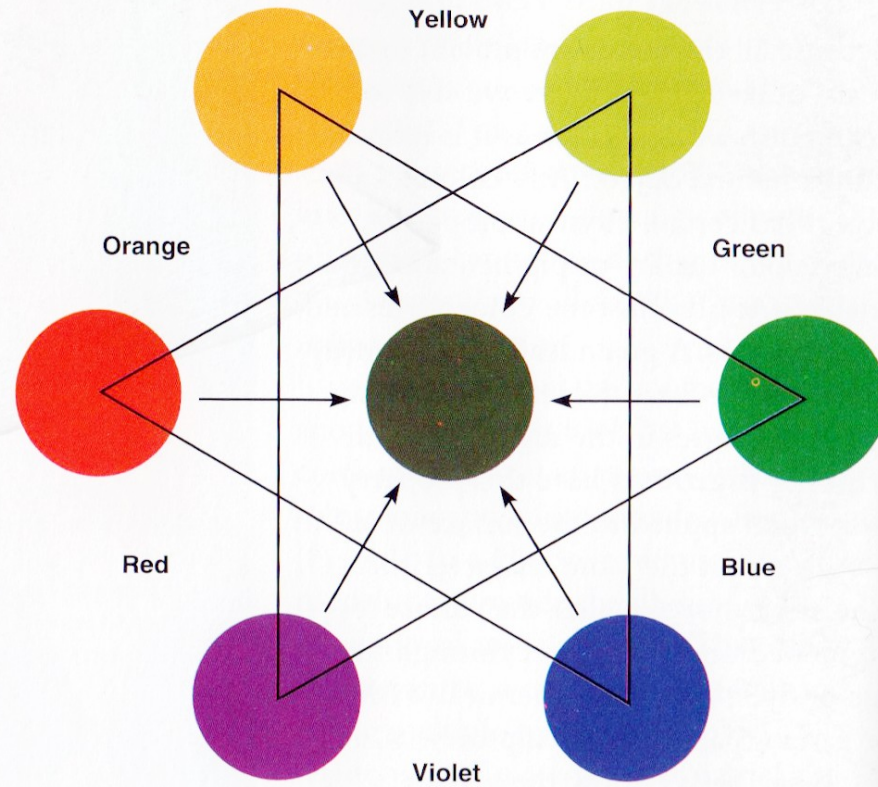


▲ 7•5

A primary triad is shown in solid line. When the yellow, red, and blue of the primary triad are properly mixed together, the resulting color is neutralized gray. A secondary triad is connected by dotted lines. When secondary colors are also properly mixed together, the resulting color is gray. Triadic color intervals are of medium contrast.



▲ 7•6

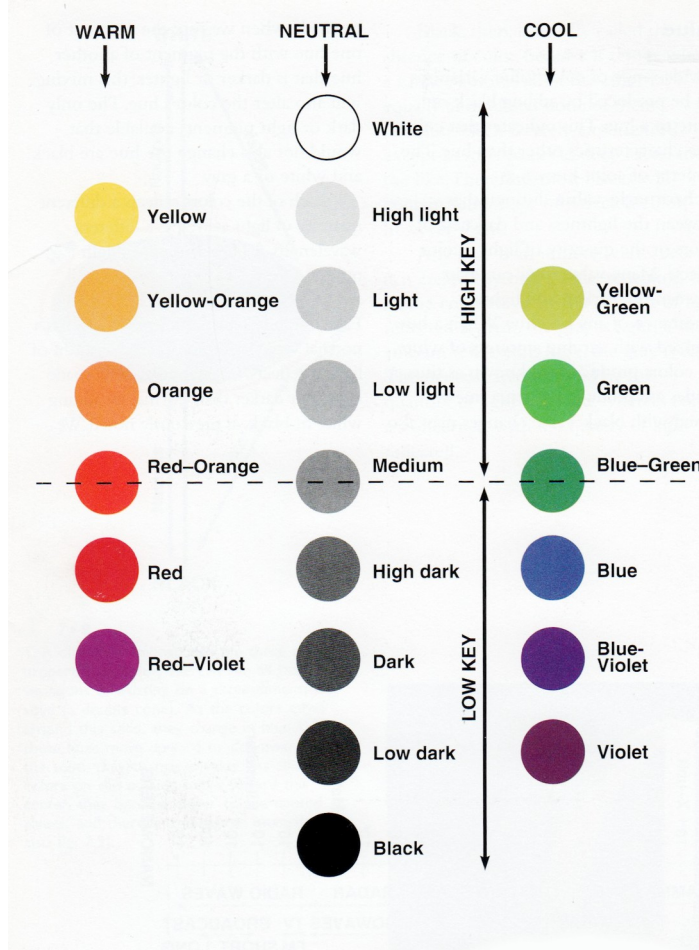
Intermediate colors.

