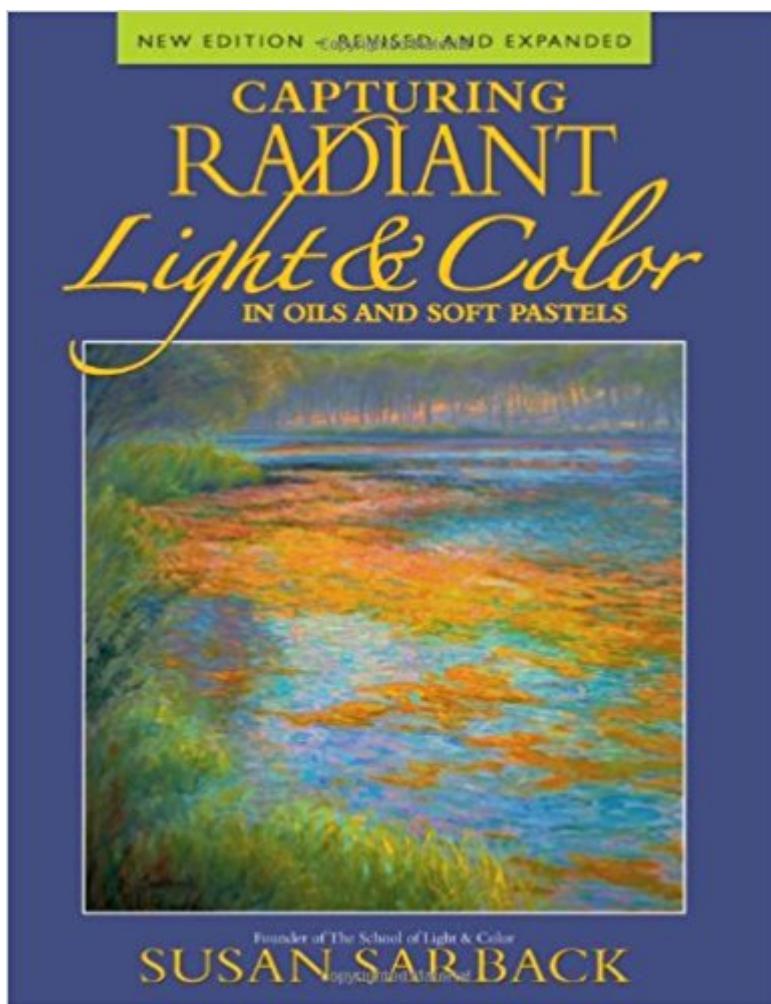


The book was found

Capturing Radiant Light & Color In Oils And Pastels



Synopsis

"Everything was alive, pulsing with light and color." Susan Sarback This is more than a how-to-paint book. It's a how-to-see book...specifically, how to tune in to nature's glorious subtleties of light and color. Forget complex theories. "Full-Color Seeing" is based on direct observation. It's about overcoming preconceptions and perceiving true color based on the colors that surround it, the way light hits it, time of day, season, weather conditions, and too many other factors for a mere formula to incorporate. You'll learn to see your subject; any subject; just as life truly presents it to you. This is the secret to capturing the living, breathing sense of atmosphere so celebrated in the works of the Impressionist painters. A revision of Susan Sarback's illuminating *Capturing Radiant Color in Oils*, this book offers twelve more years of fresh insights, new paintings and expanded coverage on soft pastels. The concepts explored here have been handed down through generations of artists: Sarback was taught "Full-Color Seeing" by master painter Henry Hensche, who learned it from Charles Hawthorne, a contemporary of Claude Monet. This step-by-step approach will add greater vitality to your artwork and forever change the way you see.

Book Information

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Customer Reviews

"Susan Sarback's unique and fresh approach to teaching color fills a void that seems to exist in most art schools. I have found a significant change in my own use and understanding of color after participating in several of her workshops. She is extremely articulate and has a gift for making what could be a complicated concept very clear and easy to apply." -- Julie Johnson Olson, Instructor, Academy of Art University, San Francisco, CA

Susan Sarback is the founder of the School of Light and Color in Fair Oaks, California. She has lectured about color at over 100 art schools, museums, universities and art associations and taught workshops throughout the United States and Europe. Her work has appeared in The Artist's Magazine and American Artist, as well as other publications.

