

## Local Color A Sense Of Place In Folk Art

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Book Review: Local Color: Seeing Place Through Watercolor

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~~Local Color: A Sense of Place in Folk Art by William ...~~

Local colour is used to refer to customs, traditions, dress, and other things which give a place or period of history its own particular character . The fishing boat harbour was usually bustling with lots of local colour. COBUILD Advanced English Dictionary. Copyright © HarperCollins Publishers.

~~Local colour definition and meaning | Collins English ...~~

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rurally based and usually took the form of short stories intended for mass consumption met a need for stories about simpler times and faraway places although local color writing encompassed a number of regions including new england and the midwest southern local color had about it a sense of place the way we perceive places such as

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characters dialect customs topography and other features particular to a specific region influenced by southwestern and down east humor between the civil

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local color or regional literature is fiction and poetry that focuses on the characters dialect customs topography and other features particular to a specific region influenced by southwestern and down east humor between the civil war and the end of the nineteenth century this mode of writing became dominant in american literature the term

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Local colour, style of writing derived from the presentation of the features and peculiarities of a particular locality and its inhabitants. Although the term local colour can be applied to any type of writing, it is used almost exclusively to describe a kind of American literature that in its most-characteristic form made its appearance in the late 1860s, just after the end of the Civil War .

~~Local colour | American literature | Britannica~~

Definitions. Local color or regional literature is fiction and poetry that focuses on the characters, dialect, customs, topography, and other features particular to a specific region. Influenced by Southwestern and Down East humor, between the Civil War and the end of the nineteenth century this mode of writing became dominant in American literature.

~~Regionalism and Local Color Fiction~~

PAGE #1 : Local Color A Sense Of Place In Folk Art By Gérard de Villiers - get this from a library local color a sense of place in folk art william r ferris brenda mcallum center for southern folklore get this from a library local color a sense of place in folk

Whenever we first encounter a new place, whether landscape or cityscape, one of the most immediate and powerful sensations comes from its colors, or the palette of colors, which profoundly influence our reaction to and sense of a space. In Local Color, designer and educator Mimi Robinson teaches us not only how to see the colors around us but also how to capture and record them in watercolor.

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Regardless of your level of expertise, Robinson will quickly have you creating personal memories of time, travel, and place through a series of self-guided exercises and illustrated examples.

Interviews with Mississippi folk artists describe why and how they work at painting, sculpting, needlework, quilting, and making fifes, baskets, and other items

In this uniquely different look at Long Beach Island's past, historic black and white photographs, meticulously hand-colored, are paired with fascinating historical descriptions, quotes, and short passages. We see anew the colorful characters, history, rich stories, and lost landmarks of a vibrant New Jersey Shore community. Blurring the lines between a fine art coffee-table book and a history, Local Color is like visiting a gallery exhibition. The images, combined with the text vignettes, carry the moods and feelings of a vanished world. New life is breathed into the moments and lives of the Island's past and we enter a colorful world long gone.

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From New York Times best-selling author of the Dinotopia series, James Gurney, comes a carefully crafted and researched study on color and light in paintings. This art instruction book will accompany the acclaimed *Imaginative Realism: How to Paint What Doesn't Exist*. James Gurney, New York Times best-selling author and artist of the Dinotopia series, follows *Imaginative Realism* with his second art-instruction book, *Color and Light: A Guide for the Realist Painter*. A researched study on two of art's most fundamental themes, *Color and Light* bridges the gap between abstract theory and practical knowledge. Beginning with a survey of underappreciated masters who perfected the use of color and light, the book examines how light reveals form, the properties of color and pigments, and the wide variety of atmospheric effects. Gurney cuts through the confusing and contradictory dogma about color, testing it in the light of science and observation. A glossary, pigment index, and bibliography complete what will ultimately become an indispensable tool for any artist. This book is the second in a series based on his blog, [gurneyjourney.com](http://gurneyjourney.com). His first in the series, *Imaginative Realism*, was widely acclaimed in the fantastical art world, and was ranked the #1 Bestseller on the Amazon list for art instruction. "James Gurney's new book, *Color and Light*, cleverly bridges the gap between artistic observation and scientific explanation. Not only does he eloquently describe all the effects of color and light an artist might encounter, but he thrills us with his striking paintings in the process." --Armand Cabrera, Artist

Local colour is an undertheorized notion. Although the expression itself is nowadays used in everyday speech in both French and English, its 'domestication' only further highlights the need for a clarifying study of this concept, which has come to be crucial in aesthetic debates. From the seventeenth-century rift between 'Poussinistes' and 'Rubénistes', to the genesis of Romanticist aesthetic theories in early nineteenth-century France, to the North American regionalist prose of the Local colour movement; from Roger de Piles, to Benjamin Constant, Victor Hugo, Prosper Mérimée, and Hamlin Garland, this book sets out to map for

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the first time couleur locale's three-hundred-year journey across centuries, languages and genres. In addition to proposing a genealogy of the concept and the paths of its semantic evolution, it also initiates a reflection on the factors that could have prompted the mobility of the term across cultures, art forms and their metalanguages.

Conflict, exoticism, sensuality, eccentricity, and the sheer differences of the American South pervade this anthology, which focuses on the 19th century tradition of "southern local color". It contains 31 stories, spanning the 1870s through the early 1900s.

In big cities, major museums and elite galleries tend to dominate our idea of the art world. But beyond the cultural core ruled by these moneyed institutions and their patrons are vibrant, local communities of artists and art lovers operating beneath the high-culture radar. Producing Local Color is a guided tour of three such alternative worlds that thrive in the Chicago neighborhoods of Bronzeville, Pilsen, and Rogers Park. These three neighborhoods are, respectively, historically African American, predominantly Mexican American, and proudly ethnically mixed. Drawing on her ethnographic research in each place, Diane Grams presents and analyzes the different kinds of networks of interest and support that sustain the making of art outside of the limelight. And she introduces us to the various individuals—from cutting-edge artists to collectors to municipal planners—who work together to develop their communities, honor their history, and enrich the experiences of their neighbors through art. Along with its novel insights into these little examined art worlds, Producing Local Color also provides a thought-provoking account of how urban neighborhoods change and grow.

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