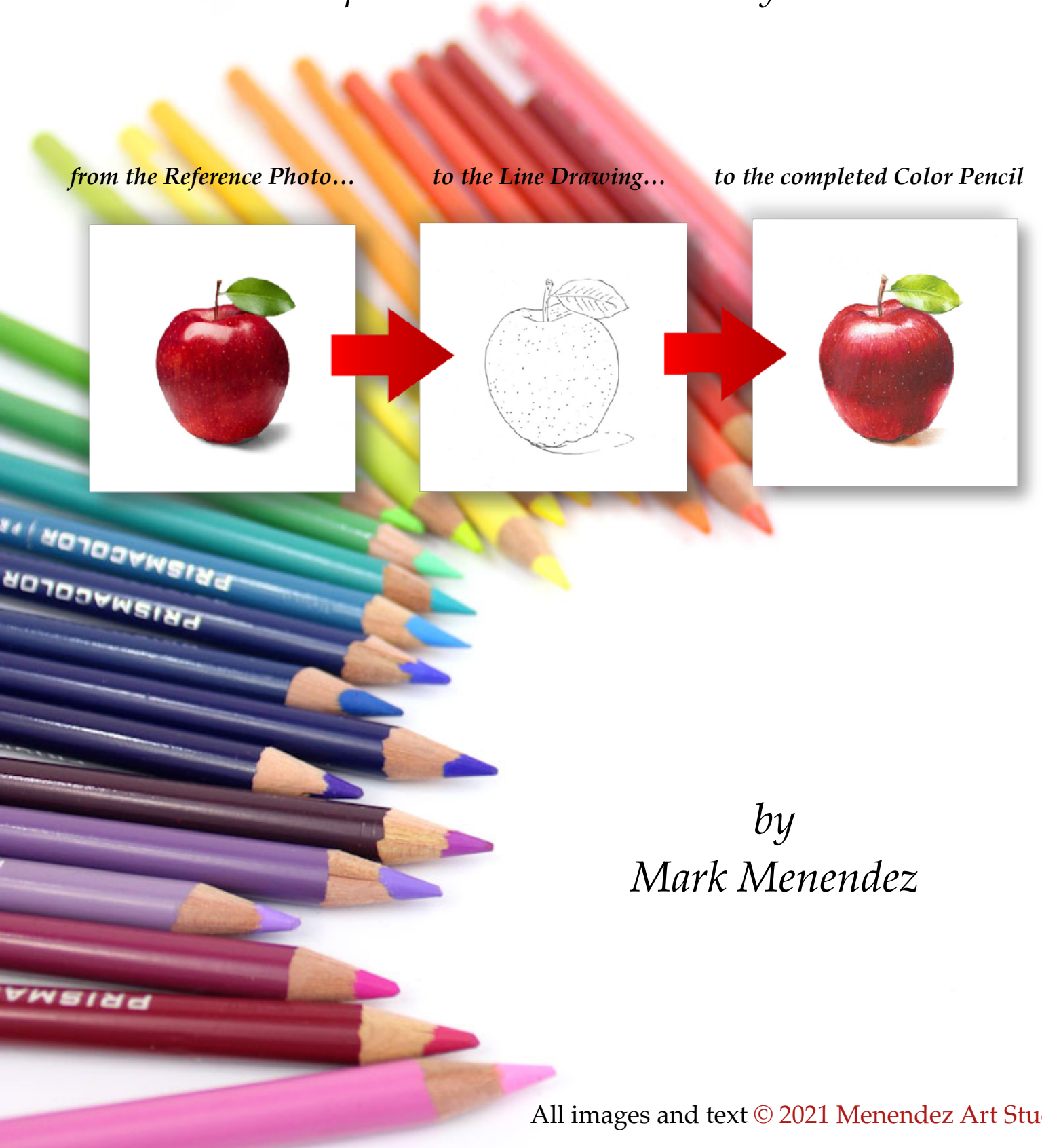
Making Color Choices With Color Pencil

A comprehensive course that takes you….



by
Mark Menendez

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About the Artist

As a nationally recognized travel teaching artist, painter and illustrator, I have enjoyed the privilege of offering instruction to students for over thirty years. Thousands of students at all levels of expertise or education have benefited from my instruction. Many of my students have been awarded either First Place or Best of Show in local art competitions. I have offered countless seminars and painting demonstrations at universities, schools, art associations, and other art institutions throughout the state of Florida, North Carolina, and Georgia.

Since beginning at age 15, I have enjoyed drawing and painting for well over forty years, and have mastered all the major mediums: pencil, charcoal , pastel, color pencil, oil, watercolor, acrylics, as well as water-soluble oil color. I offer instruction in all media. With thirty-five years of experience in the art materials field, I have an encyclopedic knowledge of the properties and uses of artists materials.

My commissioned portraits are in many corporate and private collections. Of note are the Royal Portraits of the Knights of Sant'Yago, Tampa, Florida; several executive portraits for the Dun and Bradstreet, Plan Services Division; Bishop Joseph Bethea and Mrs. Shirley Bethea, for the Lake Junaluska Assembly in Maggie Valley, North Carolina; and, most recently, the Abbot Isaac Camacho of St. Leo's Abbey in Pasco, County, Florida.

In September of 2010, in St. Augustine, Florida, an oil portrait, I painted of my ancestor, the oldest city's founder, Don Pedro Menéndez de Avilés, was permanently installed at the Mission Nobre de Dios Museum. The portrait hangs above my ancestor's empty casket, which is the center piece of the museum.

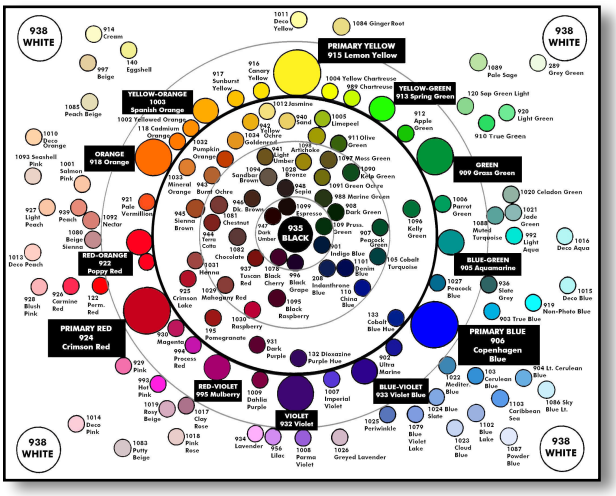
As book illustrator, I have had the privilege of illustrating over twenty published works. In 1990, I was contracted by Millennium Publishing to illustrate the graphic novel adaptation of horror novelist Anne Rice's New York Times #1 Best Seller, "The Mummy;" I've also worked on "The Wild Wild West;" "Nosferatu: the Plague;" "Weird Tales" and "Doc Savage". Recently completed commissions for book illustrations including the children's book series "Gracie's Garden," "Twisty Root", "The 1000 Years,", "Chomp, Chomp, Chomping Away," "The Little Tiger With the Itchy Stripe,", and "I Saw the Sun Take Yellow," all by author Jamie Mock; "The Letter Characters of Alphabetville" reading instructional series by author Veronica Hipps; and "Perilous Paths: The Story of Robert McClellan" by author George McClellan. North Light Books has several of my teaching videos in their library available for purchase.

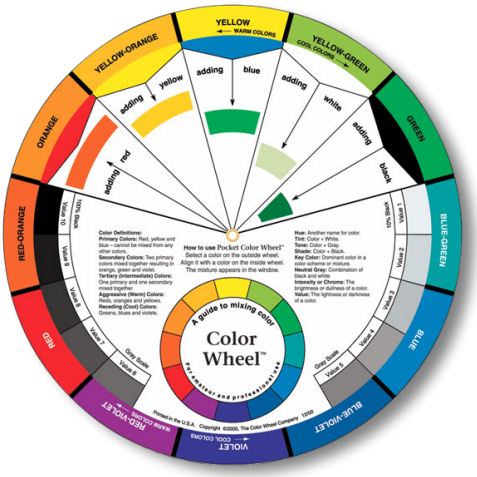
Cathy and I have been married since 1975, and our home is located in Florida. We travel together to many seminars & art conferences throughout the nation. Since 2020, I've added Virtual Seminars to my repertoire of classes.