When the colors of the intermediate triads are mixed together in even proportions, the resulting color is usually a neutralized gray.



▲ 7•7

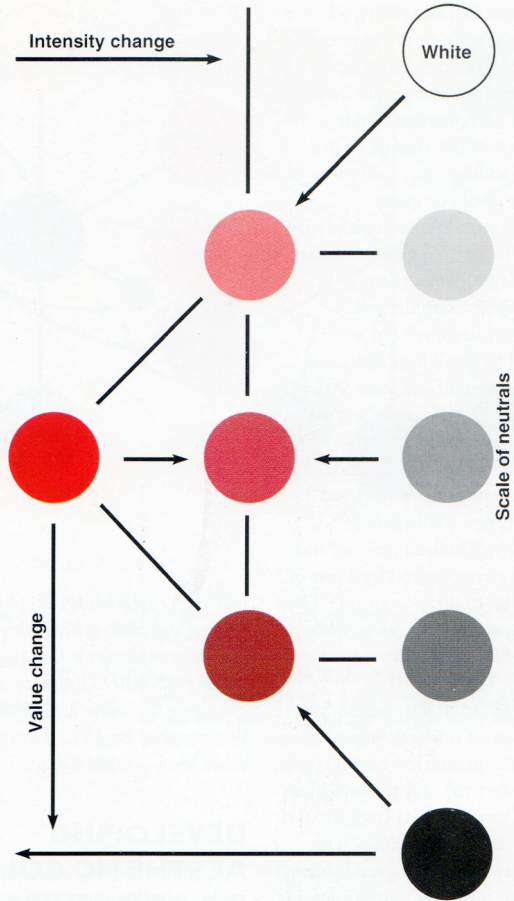
This color wheel includes the primary, secondary, and intermediate hues, or the “standard” hues; of course, the number of possible hues is infinite. As one moves from a hue to its opposite on the color wheel, the smaller circles indicate the lessening of intensity due to the mixing of these opposites, or complementaries. The inner circles are the location of the tertiary hues—those hues result from the mixture or neutralization of one primary by its complement. This results in mixing three primaries. The features of tertiary colors are a loss of intensity and a neutralization of hue. Complete neutralization occurs in the center circle.



▲ 7 • 11

Color values.

This chart indicates the relative normal values of the hues at their maximum intensity (purity or brilliance). The broken line identifies those colors and neutrals at the middle (50 percent) gray position. All neutrals and colors above this line are high key, and any below it are low key. Warm colors are found on the yellow and red side, while cool colors are found with the greens and blues.



▲ 7 • 12

This diagram illustrates the way neutrals may be used to change the intensity of color. As white is added to bright red, the value gets lighter, but the resulting color is lowered in intensity. In the same way, the addition of black to bright red creates a dark red closer to the neutral scale because the intensity changes. When a neutral gray is added to the spectrum color, the intensity is lowered, but the value is neither raised nor lowered.



