and increase the number of colors you include as you grow increasingly confident with color relationships.

(4) Medium: What is it? It is a term to describe the art material used by an artist to create art; for example: oil or acrylic paint. Or clay. Or pencil. Its plural form is MEDIA. It is also a term that refers to assorted liquids and pastes you can add to paint to alter flow, transparency, or drying time. Its plural form is MEDIUMS.

Confession time: All art teachers have little quirks and/or pet peeves. One colleague I worked with got really annoyed with every teenager who wanted to paint on mirrors (it really seems to be a thing). Another colleague had to label all of our resources in the classroom. Me? I dont know why, but I hate when people misuse the plural forms of these terms. Ill go now and hide, because Im sure I need to re-read a bunch of blog posts and correct the very error I hate. ;)

(5) Color is a language... (pp 42) I love this quote. Color IS a language and helps us to communicate so much in our art. Color also provides important visual information in everyday life! Consider red: stop signs, stop lights, danger, christmas. The more we practice using this language the more clearly we can convey our message.

(6) The color orange is named after the Sanskrit word narangah for the fruit. (pp 60). During my recent trip to India I learned how orange is a holy color. I saw people wearing a beautiful, bright orange everywhere I went. Im really pleased to know the name derives from Sanskrit with this new appreciation for the color.

(7) Have two kinds of white paint. (pp 86) It might be useful to have more than one kind of white pigment. I generally buy titanium white: its beautiful, thick, opaque. However after reading Jennings explain how zinc white is more transparent and thus good for glazing and creating tints, I want to take another trip to the art store!

(8) Working in impasto with your oils? Holy cow watch out for those drying times! Artist George Rowlett shares his work and process in this book. He likes to create very thick, impasto landscapes. He uses spatulas to apply the paint, actively choosing NOT to use paintbrushes. He claims a skin will form in about 1-2 weeks time (the topmost layer dries in a few weeks) but for the entire painting to dry? He says it takes 4-6 YEARS for the work to dry all the way through (pp 114).

(9) We can find pigment sources in our own kitchen and backyard. Food coloring, mustard powder, chili powder, brick dust, sandstone, terra cotta, grass, rose hip, blackberry, coal ash the sky is the limit! Mix them with a little acrylic medium and see what you can create! (pp 145)

(10) A Color Index is a tool to help you know your colors better. You can request a color index from your preferred paint manufacturer. Indexes help you see what the pigments really look like dried on canvas or paper. Jennings created one as part of this book. Jennings goes into a details history of specific colors, how they work according to the medium, and interviews several artists about their use of color. Im really pleased to have this book for constant reference. Where I move next, The Artists Color Manual will be fit into one of those suitcases.

Original review posted on Artist Strong: [...] 5 of 5 people found the following review helpful. Good basic color manual By Serra55 There are many good things about this book, but what I mainly use it for are the color charts in the back of the book, in order to create my own colors. At the same time, the book is well worth reading. Examples of color theory, that is, what color goes with which, are provided so that you see it in action, so to speak, not only in side by side examples, but in some famous...and not so famous...artwork. As well, examples are provided from nature. Further, flesh color examples are provided...with the name of the paint they are referring to. They show a Van Gogh painting where he used almost nothing but red and green to paint the face. Gray, white and black are explained, sometimes tough subject matter for artists. And if that weren't enough, there is shown the difference between, for example, burnt umber by Golden, by Liquitex, and by other brands. They are very different! This is a book worth having, worth reading and worth referring to. If you are an artist, get it!

1 of 1 people found the following review helpful. Man this is a great book. My wife is into painting By JB Leep Man this is a great book. My wife is into painting, and she borrowed a copy from her sister, and when I saw it, I really wanted one for myself, since I am a klutz with color. It explains every aspect of combining various paints to get the colors you want. It is very thorough and a big book. Well worth the modest price.

Developed by the same team that created Artist's Manual and Art Class, both top-selling art reference books, Artist's Color Manual is the ultimate guide to color for visual artists. Whether they work in oils, acrylics, watercolors, pastels, colored pencils, or inks, artists of all stripes will find information and ideas flowing from every profusely illustrated page. Renowned art instructor Simon Jennings begins with a basic introduction to color theory, the color wheel, and the art of mixing pigments. The heart of the Artist's Color Manual is a comprehensive guide to mixing and creating each color of the spectrum, from primaries to tricky neutrals, flesh tones, and metallics. Additional chapters focus on techniques, such as mixing media, that create color in both traditional and unexpected ways. Examples of work by

accomplished artists and interviews with leading painters suggest creative ideas for color use. With expert instruction, detailed information, and inspiring visuals, *Artist's Color Manual* is especially helpful for those who are learning to paint, yet speaks with definitive authority to all artists looking to perfect their craft.

**About the Author** Simon Jennings is an accomplished graphic artist, painter, and educator. Trained at the Royal College of Art, London, he lives in the UK.