See more at www.menendezartstudio.com

Color Theory and Arrangement

How to use the Prismacolor Color Wheel for Color Theory and Arrangement





In this seminar, my goal is to demonstrate how to ***make color choices in color pencil***, and to explain how a traditional color wheel ***or my PRISMACOLOR COLOR WHEEL*** offers you a means to ***capturing and arranging color harmonies*** in your drawings for maximum impact.

Any subject can be made interesting by the arrangement of the light. We can create amazing images just by capturing the play of light on the subject. The first challenge is to determine the available light, it's nature and specifically the direction from which it emanates. Brilliant light creates very defined light, halftone and shadow, texture is more apparent, and the planes on the form are more defined. Diffused light offers subtle, gradual changes in the contrasts, and texture is softer, less defined. Artificial light differs from the artist's tried and true favorite, north window light.

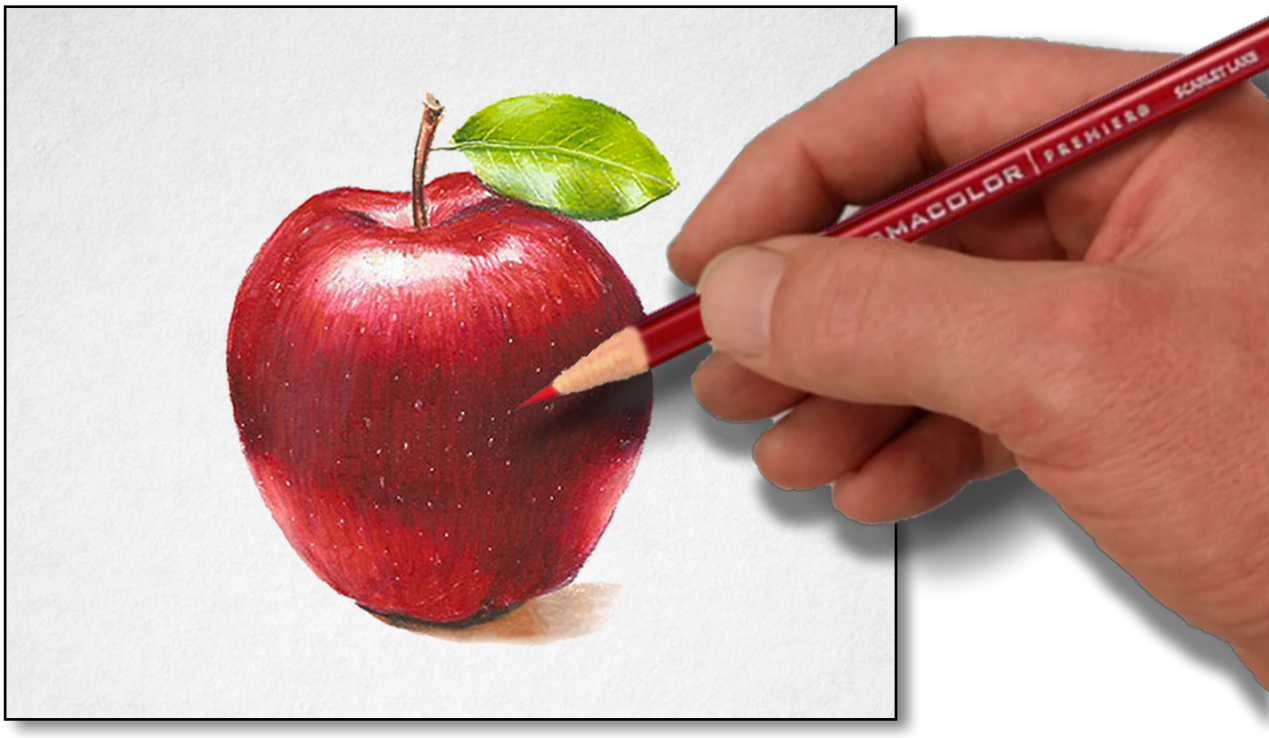
An important consideration is the temperature of the light. Brilliant light tends to be ***warm***, and diffused light, as from an overcast sky, tends to be ***cool***. Artificial light can be either warm or cool, depending on the source. The important factor to remember and to observe through study, is that the temperature of the light affects the ***local color*** of the object. Local color is the color of the object or objects. A red apple looks very different in direct sunlight than it does in the cool of north light.

Another consideration is the colors of the environment in which the object dwells. I am often surprised at the persistence of reflected light. It is almost as if each plane on every object in your subject is a tiny mirror, reflecting the colors of the adjacent light sources and reflective planes in close proximity. Even the darkest, flat-black lump of coal will reflect a fluorescent yellow nearby.

When creating portraits, the color of your subjects clothing plays an integral part of the color harmonies. In my classes, there have been several occasions when a student would bring in a photograph of a relative to create a portrait. Frequently, the student wants to change the attire of the subject. If the student does not address the reflected light color from the clothing, the portrait will look oddly incorrect. If the color of the clothing is changed, then the colors beaming upwards onto the neck and chin must also ***reflect*** the new color. A portrait of a subject in a room with red walls will look very different than if the room is painted light blue.

One of the ways I like to describe light is that it is like the broth in a soup or stew. The potatoes, the other vegetables, and the meat are enveloped by the broth, flavoring every component. The temperature of the light, the intensity of the illumination, the direction of the source of the light and the ambient environment and surrounding objects are all factors to study and observe when creating any painting. Remember, a red apple is not the same in every lighting situation.

COLOR, VALUE, and FORM



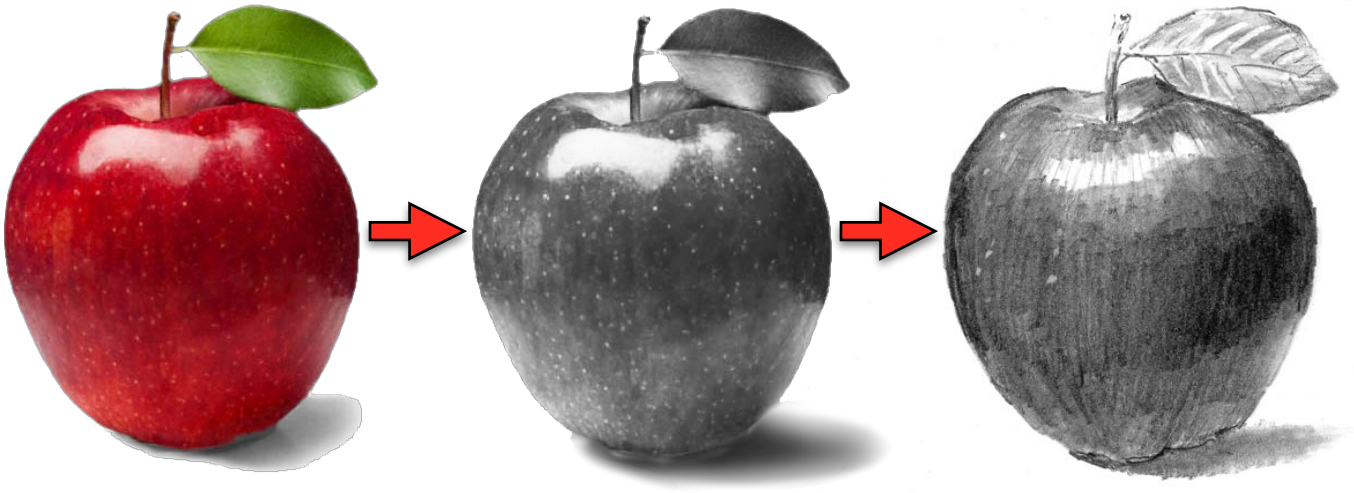
Color can really confuse us, mostly because we tend to think of objects in terms of their ***local*** color. What is local color? It is what we "classify" mentally as what the object's color is. For example:, a ***red*** apple; a ***green*** pear: a ***yellow*** lemon, and so on. Of course, a red apple may have yellow or green striations or yellow speckling, however, you would still refer to it as a red apple, if red is the dominant color.

