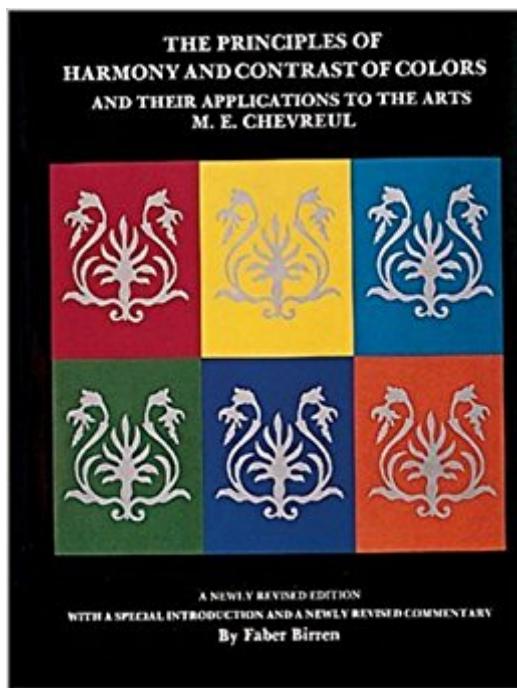


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The Principles Of Harmony And Contrast Of Colors: And Their Applications To The Arts



Synopsis

This monumental masterwork by the renowned nineteenth century scientist and authority on color, M.E. Chevreul, is unquestionably one of the greatest books ever written on color; the first English translation is reprinted here with the original color restored and an introduction and explanatory notes by Faber Birren, the leading color authority of the present time. Chevreul's book dominated the schools of Impressionism and Neo-Impressionism, and exerted profound influence on later schools of painting including today's Op Art. Chevreul set forth principles that have become basic in color training throughout the Western world. In his illuminating commentary Mr. Birren shows how many of Chevreul's ideas on color harmony, contrast effects, optical mixtures, and legibility have been validated by modern scientific research in visual perception. Mr. Birren also provides a helpful glossary of Chevreul's terminology. Lavishly illustrated, the volume contains many color plates, including 15 plates from the original French edition, photographs of Gobelins tapestries, and full-page reproductions of outstanding Impressionist and Neo-Impressionist paintings. Essential as a reference book for artist and art educators, this volume will also be a source of fresh inspiration for fashion designers, interior decorators, and all others concerned with color in any medium-and it makes good reading for all those interested in the history of men and ideas.

Book Information

Hardcover: 256 pages

Publisher: Schiffer Publishing; Revised edition (January 8, 1997)

Language: English

ISBN-10: 0887400906

ISBN-13: 978-0887400902

Product Dimensions: 9.3 x 1.1 x 12 inches

Shipping Weight: 3.6 pounds (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 stars 9 customer reviews

Best Sellers Rank: #476,598 in Books (See Top 100 in Books) #137 in Books > Arts & Photography > Other Media > Conceptual

Customer Reviews

Text: English, French (translation)

Faber Birren is today's foremost authority on color. He has written hundreds of articles on color, and more than 20 books, among them, Creative Color and Color Perception in Art (Schiffer 1986, 1987).

very good book from a historical perspective. i thank Chevreul for what he did for color theory.

Very Nice Book!Chevreul just wanted to understand about colors so he experimented and it tells you how he did and got to his principles. Many famous painters have used his principles to understand and use colors, Delaunay, Seurat, Pissarro, Delacroix, and many others. If you are into Painting it will definitely help you! Its hard to read cause its very technical but excellent once you understand his works! Has Very Good Color prints of the originals and New Remastered prints of the originals made digitally to show better the colors.

Very fine replica with additional plates, photos, and commentary. First rate production in every respect.

A Classic piece of history

One person stated that too much water has gone under the bridge since the 19th century... Well color is color. Light is light. Color and light are the same as they were a million years ago and will probably be the same in another million years. Physics doesn't evolve; it is what it is. Our understanding does undergo profound changes due to the works of people like Mr Chevreul. He simply made observations and documented his discoveries. Chevreul's principals are the first to show how our perception or our brain processes color and its dependent effects of color on color. How tones are modified by color... I have asked Fine Art students from Tulane and Loyola how much color theory is required and they look at me with a puzzled look as if I am speaking a foreign language. An artist would learn more by mastering this book then pursuing an MFA from most universities. I am a Physics graduate turned artist and can not understand how an artist can produce exceptional art without an understanding of this subject. Chevreul's principles are not intuitive but are tools for creating good art. It is like a scientist trying to develop new theories without the use of mathematics. It's impossible. Bad art gets popular because a lot of ignorant people buy it!

This is THE BOOK of all books on color and the root. Indeed science comes to help artists. This is a must for any serious artist. Add Basic ColorThe Oswald theory and you have it all.

Many artists seem to feel that books like this which take a scientific approach to color theory are

dated and useless. I feel like those are the types of artists who would rather come up with excuses for their color choices after the fact than actually justify them before-hand by studying the way light wavelengths interact with each other. This isn't new science and it's not a set of rules which will make you brilliant at picking colors, but it does shed some light (9_9) on why certain colors look the way they do in juxtaposition with each other and allows a more informed choice in the way optical mixtures are created for design and artistic applications.

I'm not sure about all editions of this book but the one that I own (paperback...) has NO color inside at all! Who ever heard of a book on the subject of color that didn't include any? What were they thinking? I'm sure it's a fascinating read but if someone is interested enough in color to read this hefty tome, you've got to think they might also enjoy looking at it too. This is an oversized thick book which is at least 95% text. There are very few black & white diagrams either.

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