Finally I found the book that provides excellent help and hints for those of us who love to dabble in paint but are not really gifted as artists and need a good deal of guidance. Sarbeck's detailed explanation about the different ways to see and paint colors was a real eye opener. I had been taking painting classes for some time but was becoming increasingly frustrated with the teacher who kept talking about getting the values correct. After reading Sarbeck's explanations I understand that the teacher was thinking of color theory primarily, whereas I wanted to play around with colors. So the book has been liberating in many ways. The examples used are beautiful and the demonstrations very helpful. I just wish there had been more included. All in all, this is a beautiful and instructive book. I'm going to have to buy a replacement soon since the one I have now has become rather spotted with both oil and pastel smears!

We were told to buy this book, because a friend took a course from her. She has her classes close by in a near by town. However, it was different to understand her section of section colors in patterns. She does not tell you the colors that she is using in her examples and she only has a few demonstrations. Her oil paintings look like pastel. Her classes and videos are very expensive that is way I bought Bob Rohm book titled The Painterly Approach. He lists his colors and has many step by step examples. And, his paintings look like oil paintings.

I was looking for a book to teach me more about the effects of colors and how they fit together to capture different moods in landscapes. I looked at the reviews of this book "Capturing Radiant Light & Color in Oils and Pastels" and decided to buy it along with a few other books about color. Before I read this book I wasn't very bold in the use of color. Every artist reaches a plateau. This book teaches you how to see color, the author calls it "Full-color-seeing". You can see and interpret color in different ways and the book teach you how. You can always paint the landscape with the exact color you see, but you don't capture how your soul experience the colors. The book teaches you techniques of how to experience colors, how to relax etc. and how to see them together to create a whole. The author is an artist and a teacher as well and it shows in the book. She knows about the

pitfalls and guides you past them towards the goal of "full-color-seeing". A lot of tips. Step by step in (how and why) building up the landscape painting. Practicing methods too. Light is color and color is light. The book was for me an eyeopener in the awareness of how I interpret color and how to look at the subject. The book teaches in a impressionistic style, but the colors are more radiant. You never have a boring painting subject after reading this book. The book is very valuable because it is a result of years of development as an artist. If you like painting landscapes and want to create the mood, what you feel, I recommend this book. I would like to thank the author for writing this book.

An amateur artist for about 60 years, I've finally decided to get serious. Studies with Chuck Ceraso, a local Colorado student of Henry Hensche, were interesting, which led to the purchase and study of a book by another Hensche student, Lois Griffel. While buying Griffel's book on , some other books came to my attention, including this one by Susan Sarback, so I ordered it. I can only say, "Wow!" She does a great job of explaining Hensche's theories on color perception and expression. The theories are illustrated with many beautiful color reproductions of her own works and others, including a number of progressive demonstrations which show the steps from blocking in color masses to applying final details. The whole is very impressive and inspirational -- her words, the paintings, even the overall design of the book. Certainly a live orientation to this style would be a good supplement, but an intelligent artist who is open to exploring color could gain great skill from studying this book alone. I thumb through it frequently for the sheer joy of encountering the illustrations. And yes, if I were marooned on a desert island, this could be my sole art book -- although a couple of compact, well-illustrated books on Picasso and Klee wouldn't be used for firewood either...

I'm quite disappointed with the quality of the printing; it looks like it was printed on a regular home printer, the larger text in the color boxes is blurry and images are not sharp. I feel that the physical quality of the book was a rip-off for the price I paid. The content itself is good, but for a visual art instructional book I would say the print quality has to be taken more seriously.

This is the first art book I have ever read from cover to cover and over again! Sarback makes seeing color and light so enjoyable. Using her strategies, you see the world in a different way. Her explanation of local color, symbolic color, color theory, full color seeing, painting edges(hard, soft, broken, and lost edges) as well as painting reflective light is so easy to understand. She uses four stages to paint radiant color and explains each step--so sensible. I took a workshop and the

instructor used this book as one of the sources for teaching us to see light and color in our painting. Everyone in the class ordered the book as well as several others that came by and saw what we were doing. I would recommend this book to anyone who has trouble seeing color. It is an awesome book!

I first borrowed this book from a student, and immediately purchased a copy for myself. It is very similar to Lois Griffel's book, which I have used both in my own work and as a teaching resource, for years, but does also contain some different and very well organized information, especially about the author's own experience with different "schools" of painting/seeing. The book would be most useful to impressionistic painters/teachers--it is not a book about "realism" or painting with local color. It contains many examples of the exact same scene painted at different times of day and in different weather. This is a good book, well organized, worth having if impressionism is in your blood.

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