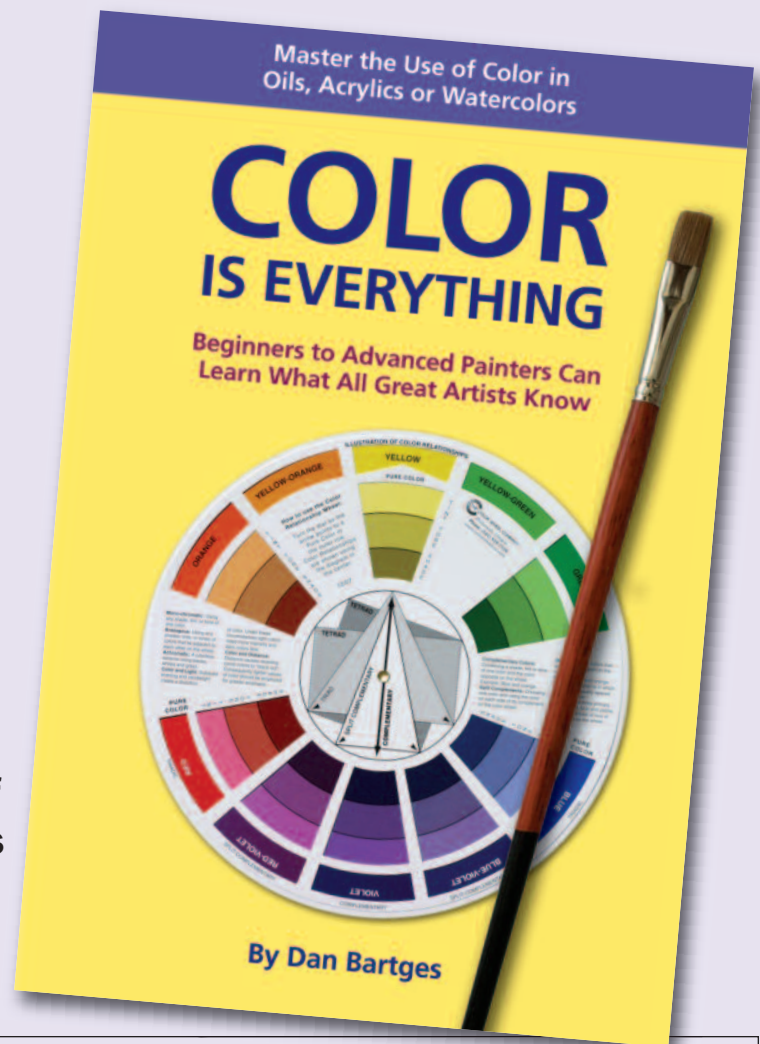




Welcome to the Thrill of Color

- For Beginners to Advanced Painters, Craft Enthusiasts and Art Teachers.
- 96 carefully planned pages with more than 100 full-color examples and illustrations.
- Quick, innovative exercises to strengthen and develop your color competency.
- By nationally known artist and author Dan Bartges.
- With cooperation and support of the Virginia Museum of Fine Arts and The Color Wheel Company.



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Capture Color Harmony in Every Painting

“This book will show you how to master color. As a result, you will paint better pictures, and you will have more fun painting.”

— Dan Bartges, Author

Following that, mix cadmium yellow with cadmium red to produce the third secondary color, orange, for the #10 space.

Next, create the 6 tertiary colors in respective spaces 1, 3, 5, 7, 9 and 11 by mixing the colors on either side of these spaces (for example, mix Hansa yellow with the green you produced to create yellow-green in space #1, and continue mixing primaries with secondaries around the wheel,

completing your color wheel by mixing orange with cadmium yellow to produce yellow-orange in the #11 space).

Before finishing, use your palette knife to scrape up a bit of each color, smear it just outside the circle, and then mix it with white to see the radical change in value and intensity.

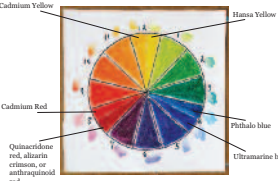


Your finished color wheel should look something like this:

Chapter 3: The Best Color Schemes (and Why They Always Work)

It's a fact of Nature that only certain color combinations are harmonious and attractive -- from a flower's color that attracts a bee and a bird's plumage that attracts a mate to a beautiful painting that attracts an admirer.

Color harmony has sometimes been compared to musical harmony -- harmonic chords, for example. Whether audible or visible, we all respond positively to harmonic combinations and negatively to discordant ones. Strong evidence of our shared appreciation for specific color combinations can be seen in artwork around the world, as far back as ancient China, Egypt and Italy and as recently as most any successful painting created, well, just today.

Remarkably, there are only six basic harmonic combinations, or 'color schemes.' These six schemes are the underpinnings of virtually all successful paintings you're apt to see in your entire lifetime. (An exception would be a post-1950 strain of artwork -- mostly abstract paintings -- that celebrates the random use of color in order to separate color from aesthetic intent.)

(usually the main color plus the ones on each side of it). Choosing analogous colors for your painting is a good, safe bet for managing color and for avoiding discord.

TIP: For an analogous scheme, it's often more visually appealing to use only 'cool' colors (for example, green, blue-green and blue) or only 'warm' colors (for example, red-orange, orange and yellow-orange). See "Temperature," p. 90.

3. The COMPLEMENTARY color scheme employs a pair of colors that are directly opposite each other on the color wheel (such as red and green, or yellow-green and red-violet; note the "Complementary" two-headed arrow through the center of the dial). All sets of complementary colors offer the unique, intrinsic 'power of opposites' that other schemes lack, which is why complements are a popular choice among artists. When placed together, complementary colors enliven one another. Historically, the most popular complementary pairing is orange and blue, particularly for landscapes.

Note that artists often use more than one complementary pair of colors in a painting with the maximum being 9 pairs (all 12 colors on a color wheel), which would be a whopper of a challenge to orchestrate.

4. A SPLIT-COMPLEMENTARY scheme uses three colors that are almost directly opposite one another -- one on one side of the color wheel, the other two adjoining that color's true complement (note the "Split Complementary" setting, shaped like a slender triangle at the center of the dial). For example, set the dial's split complementary triangle to point to blue, green and red-orange, a combination often used in landscapes as in this painting "Tree above Roman Ruins." As another example, yellow forms a split complementary with blue-violet and red-violet, because our eyes prefer harmonious variety, split complementaries often produce a more appealing painting than one relying on a single pairing of complements.






“Understanding color will significantly improve the work of any painter or craft enthusiast.”

— Color Is Everything

Dan Bartges new book *Color Is Everything* explains to readers exactly what they need to know to master the use of color.



Artist & Author Dan Bartges

A full-time artist since 1996, Dan Bartges' oil paintings and watercolors have been acquired by private collectors nationwide and by a number of Fortune 500 companies. Fine-art reproductions of his work have been featured in retail stores from Smith & Hawken to WalMart. He and his family reside in Virginia, where he enjoys tennis, bicycling and classic movies when not painting.



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