Cezanne – still life with apples, 7.5"x10.75", 1875, oil on canvas



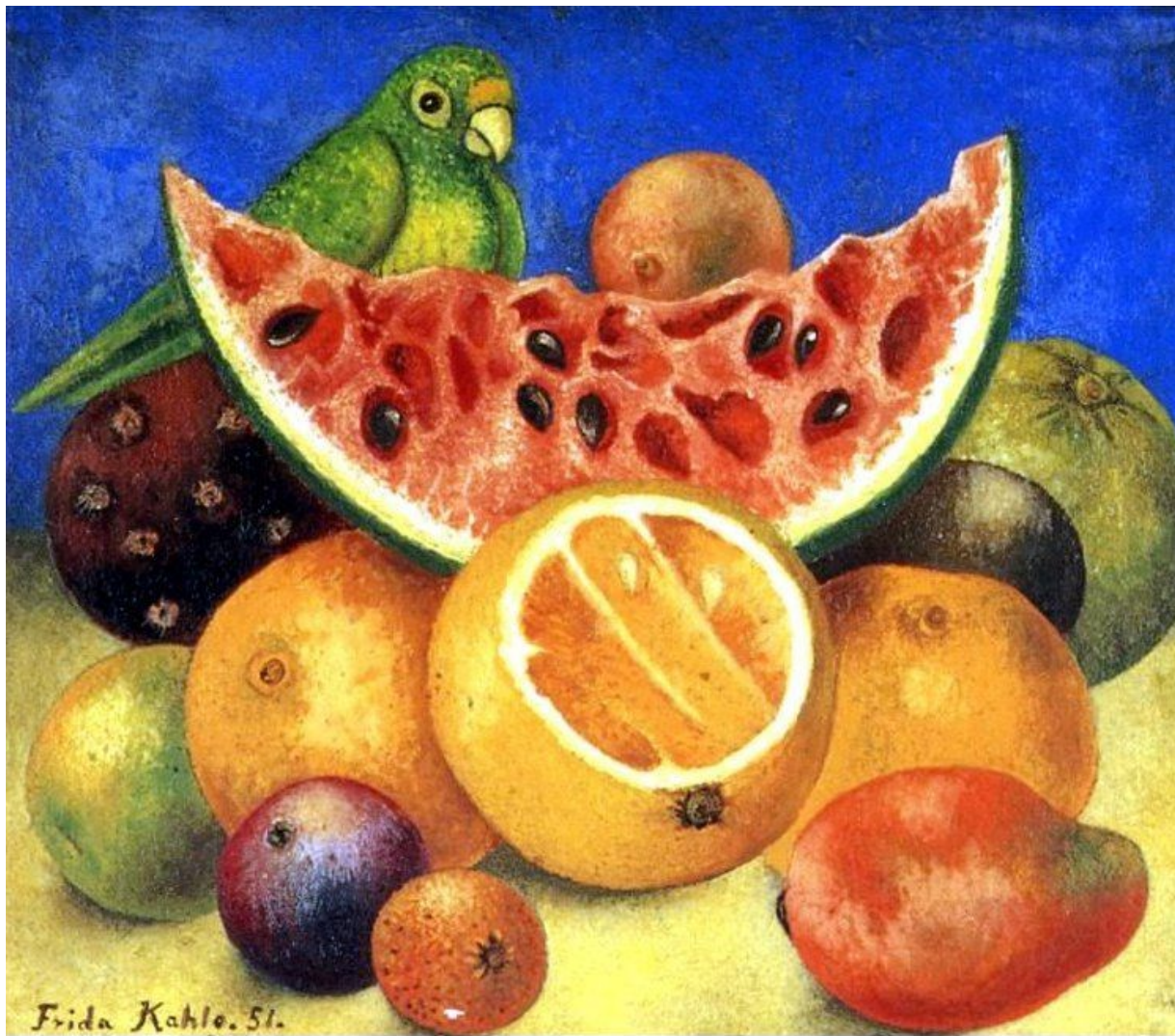
Gauguin – The Siesta, 34.5"x45.5", 1891, oil on canvas



Monet – Waterloo Bridge, 26"x40", 1903, oil on canvas



Wolf Kahn – Country Road Lined with Maples, 52"x66", 1995, oil on canvas



Frida Kahlo – Still Life with Parrot, 9.5"x10.25", 1951, oil on masonite



Emil Nolde – The Last Supper, 34"x42", 1909, oil on canvas