



Color (6th Edition)

By Paul J. Zelanski Professor Emeritus, Mary Pat Fisher

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The sixth edition of *Color* is an invaluable introduction to the art and the science of color and its uses. It provides a solid and thorough foundation in the aesthetic and practical basics of this all-pervasive subject, with many quotations from artists past and present on the subtleties of their techniques. The material on new technologies has been reorganized and updated so that pigment mixtures are now explored before light mixtures.

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Editorial Review

From the Publisher

This text provides an introduction to the many different approaches to understanding color, including aesthetics, science, and psychology.

From the Back Cover

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Color is addressed to artists and art students in all media, in both fine and applied arts. It provides an informative but non-dogmatic introduction to the many different approaches to understanding color, including aesthetics, science, psychology, and history. Illustrations for the chapters on color concepts are taken from all media. Special aesthetic and practical considerations for color usage in each medium—such as ways that graphic designers use and specify printers' inks—are also explored. The realities of color use are accentuated by direct quotes from working artists. Technical terms are carefully defined in the text and also in a glossary. Those appearing in the glossary are printed in boldface when first introduced in the text.

Special Features of the Fourth Edition

This fourth edition of *Color* reflects the tremendous range of color choices in the studio and the marketplace. There are now millions of colors available through computer graphics, more than the human eye can even distinguish. The section on computer-generated colors includes the complications of color matching when designers are working with both computer and printing technologies. Color choices in such crafts fields as ceramics, glass, and fibers are also mushrooming as they cross the soft boundary between fine and applied arts. Optical color effects continue to be an area of artistic experimentation, and these are illustrated and discussed in detail.

In the midst of these burgeoning choices, students are given a clear and solid foundation for understanding uses of color. Some 35 lively new images have been added to this edition, from cave paintings to twenty-first century virtual reality installations. Illustrations of points under discussion reflect the great variety in color applications, including historic and contemporary paintings, sculpture, installation pieces, crafts, photographs, advertisements, cartoons, commercial design, computer art, video, architecture, landscape design, interior design, and clothing. The work of women and multicultural art are naturally interwoven throughout the text.

For this edition, new visual demonstrations have been added, such as the effects of different lighting sources, reflective qualities of different surfaces, the Bezold Effect, and the phenomenon of color constancy. There is new material on the emotional and physiological effects of different hues, and on the spatial effects of colors. Cutting-edge virtual reality and video installations are illustrated and discussed. Website design and current printing technologies are included in updated discussions of computer-based art. Technical sections have been modified for greater clarity and ease of understanding. Technical material is provided in ways that can

form take-off points for artists' own explorations of the intriguing world of color.

A special characteristic of this book is its extensive use of artists' own words about their use of color. More such quotations have been incorporated into this edition, and a new feature has been added: artists' quotations introducing each chapter.

Another special new feature of this edition is an appendix of Studio Color Problems. These comprise a great treasury of practical experiments with color based on the experiential teaching methods of the great colorist Josef Albers. Those using his experiential method might like to assign the first two chapters of the text to develop a general orientation and a basic vocabulary before launching into studio work, and then continue with the more theoretical and practical material introduced later in the book once students have made some discoveries on their own. Professor Zelanski is a former student of Albers and has found this method highly successful in four decades of teaching. Acknowledgements

Among the many artists in various media with whom we have worked in preparation of this book, we would like to pay a special tribute to the late Arthur Homer. His pioneering work in optical color mixtures is still ahead of its time. We are also grateful to Frank Noelker, the late John Roy, and Janet Cummings Good for their help in cutting-edge color technologies and for supplying outstanding illustrative material.

We are grateful to those professors who reviewed the earlier editions of this book; their suggestions have benefited all editions. Ruth Zelanski and Ron Lambert have helped in locating and providing images.

At Laurence King Publishing, Elisabeth Ingles has served as the enthusiastic and intelligent editor for this edition, and photo researcher Maureen Cowdroy has worked hard to track down new images. Our dear friend Lawrence King has been steadfastly supportive. Norwell F. Therien, our American editor at Prentice Hall, has firm conviction of the value of this book in helping students understand and make full use of the complexities of color.

Annette Zelanski has been of great help, as ever, and we want to express to her our love and appreciation. We owe her a very special debt of gratitude.

Paul Zelanski
Mary Pat Fisher
March 2002

Users Review

From reader reviews:

Molly Marquis:

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