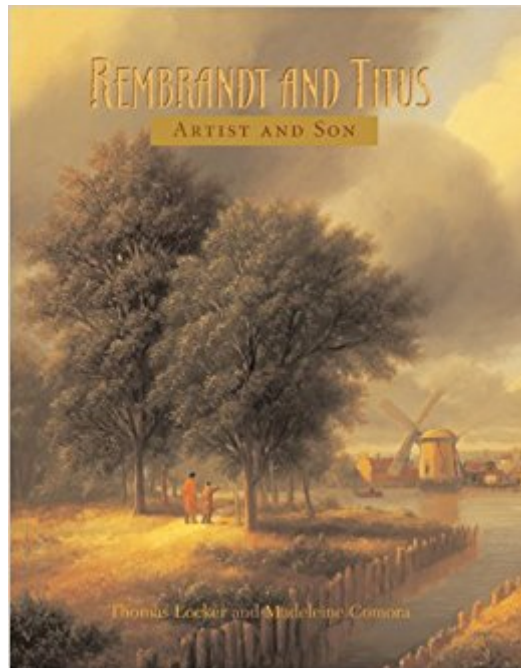


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Rembrandt And Titus: Artist And Son



Synopsis

Thomas Locker, world-renowned artist and illustrator, captures the art and essence of Rembrandt.

Book Information

Hardcover: 32 pages

Publisher: Fulcrum Publishing (May 1, 2005)

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Age Range: 8 - 11 years

Grade Level: 3 and up

Customer Reviews

Grade 2-5 "In this fictional biography, Rembrandt's son tells how his father chose to become an artist. Titus highlights events in the famous artist's life "his marriage, his wife's death, the rise and fall of his popularity, and his wealth. Most importantly, he learns how his father sees the world. The light, shadows, and reflections help him to discover that there is beauty in everything, from old beggars to landscapes. Rembrandt proved this over and over. The richly painted illustrations are inspired by specific works, which are listed with the bibliography. The illustrator has worked in Rembrandt's own style to produce portraits and landscapes. He masters the chiaroscuro technique and the dramatic effect that Titus mentions in his narrative. Locker is particularly skillful in creating the Dutch landscapes "not so very different from his own. The text and art fit well together.

Full-page paintings face full pages of large-print text. Warm earth tones are both background to the text and frames for the illustrations. The result is a total package that transports readers into Rembrandt's world. An author's note offers a brief summary of the master's life and works." Carolyn Janssen, Public Library of Cincinnati and Hamilton County, OH Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

Gr. 4-6. Comora's appreciation of Rembrandt, the seventeenth-century Dutch painter, is told in the voice of his son, Titus. Titus describes the city of Amsterdam, his father's artistic successes and financial failures, and the way Rembrandt could bend oil paint to his will and his vision. The language is stilted and at times tries to convey too much information, but the artwork is better. Locker's paintings--each a full page opposite the text--are all based on original Rembrandt paintings or etchings, and the text pages are handsomely printed in contrasting tones against russet, gold, amber, and burnished brown backgrounds. An author's note carries the story a bit further. Readers willing to tackle this one might also want to look at *What Makes a Rembrandt a Rembrandt* (1993) by Richard Muhlberger. GraceAnne DeCandido Copyright © American Library Association. All rights reserved

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