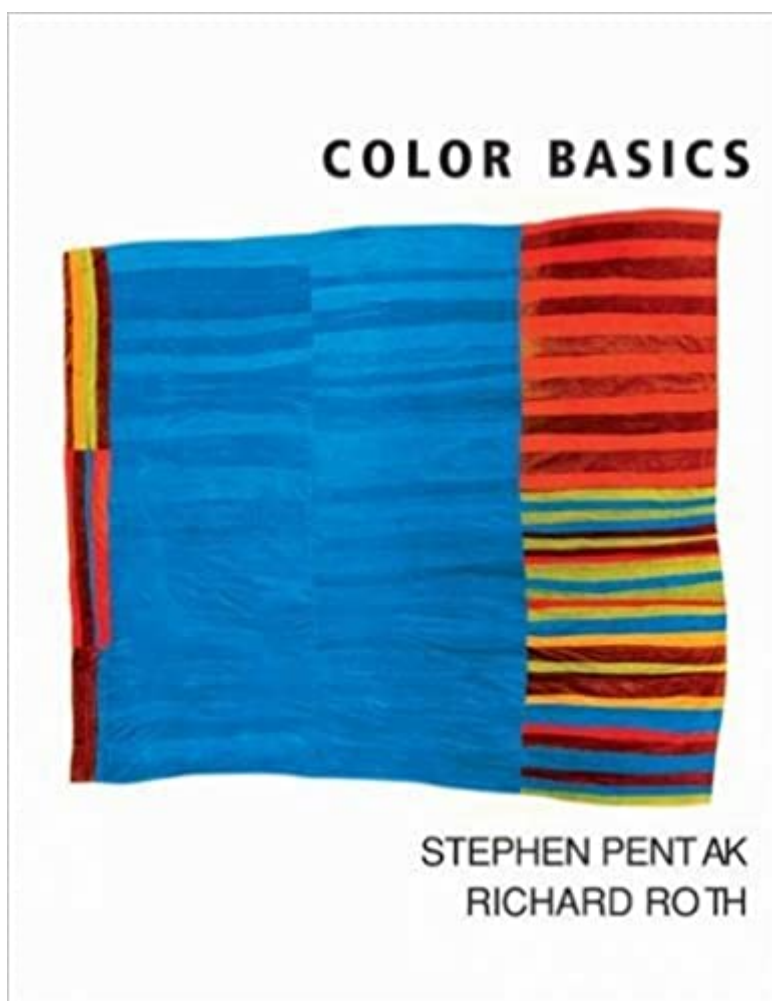


The book was found

Color Basics



Synopsis

A guide to color theory and application for the beginning student, COLOR BASICS provides a versatile reference for art students. With a modular, two-page spread format, COLOR BASICS uses strong visual examples from art and design and the natural world.

Book Information

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Customer Reviews

"COLOR BASICS has a refreshing range of up-to-date illustrations that represent a variety of media, cultures, and both high and low sources--thus suggesting the polyvocal nature of contemporary art." "COLOR BASICS is a wonderful resource for the college freshman. It is clear, concise, and uses engaging visual examples." "There are sections of writing that are unique to any textbook. These are areas where visual metaphors are used to clearly explain to the reader in such a way that he is able to grasp the mutable nature of color... The analysis and descriptions in this text are far more engaging than the average color text. I have so much sympathy for my students because color texts tend to come in two varieties--extremely scientific with language that is alienating to the novice and ridiculously plebian and enthusiastic, with visual examples that are completely irrelevant to today's design student. COLOR BASICS almost reads like a novel in comparison, and has great visuals as well." "I find COLOR BASICS to be an innovative, compelling text that will be very useful. The writing style is clear and unpretentious... I was supremely satisfied with the text, which proved to be clear, lyrical and captivating."

Stephen Pentak received his BA from Union College in New York, and his MFA from Tyler School of Art at Temple University. He is Professor Emeritus of Art, and a past Associate Dean of the College of the Arts at Ohio State University. He has been the recipient of four Ohio Arts Council Fellowships and he has been a visiting resident artist at Delfina Studios in London, and Glasgow School of Art. Mr. Pentak's recent solo exhibitions include shows at Kathryn Markel Fine Arts in New York and Susan Street in San Diego. He is co-author of COLOR BASICS as well as DESIGN BASICS. www.stephenpentak.com. Richard Roth received his BFA from The Cooper Union and his MFA from Tyler School of Art. He is a Professor in the Painting and Printmaking Department at Virginia Commonwealth University. He is co-author of COLOR BASICS and co-editor of BEAUTY IS NOWHERE: ETHICAL ISSUES IN ART AND DESIGN. Roth is an artist and designer with an international exhibition record. He has been the recipient of fellowships from the Ohio Arts Council, the Virginia Museum of Fine Arts, and the National Endowment for the Arts.

Excellent

Here's my review of the book "Color Basics" By Stephen Pentak and Richard Roth. The book is first and foremost poorly designed and their illustrations are, thus, very difficult to understand when coupled with the text. Half the time they describe one thing and I look at the illustration provided and I'm seeing something completely different. I blame this on two things. The Authors themselves and the lack of good design for the book. There are pages and pages worth of material aimed at clearly defining words and concepts, only to find that sometimes the Glossary renders a more comprehensive explanation than the full page's worth of material that demonstrates the concepts poorly and even defines them worse than the summarized version in the Glossary. The Glossary isn't much help either, though. Regardless of if we are reading the glossary or the body of the book, it's as if the authors just wrote something to demonstrate how verbose they can be -- just to piss off anyone who has to read this crap for a college course. I've had kernels in my crap that have meant more to me than this entire book. The first third of the book communicates (but never illustrates things) well enough. But once you finish reading about the Munsell system -- the entire book falls apart. There's multiple MULTIPLE pages where I have read a page and then flip to the glossary only to find that the page's and glossary contradict each other in the information they provide. Seriously -- how hard is it to communicate the concept of Transparency? Show an illustration of a window. Say "Window=Transparent" and then show a picture of a wall "Wall/=Transparent". Then demonstrate whatever other points you have to offer. The authors skim through the information and don't provide

clear communication. It's as if they just wrote a book to provide no information on each page -- sometimes not even a bare minimum. So you're left reading page after page asking "What the heck were they even talking about?" Then rereading it and realizing "Oh, the moral of this page is simply this: 'The Authors are too verbose and high brown to communicate like a regular human being.'" In conclusion, this is a terrible book. If you want to understand color theory, this isn't the place to go. If you want to be confused -- read this book. And if you have to read this book for a college course. May God have mercy on your soul.

So far a great book. I don't know if I have got a misprint but only 2/3rds of the page from left to right is the text. They really should have fit the text to the page, I don't know if they were trying to save ink or what. The glossy finish makes a real bear to read in any kind of light the gloss just reflects the light and blinds you. This job is not towards the author however the publisher should put more thought into the readability of the text.

I am impressed by how much the authors are able to communicate the delights and pleasures of color at the same time as being extremely thorough in explaining terms, concepts, and the relative merits of historical systems. I've never before seen a book that did this. I appreciated their inclusiveness in citing examples from so many fields (painting, photography, sculpture, pop culture, design, fashion and more), and the very specific descriptions that they use to help the reader understand what they are talking about..

This is the best book on the subject I've found. I use it all of the time. Should be a required text for all painting classes.

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