In my opinion, whenever we make this mental "classification," our brain ceases to recognize the different contrasting tones of red on the apple, which is the result of light striking the apple from a particular direction. The eyes still perceive the tones, but the "idea" of the image of the apple dominates. The goal is to practice observing and discerning our values, then rendering them accurately in the color pencil drawing. This approach helps to duplicate the effect of light and shadow as they occur across the form. Every form or surface has a characteristic effect made up of ***values.***

Color, Value, and Form

What is VALUE?

VALUE is a comparative, a unit of measurement of the relative lightness or darkness of a color. Most of us are familiar with a thermometer or a thermostat. These instruments measure ***hot*** and ***cold***, which are indicated by units of measure called degrees. In the same way, value has a measurement of ***light*** and ***shadow***. Value encompasses all the tones between and including white and black, white representing the lightest of values and black the darkest. The intensity of light in relation to shadow, the relationship of value to all adjacent values, the identification of the quality and intensity of light, and how light is reflected onto surfaces or ***planes*** away from that light are all exhibited in ***value***. Capturing these properties in a drawing is the primary goal of the artist.



Full Color Photo. ***Black & White Photo.*** ***Graphite Pencil Drawing.***

Compare the illustrations above. At left, is a color photograph of an apple. At center, is a black & white photo of the same apple. In the black & white photo, one can identify the image as an apple, even though there is ***no red or green color***: It is represented completely by ***value*** alone. At the right, the graphite pencil drawing of the same apple can also be identified, without the color. With value alone, objects can be easily identified.

Once again, a quote that I wish I had originated, but did not: ***"Value does all the work; color gets all the credit."*** In order to better understand the properties of value and tone, and light and shadow, we must review what reveals ***form***. We must also define some of these terms.

Color and light go hand in hand. The two are inseparable. Any study of color that omits information on light does not offer the student all the tools necessary to master color. Without light, we cannot see anything.

The miracle of vision is the act of the eye seeing the pattern of the contrasts between light and shadow. The human eye is very much like a camera, an invention by man to record these contrasts. The term camera is derived from the Italian word for ***enclosure***. A camera is an enclosure with an opening at one side, fitted with a lens that allows light to enter. The lens sharpens the image of the pattern of contrasts, and casts the image onto to opposite wall of the enclosure. Place a camera in a dark room with no windows or doors, no source of illumination, artificial or natural. Click the shutter, and the results of this snapshot would be all black. A camera cannot "see" in the dark, nor can we humans.

In the same way, we cannot hope to record the pattern of contrasts without the presence of light. Just as a camera captures a moment in time, it is the same when creating a drawing.

Color, Value, and Form

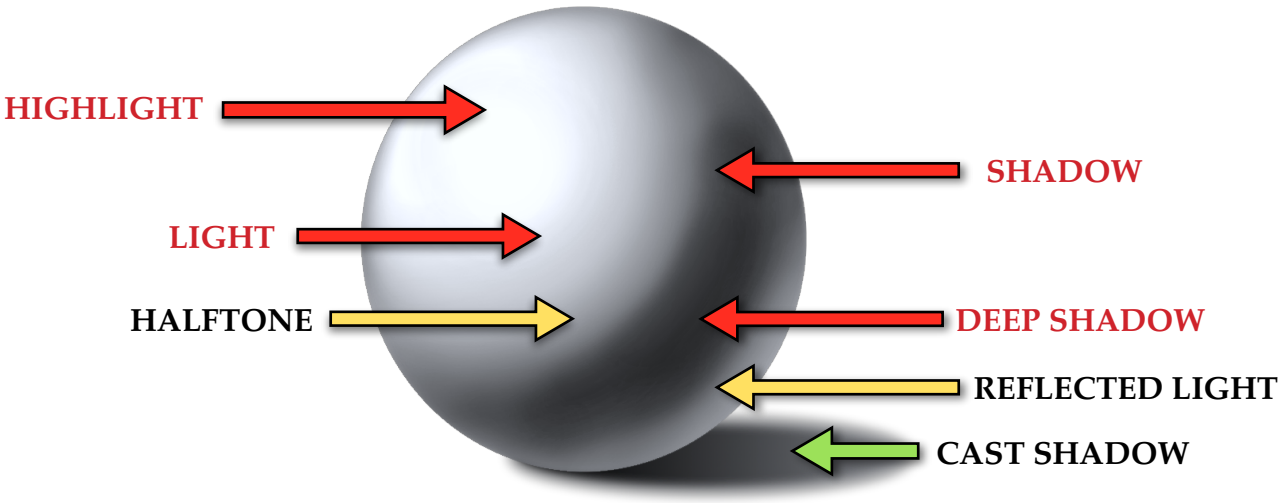
Value reveals Form

In order to create the illusion of form on a three-dimensional object, the challenge for the artist is to capture a moment in time, the specific lighting of that moment, the structure and the surface texture of the object, and the relationship of that object to other objects and the space around it. Without light, we cannot see form, essential for capturing the subject we intend to draw, which requires observation and study.

The first aspect to observe is to determine the available light, its nature and specifically the direction from which it emanates. ***The direction of the light source determines the appearance of the form***. Brilliant light creates very defined light, halftone and shadow, texture is more apparent, and the ***planes*** on the form are more defined. Diffused light offers subtle, gradual changes in the contrasts, and texture is softer, less defined. Artificial light differs from the artist's tried and true favorite, north window light.

The second aspect in creating a convincing illusion of form is accomplished by observing and recording in our drawing each ***VALUE*** or the ***seven areas of light and shadow***: **HIGHLIGHT, LIGHT, HALFTONE, SHADOW, DEEP SHADOW, REFLECTED LIGHT** and **CAST SHADOW**. Please note these seven areas on the ***sphere*** below, which is one of the most basic of forms, simple and pure.

The Seven Areas of Light and Shadow



By capturing the effect of light on the planes, we can reproduce the solid appearance of the ***form***. The lightest planes on a form, or ***highlight***, are those that are at right angles to the direction of the light. Those planes which are just slightly angled away from the light would be categorized as in the ***light***. Planes obliquely situated to the direction of the light would be seen as ***halftone***. The ***shadow*** on any form is occupied in planes that are situated away from the direction of the light source. The planes lying totally opposite of the light source would be termed ***deep shadow***. A ***cast shadow*** occurs when the object we are drawing ***blocks*** the light source from other surfaces near it, however, the surface area around any cast shadow may project ***reflected light*** onto the shadow portion of that object. These ***seven distinct areas of light and shadow***, their size and position on the planes of a solid object, in relation to the direction of the light source, is what creates the illusion we call ***form***. We achieve the seven different areas of light and shadow, or ***tone***, using ***value***.

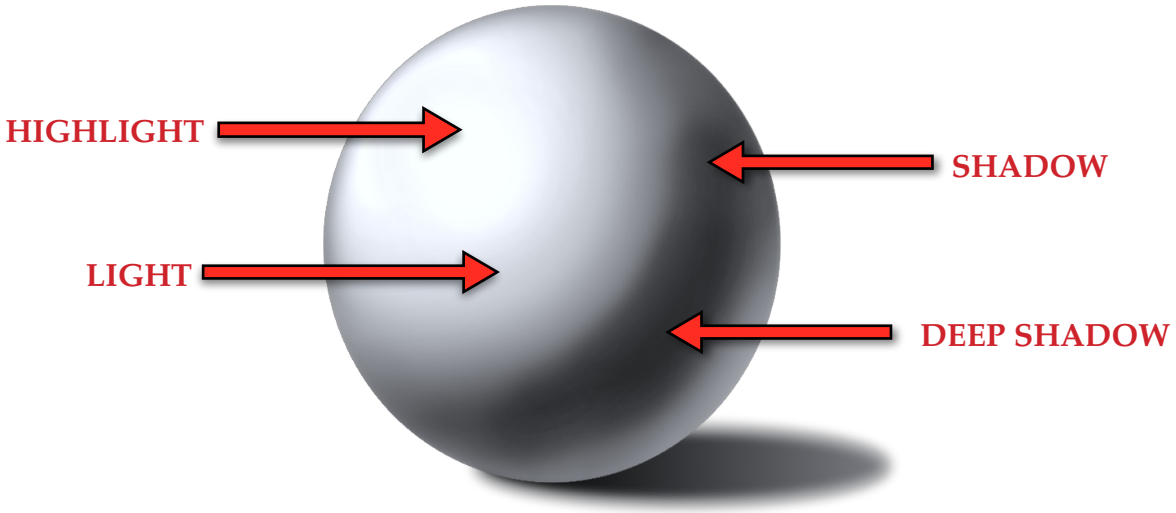
Color, Value, and Form

Simplifying to FOUR VALUES, or QUARATONES

How many values are there? Just as there are an infinite number of colors in our universe, there are also an infinite amount of values. Between the two extreme opposites of white and black, for any one value you identify, you will always identify a lighter or darker value than the first. Grasping the concept of the infinite is much more of an exertion than my feeble brain can process, so it is necessary to simplify the process. In order to create the illusion form, it has been suggested that the artist use a range of seven to eleven values.

