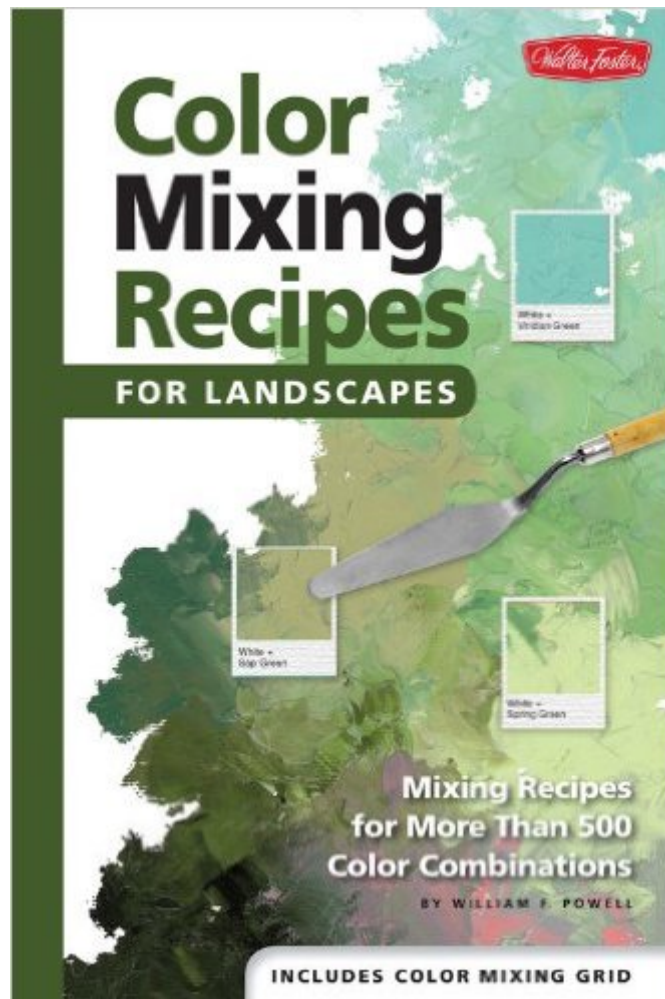


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Color Mixing Recipes For Landscapes: Mixing Recipes For More Than 500 Color Combinations



Synopsis

In the latest addition to the Color Mixing Recipes family of books, artist William F. Powell provides instruction on color mixing as it relates to landscape painting in oil and acrylic. Following the format of the other books in the series, Color Mixing Recipes for Landscapes offers a robust index of landscape subjects that correspond to the featured color mixing swatches. This useful book also discusses how color is influenced by the time of day, the angle of the sun, and changing seasons, making it a must-have in every oil and acrylic artist's reference library.

Book Information

Series: Color Mixing Recipes

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Best Sellers Rank: #73,743 in Books (See Top 100 in Books) #12 inÂ Books > Arts & Photography > Painting > Oil Painting #16 inÂ Books > Arts & Photography > Painting > Acrylics #25 inÂ Books > Arts & Photography > Painting > Landscape

Customer Reviews

I was extremely disappointed in this book, for a variety of reasons. As alluded to by one reviewer already, the organization of the book itself is somewhat ponderous; although I like the way the index is set up, the color swatches are labeled in such a way that the reader finds himself having to constantly cross-reference one swatch with another. For instance, a recipe might read: Swatch Number 147: 2 blue1 viridian2 #531 speck ivory black So now you have to look up #53 just have the appropriate mix for #147; instead of just making the list slightly longer and providing all of the needed colors under a single heading. Also-- and this won't matter to some people-- the "required" palette consists of no less than 26 colors, many of which are fugitive. A few are also fairly exotic-- most painters won't be bothered with having them. In terms of the fugitive colors, I won't use them simply because of their lack of reliability. As for some of the other colors that are required-- the phthalocyanines in particular-- these just aren't good colors for a beginning-to-intermediate painter

to use, due to their high staining and psychotic tint strengths. (Again, that's just an opinion, but you can go through a LOT of paint trying to figure out how much phthalo blue to use, when a little ultramarine or prussian blue would have done a similar job.) The large number of colors required for each mixture teach a dependency on an extremely large palette of colors, but no alternatives are given for painters who use a limited palette of 12 colors or less.

I have 2 of William Powell's other color-mixing books. I have found his Color Mixing Recipes for Portraits to be very useful; but felt his generic Color Mixing Recipes book was a waste of money and as a result had initially hesitated to order any more of his books. However, I was pleased when his Landscape book arrived. It gives a little bit of "how-to" info at the beginning of the book; but its main value is in all the numerous index listings in the back of the book and their correlated color "recipes" in the main part of the book. For example, the index lists dozens of options for sky at various times of the day (early morning, sunset, low sun, twilight, you name it) and weather conditions with suggestions for recipes for clouds, sunlight, moon, etc. For snow, it offers several variations based upon the amount of light hitting the snow (time of day) and provides recipes for main color, shadowing, and highlights. Your final mixed colors following these recipes are likely to vary somewhat (paint manufacturers' colors generally aren't identical to other manufacturers' colors plus the color reproduction in a book such as this rarely fully replicates the true colors as they are mixed). Still, I feel that the book offers a valuable shortcut to finding that "just right" color you're looking for. Hard to even guess on how much that might save on wasted paint in looking for that color. I'm sure we've all seen numerous landscape renditions where the artist has "missed the mark" by using colors that are too extreme (bright greens for example). This is fine, of course, for those paintings that are intended to be more vivid painterly or abstract versions of nature; but sometimes overly bright color just reflects the novice's way of seeing nature. Trees, bushes, and grass are all green, right?

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