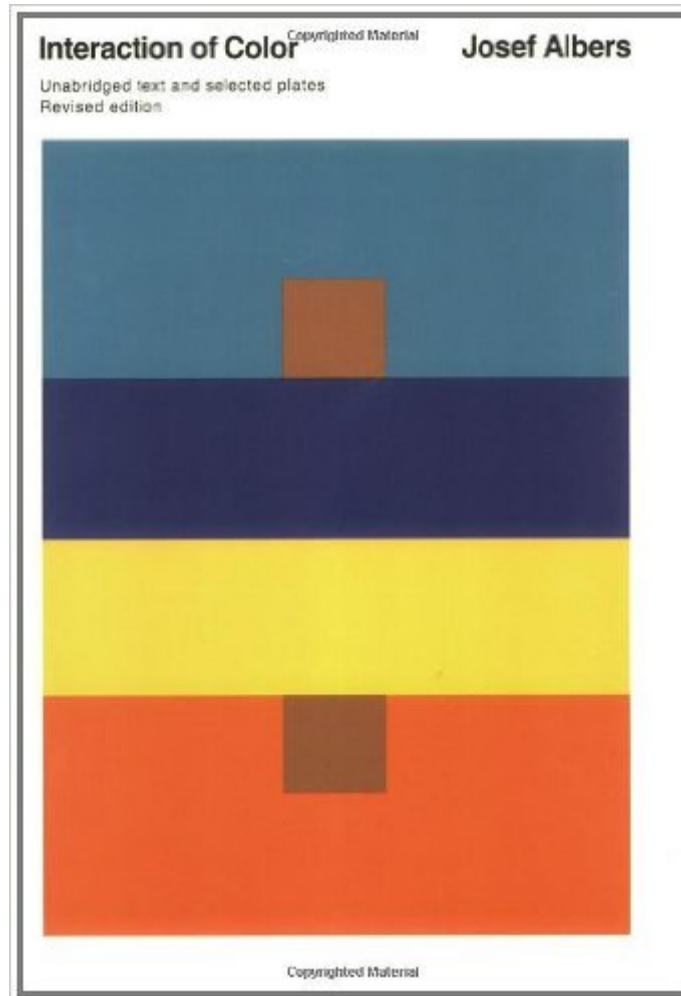


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# Interaction Of Color: Revised Edition



## Synopsis

The masterworks of one of the most influential teacher-artists of the twentieth century, originally published as a limited, boxed edition in 1963, was conceived as a guide and teaching aid for artists, instructors, and students. A paperbound edition, containing the unabridged text of the original edition, plus ten representative color plates, chosen from the original silk-screen reproductions and printed by offset lithography, was published in 1971. Since those color plates have now been worn out in repeated reprintings, Mr. Albers has selected ten different color studies, with new comments, for this revised edition. "The text of *Interaction of Color* provides the careful reader with the content of Josef Albers's famous color course. His teaching is based on learning by direct perception, and not by theories or color systems. There are many books on color on the market, but no one combines eyesight with such profound insight as Josef Albers does in *Interaction of Color*." —Hannes Beckmann "The publication of this famous book in paperback is an event. . . . It is clearly written and easy to understand. . . . This book ought to be owned by any serious student or teacher, regardless of the kind of painting he does." —The Artist

## Book Information

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## Customer Reviews

As another reviewer states the original had 150 color plates this version has only 8 in mine. The visual phenomena are so complex that without the plates you can't possibly accurately understand what the book is talking about. Sure you could make your own examples, but if you did, you would NOT be sure, given the complex examples, that you understood what the author was talking about.

Instead you will have a false understanding or incomplete understanding that will make you look foolish. The publisher is cashing in on the author's previous great work without really republishing it. This is the lowest I've ever rated a book.