One of the best ways to begin any drawing or painting is to establish it in high contrast. High contrast is created by pushing everything to dramatic extremes, defining every form with big shapes, a minimum of details, and by avoiding any outlines. Using this method, you translate the complexity of a subject into just two extremes, black and white. It would not be difficult to add another value between the extremes of light and shadow. That would give us light, ***medium***, and dark. We could easily identify the middle or medium value as we study our subject. Three is still very easy to identify. However, I recommend one more value or tone, making ***four*** tones. I call this a **QUADRATONE**.

THE QUADRATONES



In the illustration on the previous page, I purposefully had ***four*** of the seven areas of light indicated by ***red arrows***. It is much simpler to limit, observe and record ***only*** these ***four values***, then ***blending*** between them. Every form or surface can be reproduced simply by recording the ***four distinct values***: **HIGHLIGHT, LIGHT, SHADOW** and **DEEP SHADOW**.

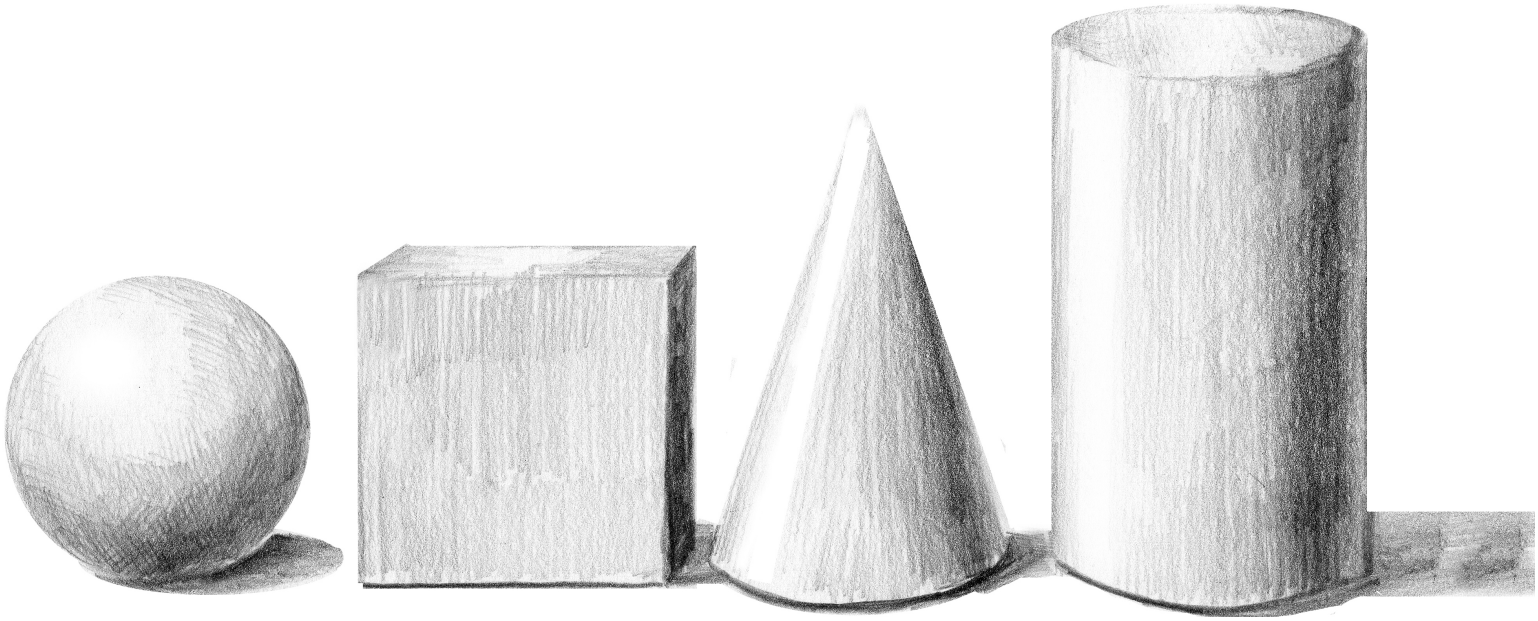
If we study the subject and define those four values clearly and can fit them accurately within the contours, we will have recreated the form and also the effect of light on the subject. As the drawing is created, the artist must avoid ***over-modeling***, or rendering too many tones. Doing so will create drawings that are dull and lifeless. ***The artist must strive to maintain the big relationship between the light and the shadow***. This is called the ***big form***. This approach creates the fullness of form, as opposed to the surface texture or detail. Too much surface texture or detail detract from the big form. Always simplify, keeping your drawings to a few simple values.

Color, Value, and Form

Understanding the Four Basic Forms

Most forms or objects in nature can be represented by four basic forms: the SPHERE, the CUBE, the CONE and the CYLINDER, either singularly in their individual forms, or grouped together in complex forms.

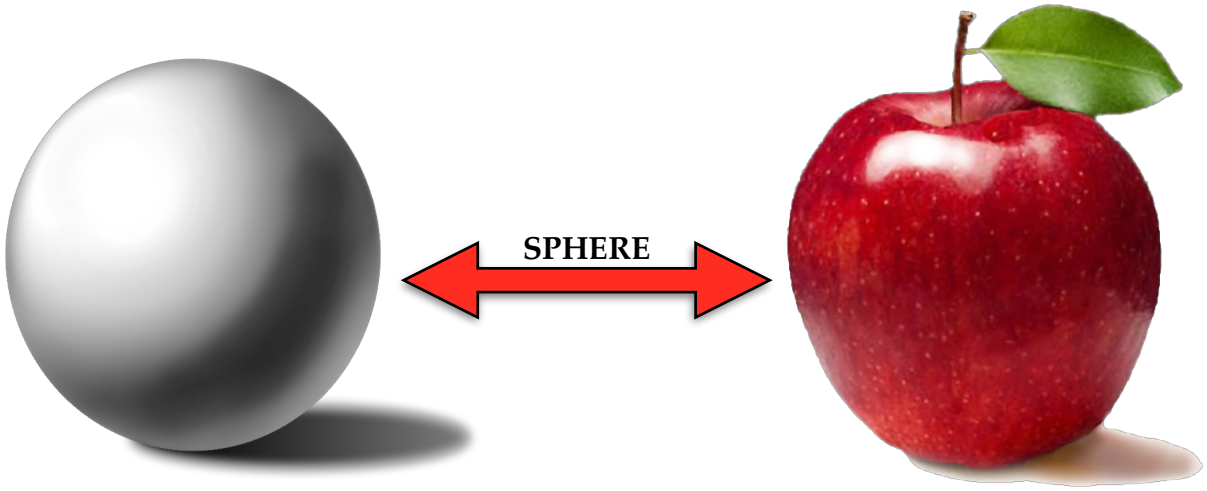
It is because of this fact that we need to understand these forms, and to find their parallels in objects we draw. It is simple to recognize that an ***apple*** or an orange is spherical; that a box or a building will demonstrate the characteristics of the cube; that tree trunks and silos are cylindrical; or that cones both short and tall are evident everywhere.



The Four Basic Forms.

Complex forms are constructed by observing the individual basic parts that are components of the complex forms. For instance, a church might be mostly cubic, but if it is graced with a dome, it would be represented by a squat cylinder and a half-sphere as part of its form. This is where understanding light, shadow and form is so important.

