

The Caran d'Ache SUPRACOLOR Color Wheel

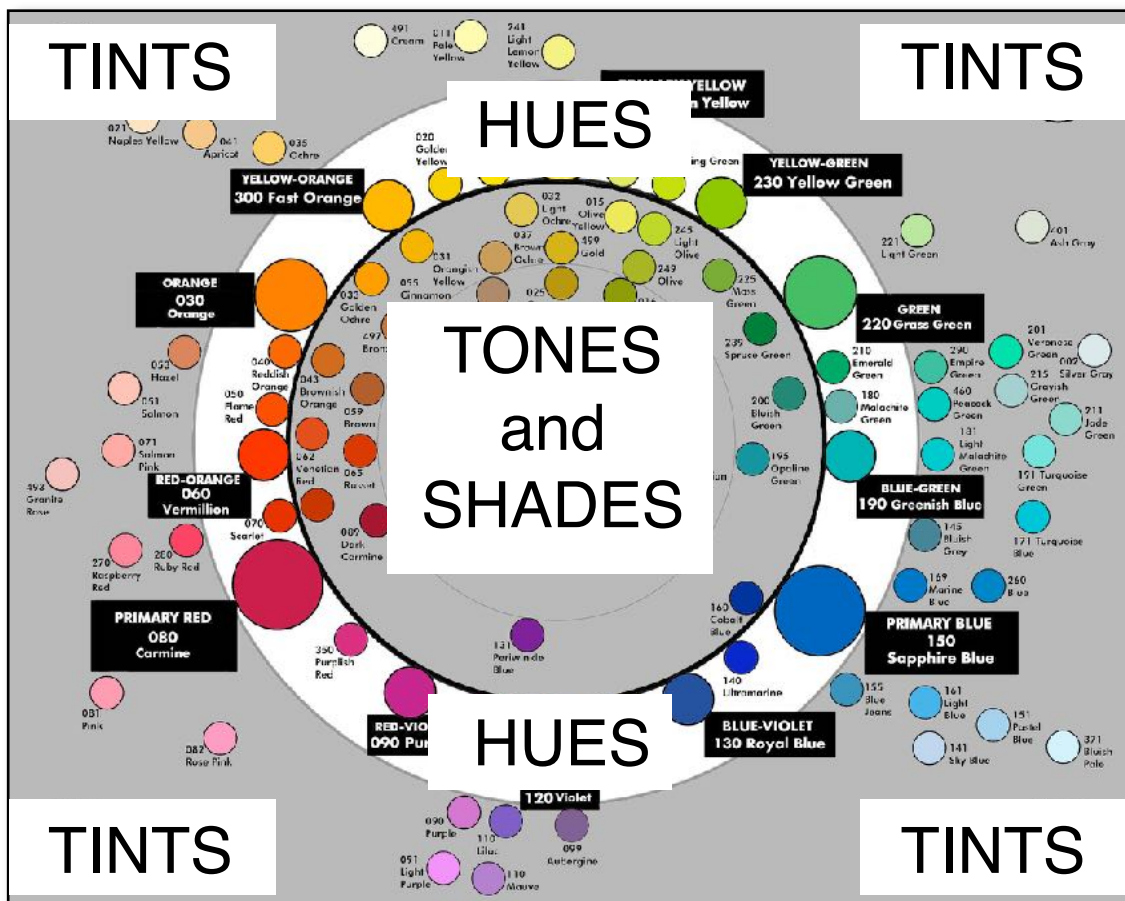
By Mark Menendez

Tints, Tones and Shades

After *excluding* the greys and many other pencils remained, requiring placement on the *color wheel*. After identifying the 12 HUES traditionally included on the general purpose color wheel, I identified other color pencils that are also *hues*, colors at their fullest INTENSITY. They are, however, incremental hues *between* specific hues of the twelve. These colors I attached to the main ring of the *Caran d'Ache SUPRACOLOR Color Pencil Color Wheel* to demonstrate their relationship to the twelve as *hues*. The size of the spheres of these colors are smaller than spheres of the primaries, secondaries and tertiaries.

Now there were still pencils remaining, which were either tints, tones or shades. But how might they be classified?

My goal was to create a wheel that reflected the QUADRATONES that we have been studying in this course. My next step was to organize the remaining pencils into the three categories: TINTS, TONES, and SHADES. Thus, when I created my *Caran d'Ache SUPRACOLOR Color Pencil Color Wheel*, I devised a plan to place the *darkest values tones and shades* in the center of the wheel, and the *lightest value tints* outside of the wheel.



The position of the pencils to the color wheel would make color selection easier, by studying the *Caran d'Ache SUPRACOLOR Color Pencil Color Wheel*, and then selecting the QUADRATONES by color category and value. You could make the selections by either working from light to dark, or the reverse, from dark to light. The QUADRATONES may not necessarily fall in a straight line, but through observation of your subject, you may discern which four QUADRATONES to select, *as demonstrated page 83*.