When originally published, Albers' book had 150 plates. Not surprising for a treatise on the use of color in art. However, when you chop it down to 10 color plates, as is the case with this "pocket" volume, something is lost. Never-the-less, Albers is clearly a master of this topic, and his poetic prose is inspiring. Let's hope that the original volume is reprinted at some point.

Having experienced the original hardcover version, and having been given the task of going through the excersizes given in the book, the softcover version is useful, but not nearly as comprehensive and in depth as the original hardcopy. Still a worthwhile read from a master theorist! Better than a good read is to get a hold of a packet of Colored Paper and replicate some of the assignments in the book. Best way to learn.

How can someone put this title on a book and then exclude color examples? To really appreciate what Albers is trying to tell you, you must have examples to lay side-by-side and this paperback does not facilitate that. So I went to the public library to examine the hardback edition, all 20+ pounds of it. And guess what. The text is without examples. But there is a collection of colored paper appendicies that you can use to follow his examples. So buy the paperback and get a package of assorted colored paper and you may succeed in comprehending what Albers is trying to tell us. He apparently spent his entire career thinking about this subject and he has insights that are very valuable. Unfortunately his writing style reminded me of a few philosophy classes I slept through in college. You have to work very hard to capture the flavor of all of his thinking and observations. If I am pesistent and frequently consume small portions, maybe in time I will feast on his experience.

As I began to read, I got excited. All other reviews here are \*correct\* in their subjective observations of why they did and didn't like it; however, the reasons why they liked and/or disliked it is why \*I liked it\* too. For example, the prose reads very poetically and therefore the text flows like a river. The text isn't clumped into large paragraphs but rather usually in stanzas of 2 to five lines each; this helps digest the information. Albers speaks of: philosophy, music, psychology, and everyday living and at times seems a bit of a philosopher himself. This book helps you see that what is today, was

of tomorrow and that a lot of concepts and visual tricks originate from his experiments. In my mind, he is one of the Master teachers. Also, I felt there were \*just\* enough examples in color at the back - keep in mind this book was written in the 60's/70's and "plates" were very expensive to produce - to gain and understanding of what Albers is getting at. This book is \*not\* updated or revised (other than the second plates that Albers choose) and yet is still VERY relevant to today and the understanding of color. Even without all the fancy coloring and graphical treatments, the black text and diagrams are easy and pleasant to the eye. I also thought I would be reading \*something else\* about color, such as the psychology of color and what color means and I got a bit of that but also so much more. In addition, I learned the ability to \*think for myself\* in regards to the color I see around me and I understand the \*logic\* of color now. Well, I won't spoil the book for you and it's certainly a treat to read for those of us who are bored with mediocre writing and thinking. This is a highly praised book in my library collection.

Josef Albers was the Johannes Kepler of color. Kepler spent his life observing planetary motion, and distilling his observations down to simple laws of gravity. Change planets to color, and gravity to human vision, and you have Josef Albers. This book describes the gravitational laws of color. It has the whiff of simple perfection: you can't change one word without diminishing it. It is the bible of color interaction, and will remain so until an Isaac Newton comes along and explains these laws further. In the rare book collection, I had a look at the first edition, from 1963. It's this enormous book with lots of colored paper and plates for you to experiment with. I really wish it were still in print... I'd buy it at once.

This book is a delightful small version of Albers larger body of work. It is a great reference for those just starting color theory and for those who want a refresher. It is also a real mind bender and great way to stretch one's assumptions about color because of the exercises Albers sets up to show the reader/viewer that color truly is relative.

This is a really classic book. I can only say buy it & don't lend it out. It's a collector's item to me. Once you read it and try it you will have a new way of seeing everything in your environment. A must for anyone wanting to discover the true meaning of color. I can't say enough about the mind opening abilities that this book has to offer. Buy it quick. If you do follow the instructions in this book you will be very amazed at how your knowledge of art will change. A one of a kind book. I had the opportunity to see the original book, made by Albers students. This is a taste of genius from a

Master.

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