Compare the parallel lighting on the basic sphere and the apple below:

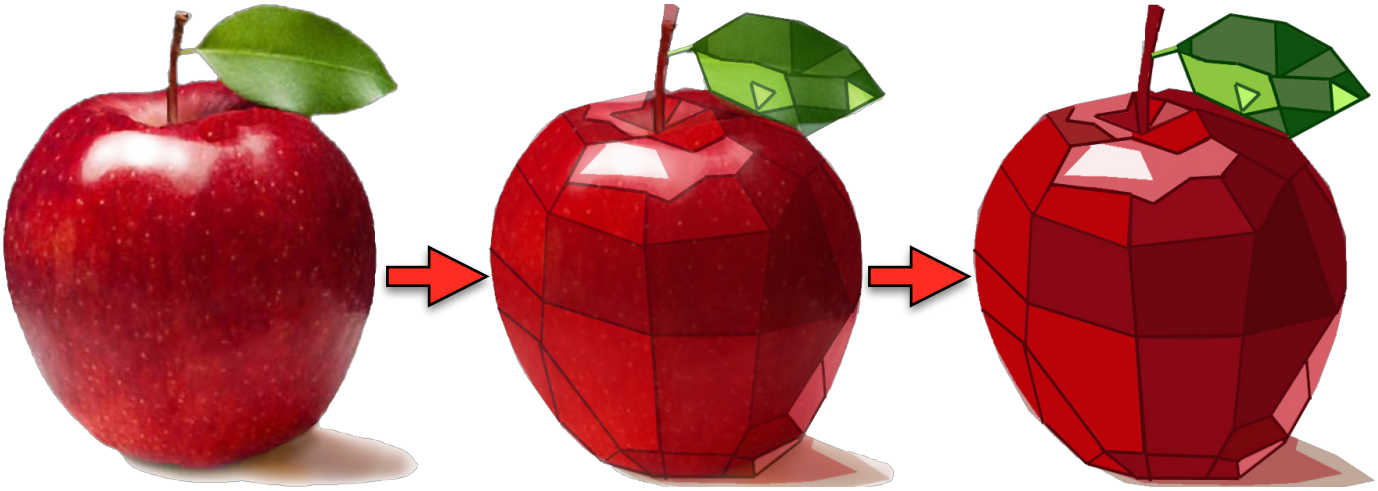


Color, Value, and Form

Analyzing the PLANES

In a drawing, in order to create the illusion of form, we first detect the ***four values*** in any of the given ***planes***. I call this a process of "***deconstruction,***" breaking down the ***shape, size*** and ***value*** of each of the planes on the form. The effect of the four values on the ***planes*** offers the illusion of solid form. *This is a technique for* ***locating*** or ***seeing*** *the* ***planes****. On the next page I describe how to* ***block-in*** *the* ***four values*** *or* **QUADRATONE,** ***in color pencil.***

We first analyze the planes that are in direct light or **HIGHLIGHT**. Then as the form turns slightly indirectly from the light, those ***planes*** would be considered in the **LIGHT**. When the form turns away from the light source, those ***planes*** would be in **SHADOW**. Within the shadow, in ***planes*** that are faced totally away from the light, we observe **DEEP SHADOW**. The three illustrations below offer you a representation of the "***deconstruction" technique*** I use to analyze the values on any form; in this case, an apple.

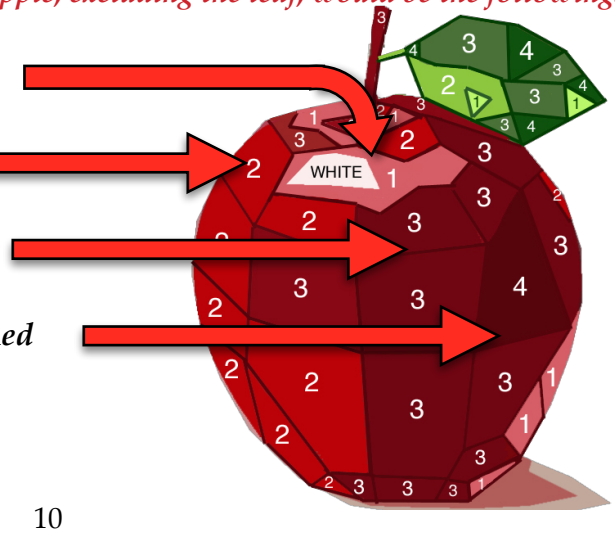


Photograph. ***Transition.*** ***Planes.***

This is followed by "***reconstruction.***" Reconstruction is the act of selecting ***four color pencils*** representing the ***four values*** on the planes of the subject. Begin by blocking-in the selected four tones in the ***size, shape , value AND placement*** within the ***planes*** of the object. After the block-in, continue by blending the tones and adding incidental colors viewed on the form. The four tone approach offers a quick way to render any form, whether it might be an apple, a mountain, a cloud, a cat, or the trunk of a tree.

For example, the four color pencils for the apple, excluding the leaf, would be the following:

1. **HIGHLIGHT =** ***928 Blush Pink***
2. **LIGHT =** ***922 Poppy Red***
3. **SHADOW =** ***925 Crimson Lake***
4. **DEEP SHADOW =** ***937 Tuscan Red***



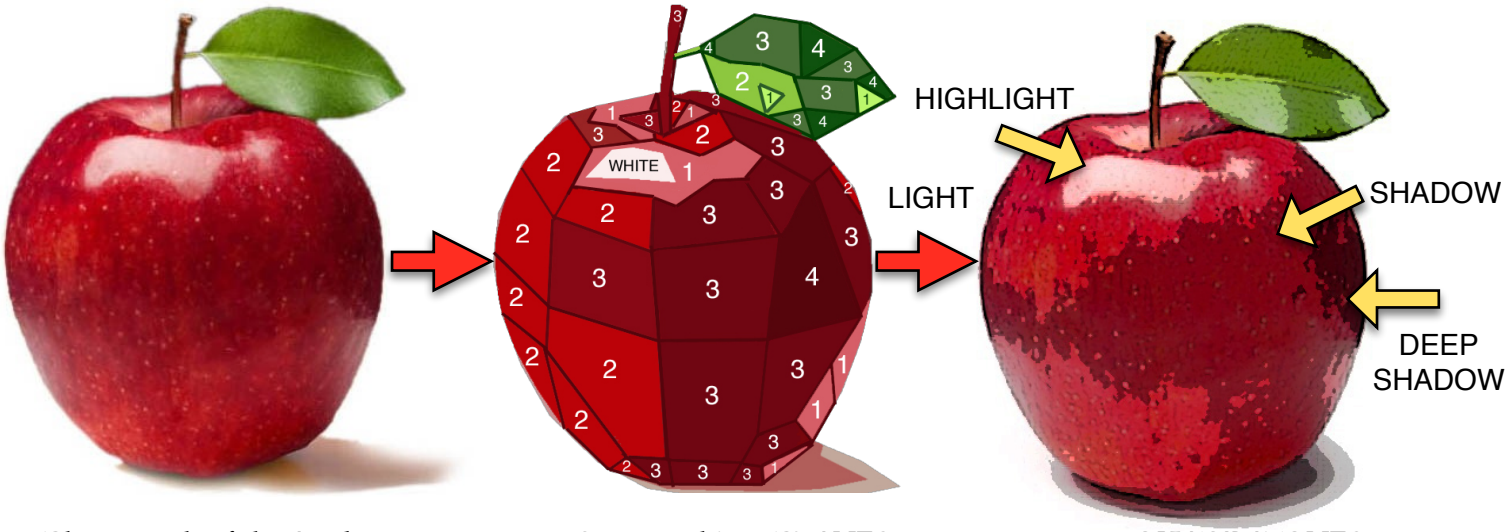
Color, Value, and Form

Creating QUADRATONES in Color Pencil

On the previous page, we studied a technique designed to help you ***locate***, or ***see*** the ***planes*** of a ***form***. As I stated in the text, ***this differs from the technique for applying color pencil.***

Study the illustration below. On the right is a photograph of an apple, the center illustration is of the planes from the last page. At the right is an illustration separating the four values into a **QUADRATONE**, which is derived from the center illustration. It is merely a simplification of the planes into ***four values***. Your goal it to simplify the planes into ***four distinct values, and to observe the arrangement of these four tones in relation to one another..***

It represents the technique to block-in the apple in color pencil.



Photograph of the Apple. ***Separated into PLANES.*** ***QUADRATONES.***

Therefore, when you are observing your subject, whether from life, or from a photograph, the goal is to break down the subject into the ***four distinct values***, or **QUADRATONES**.

