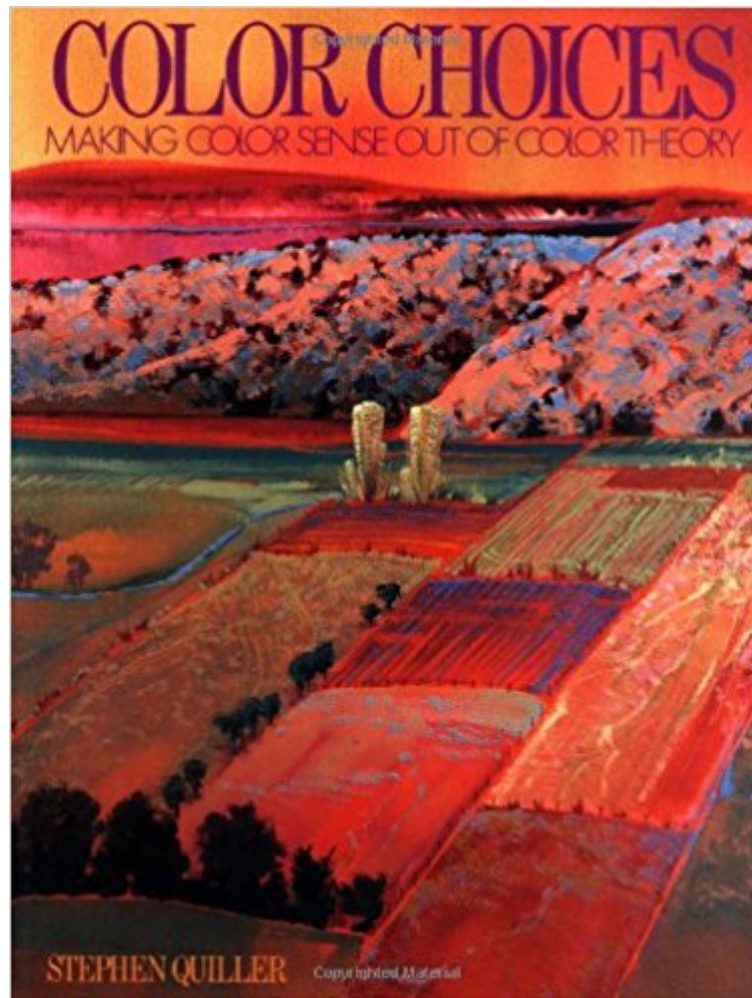




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Color Choices: Making Color Sense Out Of Color Theory



Synopsis

Internationally renowned artist and best selling author Stephen Quiller shows readers how to discover their own personal "color sense" in *Color Choices*, a book that offers readers a fresh perspective on perfecting their own color styles. With the help of his own "Quiller Wheel," a special foldout wheel featuring 68 precisely placed colors, the author shows artists how they can develop their own unique color blends. First, Quiller demonstrates how to use the wheel to interpret color relationships and mix colors more clearly. Then he explains, step by step, how to develop five structured color schemes, apply underlays and overlays, and use color in striking, unusual ways. This book will bring out every artist's unique sense of color whether he or she works in oil, watercolor, acrylics, gouache, or casein.

Book Information

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Customer Reviews

quiller's guide is the most systematic color text available. it combines a deep knowledge of traditional color theories with a huge amount of quiller's personal research into how paints actually mix as colors. central to the book is quiller's color mixing wheel for watercolors, oils and acrylics, probably the most accurate color wheel available in any published work (though he has a revised color wheel, available separately). he explores the monochrome, analogous, complementary and split complementary color schemes through many demonstration paintings and detailed mixing instructions. he emphasizes repeatedly the importance of a strong value composition, and careful variations in color saturation, in building the painting. an indispensable book.

Stephen Quiller has his own theory for the uses of color in artwork. It is easy to read, follow and has

lots of examples. These examples include poor choices, as well as good ones, which helps the artist to distinguish by visuals, the difference. An excellent reference for working and learning artists. It makes quick work of the confusion regarding complementary, secondary and tertiary colours and shows the direct co-relations. It also comes with a wall poster reference to the Quiller colour wheel. Colours are listed by standard commercial names which makes it easy for the artist to locate the proper colour with which they wish to work. All sorts of little hints to help the struggling artist handle media more easily.

Stephen Quiller is a real master of color harmony. I warmly recommend his book. He teaches not only the color theory, but also demonstrates how it works in practice with his own work. Quiller shows how to mix colors in real life and how to find out the complementaries. His color wheel adds the commercial names of hues that one finds in shops, which is quite handy. Quiller will teach you not to use the "real" surface color of the objects, but to search for feelings and the atmosphere of the ambient. The leaves may be, say, violet and the sky yellow, if that is how you see them. One thing Quiller misses to point out is additive color mixing like it was used by pointillists. When colors mix in the eye the rules of harmony are somewhat different. If you are sceptical about brave color mixtures I recommend you to first have a look at Quiller's art at his internet pages.

I've been searching for that perfect book which would deepen my understanding of color and the color wheel so that I can apply it to my quilt-making. Reading Stephen Quiller's 144-page book on color theory provided several ah-ha moments for me. The title says it all, "Color Choices - Making Color Sense Out Of Color Theory". He teaches workshops on color, so this book was extremely informative and simple to understand. I actually found it to be an enjoyable read. My main question around color has always been, "So what? Yes, colors lay next to each other and opposite each other on the color wheel, so what?" It finally connected for me, thanks to Stephen's down-to-earth writing style that, "Color is magic! And what a gift it is to use color in a way that truly expresses what the artist feels." It's difficult to articulate those ah-ha moments in a product review, but here's how one moment worked for me: to assist the reader, Stephen offers sections in the book called, "Six Studies". There are 6 of the same subjects painted differently 6 times using various color schemes and he asks you to, "Notice how each study differs in color emphasis, value, and intensity. Also look at how the various moods have been developed, ranging from calm and serene, to austere, to fantasy-like, to dynamic and powerful." Because of the 6 side-by-side comparisons, my eye traveled differently around each painting and I began to understand the theory of contrast. Or, I would like

one painting and despise another connecting to the theories of intensity and color harmony. Wow! I actually get it! Then he explains what the color is doing for you, for example, "The bright orange has been neutralized to create a distinct mood." He's an art instructor, so at the end of each chapter he offers a "Workshop" where he provides exercises for the painter. I continue to find great value in re-reading and experiencing this book and I don't even paint!

Stephen Quiller's books, (I have his book on using Acrylics as well) are definitely the most helpful to me as I am attempting to take up painting again after a long hiatus. His color wheel is fabulous as are his suggestions on mixing results for different pigments, suggestions on setting up one's palette, what colors are available in various named brands, etc. on and on. All of this information is for water based media, so if that is what you need, it is all here! One may or may not like his style of painting---it is semi-abstract with elements of realism that makes it appear more commercially appealing I suspect, but his color info is dead on! One definitely does not wind up with mud when following his suggestions.

This book is worth what I paid for it if only for the pictures. Just looking at them was enough to change the way I see color. Luckily, there's more to the book than pictures, including a wonderful fold-out of Quiller's personal color chart, which goes beyond what we learn in high school art to something much more involving. Scheme by scheme, Quiller explains the how and why of colors with ample examples. This book is a must-have for every artist who isn't born with a natural eye for color, and a should-have for every artist who is.

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