The idea is to depart from the habit of focusing on ***what is the color of the subject***. Of course, training your eyes to discern the four tones will take ***practice***. Mastery of this technique will take time, study and patience. However, now that you have been introduced to a new approach of looking at things, you now know how to go about it.

Allow me to share the benefits of this technique, as reported to me by my students. As an art instructor, it is most rewarding to me when a student ***"gets it."*** At some point in time, after practicing the **QUADRATONE** technique, they return to class ***jubilant***. Most commonly, they exclaim,"Mark, it is ***amazing*** how I now see the world! I'm seeing light, shadow and colors that I have never seen before! It makes me feel like I've missed out of all this beauty for years."

As for myself, it took a number of years before I realized that the bulk of drawing and painting is not done with pencil and paper, or with brushes and paint. ***It is done by observation, by study using the eyes.*** Sitting or standing still, eyes focused on your subject. You are observing what occurs when a particular light, coming from a particular direction, falls upon a particular form, at a particular moment in time. The investment of good observation will allow you to accurately record and portray your subject, through the arrangement of the ***four distinct values***. The pencil scores the paper, or the brush swishes across the canvas panel ***after thorough observation and study***.

Color, Value, and Form

Creating QUADRATONES in Color Pencil

You have studied your subject. You have identified the arrangement of the f***our distinct values***. The next step is to ***choose*** the four color pencils that ***match*** the four values.

How do I choose my four values, and how do I begin a color pencil drawing?

Illustrated below are the four stages of application in order from left to right. To ***block-in*** the apple, I have selected four red pencils. The order of application for the pencils is as follows: ***925 Crimson Lake*** **(SHADOW)**; ***937 Tuscan Red*** **(DEEP SHADOW)**; ***922 Poppy Red*** **(LIGHT)**; and ***928 Blush Pink*** **(HIGHLIGHT)**. This is the basic block-in, as there are more layers that are required to complete the apple. ***In the first Color Pencil Project, this will be fully explored.***

925 Crimson Lake

937 Tuscan Red

922 Poppy Red

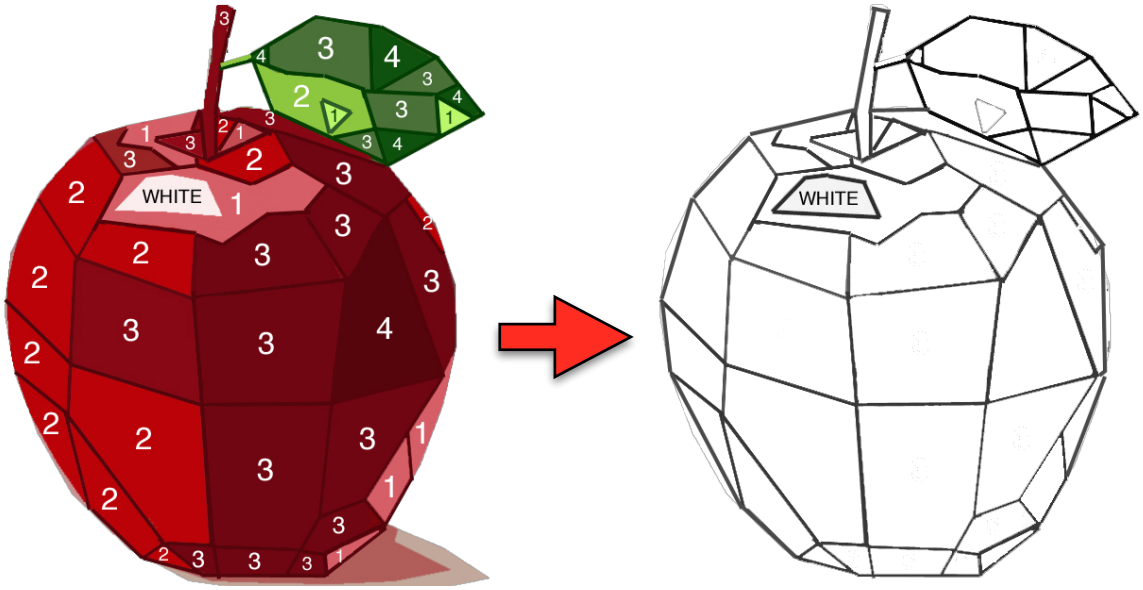
928 Blush Pink

On the next page, please practice both the PLANES and the **QUADRATONES.**

CUT ALONG THE DOTTED LINE TO REMOVE FROM THIS BOOK.

EXERCISE 1: QUADRATONES

***DIRECTIONS:** Select the four color pencils for RED and the four color pencils for GREEN listed below. Practice "reconstruction" using the apple on the left as a reference, block-in the QUADRATONES in the appropriate PLANES on the apple on the right. In the examples at the bottom, practice the SUBTLE QUADRATONES.*

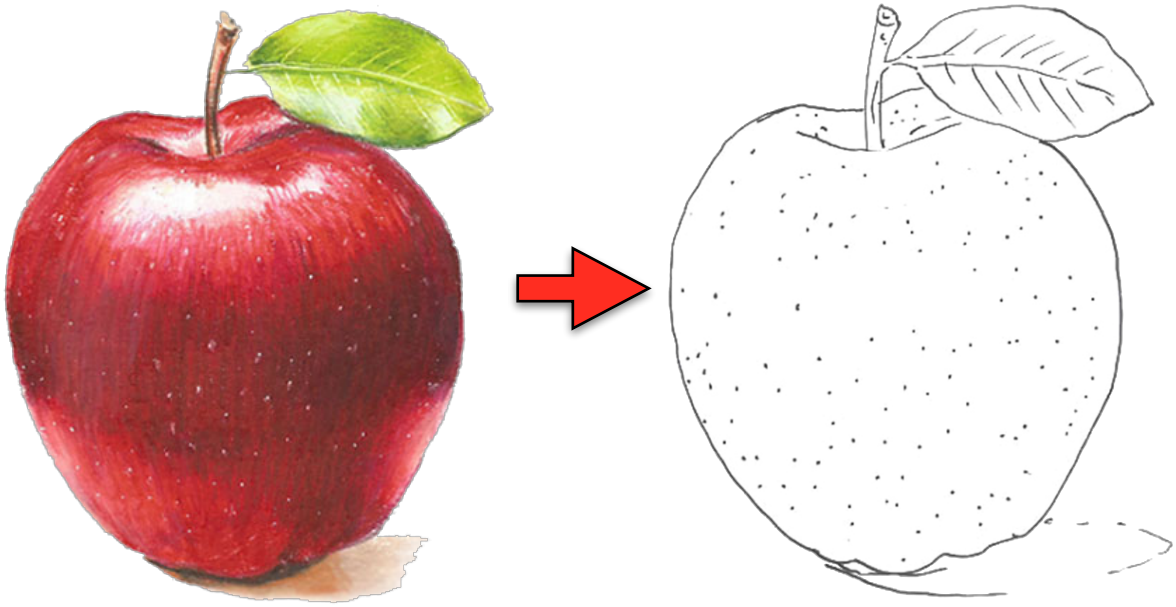


RED Color Pencils

1. **HIGHLIGHT** = *928 Blush Pink*
2. **LIGHT** = *922 Poppy Red*
3. **SHADOW** = *925 Crimson Lake*
4. **DEEP SHADOW** = *937 Tuscan Red*

GREEN Color Pencils

1. **HIGHLIGHT** = *1004 Yellow Chartreuse*
2. **LIGHT** = *989 Chartreuse*
3. **SHADOW** = *1005 Limepeel*
4. **DEEP SHADOW** = *908 Dark Green*



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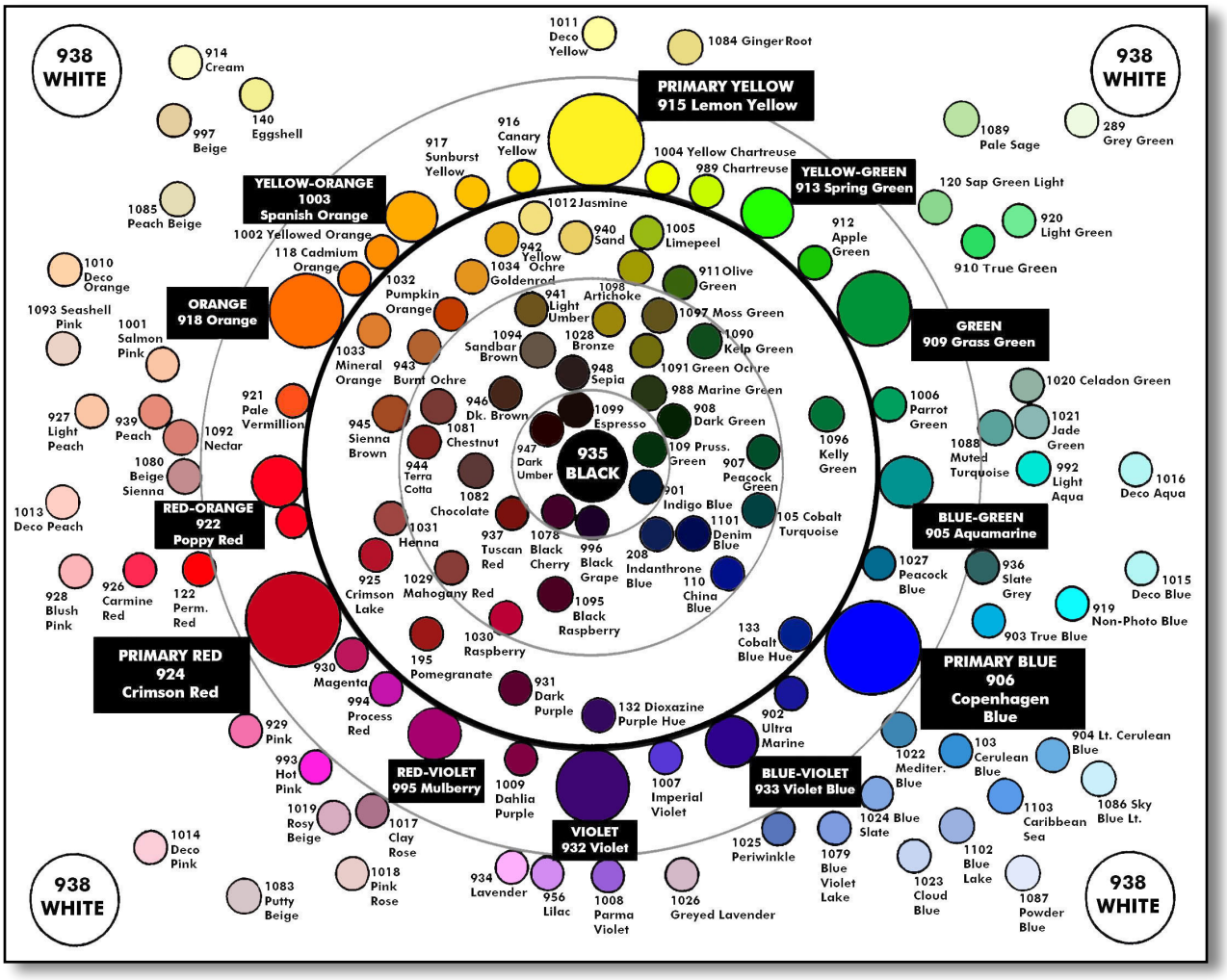
THE PRISMACOLOR COLOR WHEEL



One the most indispensable tools for beginning artists is a color wheel. At my suggestion, many of my students buy a color wheel. After I explain how a color wheel is used, most of these valuable tools wind up stored among the other art materials they tote back and forth, to and from class, all but forgotten and rarely consulted again. Pity, as the information printed on these color wheels contains most of what any artist requires to know about color. In order to bolster my student's mastery of color theory, I periodically offer a day-long seminar.

Most color wheels are designed solely for paint media. Since a color wheel designed specifically for color pencil was not available, I created one exclusively for ***PRISMACOLOR PREMIER Color Pencils.*** In the following pages are instructions on how to best make use of this essential tool for understanding and possessing a command of color.

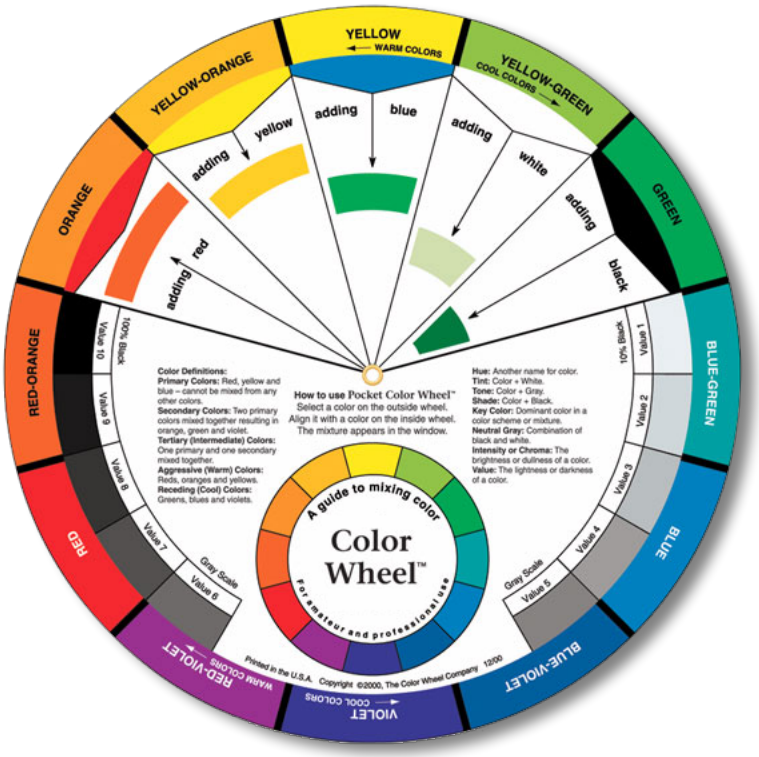
The Prismacolor Color Wheel

The Traditional Color Wheel

Which ***Prismacolor Premier*** color pencils match the colors on the general purpose color wheel? Later in this section, I will introduce you to my color wheel designed specifically for color pencil.

However, for now, let's take a quick look at a general purpose color wheel. The color wheel is a visual ***family tree*** of color. On the front, you will find a comprehensive glossary of terms about color, listed as "Color Definitions." The terms are the most important information you can glean on this side of the color wheel.

Near the center of the wheel, to the left and to the right, are where the terms are listed. The definitions are listed as follows: ***primary colors, secondary colors, tertiary colors, aggressive (warm) colors, receding (cool) colors, hue, tint, tone, shade, key color, neutral grey, intensity*** or ***chroma,*** and ***value***.



Traditional Color Wheel.

Printed along the outer edge of the disc are the twelve ***hues*** of the color wheel. A disc that spins round has four small window openings. One window indicates the result when red is added to a specific hue, and the others windows show yellow, blue, white and black added to a particular hue. You just align the window with the hue. Warm and cool hues are designated, Finally, there are ten values in neutral grey, black and white. The value scale is provided to check to see the value of any of the hues or mixtures indicated in the little windows.

On the next page, I have included a list of ***color terminology***. You may already be very familiar with these terms. If so, you can skip ahead. However, as an instructor I prefer to go to cover the fundamentals, even at the risk of offending you, the student, material you already know. I try not to assume the student already knows the terms. If so, I believe a ***review,*** offered by another source (myself), would never be rejected by a student serious about mastering their craft.

The Prismacolor Color Wheel

Glossary of Color Terminology

In the list below, the terms for the different categories of color reflect my personal view of color theory and usage, and thus ***differ*** slightly from the terms on general purpose color wheel. Please study and memorize these terms.

COLOR: A broad, all inclusive term used to describe ALL color. This term encompasses ***all*** the following terms which more exactly qualify color.

HUE: A specific term to describe a color at its fullest INTENSITY. In this course, HUE will be used to describe the twelve colors indicated on the color wheel.

PRIMARY: Three hues, RED, YELLOW and BLUE, from which all colors are derived. No two hues may be mixed together to create these, so they are ***primary***.

SECONDARY: Mixing two PRIMARY HUES create a ***secondary*** hue. GREEN, VIOLET and ORANGE are the secondary hues.

TERTIARY: Mixing one PRIMARY HUE and one SECONDARY HUE creates a ***tertiary*** hue. Each name of a tertiary bears both "ingredient" names joined by a hyphen.

VALUE: Just as hot and cold are measured in degrees, the relative LIGHTNESS or DARKNESS of any ***color***, ***hue***, ***tint***, ***tone***, or ***shade*** is measured by VALUE.

MIXTURE: A specific combining of colors to create a new hue, tint, tone or shade. In color pencil, this is achieved by ***layering*** and ***burnishing***.

CHROMA: The ***saturation*** of a color, specifically whether or not it has been lightened, darkened or neutralized. A synonym for chroma is INTENSITY.

COMPLIMENT: Any HUE that lies directly and exactly across the color wheel is a compliment. The two hues naturally NEUTRALIZE and DARKEN each other.

TINT: WHITE lightens color and decreases CHROMA/INTENSITY. By adding *ONLY* white to any HUE on the color wheel, we create a ***tint***.

TONE: A ***tone*** is created by adding ***BOTH*** WHITE and COMPLIMENT to a HUE. This creates a NEUTRALIZED COLOR that is LIGHTER in VALUE.

SHADE: Since two COMPLIMENTS darken one another, we use ***compliments*** to ***darken*** colors, creating a ***shade***. This is preferred to darkening with BLACK. Adding black produces colors that are dull and lifeless, however, in some shades, black is satisfactory in the mixture.

TEMPERATURE: The relative warm or cool nature of a given color, hue, tint, tone or shade. Generally speaking, REDS, ORANGES and YELLOWS are WARM, GREENS, VIOLETS and BLUES are COOL.

WARM: Yellow, orange and red are WARM. However, certain tints, tones and shades may also be warm. In paintings these colors tend to ***advance***, or come forward.

COOL: Green, blue and violet are COOL. However, certain tints, tones and shades may also be cool. In paintings these colors tend to ***recede***, or fall back.

WHITE: White is not considered a COLOR. According to science, it is the presence of all color, thus all colors are within white. My personal classification for white is a TINT.

BLACK: Black is not considered a COLOR. According to science, it is the absence of all color. In art it is termed a SHADE.

GREY: A term for neutralized tones. There are two types: **NATURAL GREYS** derived from mixing ***compliments*** into shades, or adding white to these shades to create tones; and **NEUTRAL GREYS** by mixing white and black.

The Prismacolor Color Wheel

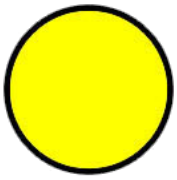
Primary, Secondary and Tertiary HUES

In creating my ***Prismacolor Premier*** **Color Pencil Wheel**, it was necessary to identify and assign the corresponding pencils to the twelve hues as seen on the general purpose wheel. Please remember these are my personal choices, and you can be sure my choices will differ from other instructors.

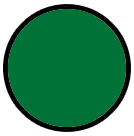
A **HUE** is a color at its fullest **INTENSITY.** ***It is not lightened with white, nor shaded with its compliment; pure and concentrated***. I identified the ***Prismacolor Premiere*** color pencils that matched the three primary hues, three secondary hues and six tertiary hues. I designed ***Prismacolor Premier Color Wheel*** using four different sized ***"spheres"*** for each category :

The largest "spheres" are the Three Primary HUES.

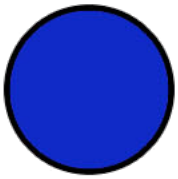
The next size down are the THREE Secondary HUES.



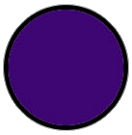
Yellow = 915 Lemon Yellow



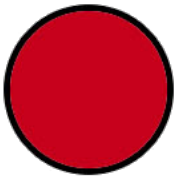
Green = 909 Grass Green



Blue = 906 Copenhagen Blue



Violet = 932 Violet



Red = 924 Crimson Red

Orange = 918 Orange

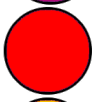
The next size down are the SIX Tertiary HUES.

Yellow-Green = 913 Spring Green

Blue-Green = 905 Aquamarine

Blue-Violet = 933 Violet Blue

Red-Violet = 995 Mulberry



Red-Orange = 922 Poppy Red

Yellow-Orange = 1003 Spanish Orange

All the other colors are the same size:

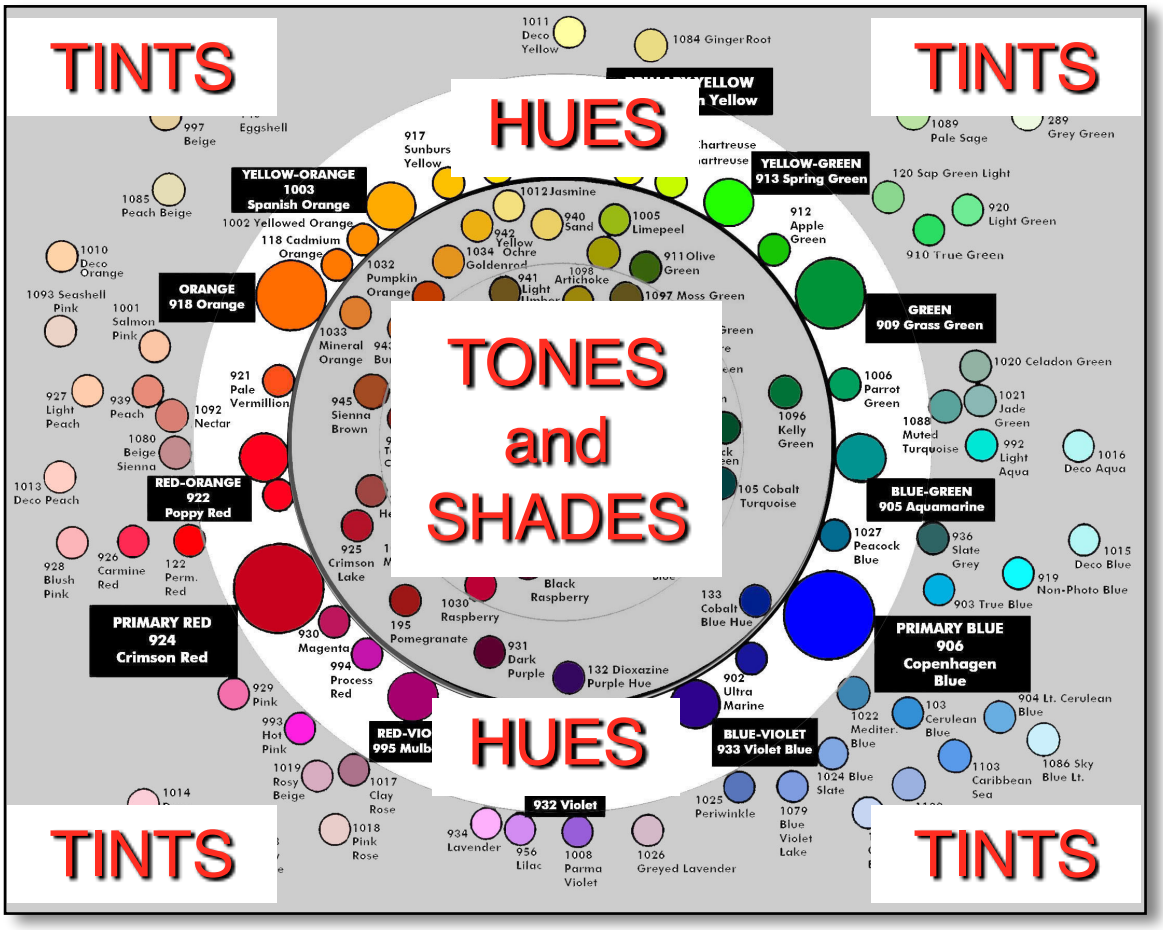
The Prismacolor Color Wheel

Tints, Tones and Shades

There remained 120 pencils, after I ***excluded*** the ***warm grays***, ***cool greys***, ***french greys***, ***neons*** and ***metallics***. 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 ***Prismacolor Premier 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 122 pencils remaining, 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 ***Prismacolor Premier 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 tones and tints outside of the wheel***. The



position of the pencils to the color wheel would make color selection easier, by studying the ***Prismacolor Premier 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 on the next page***.

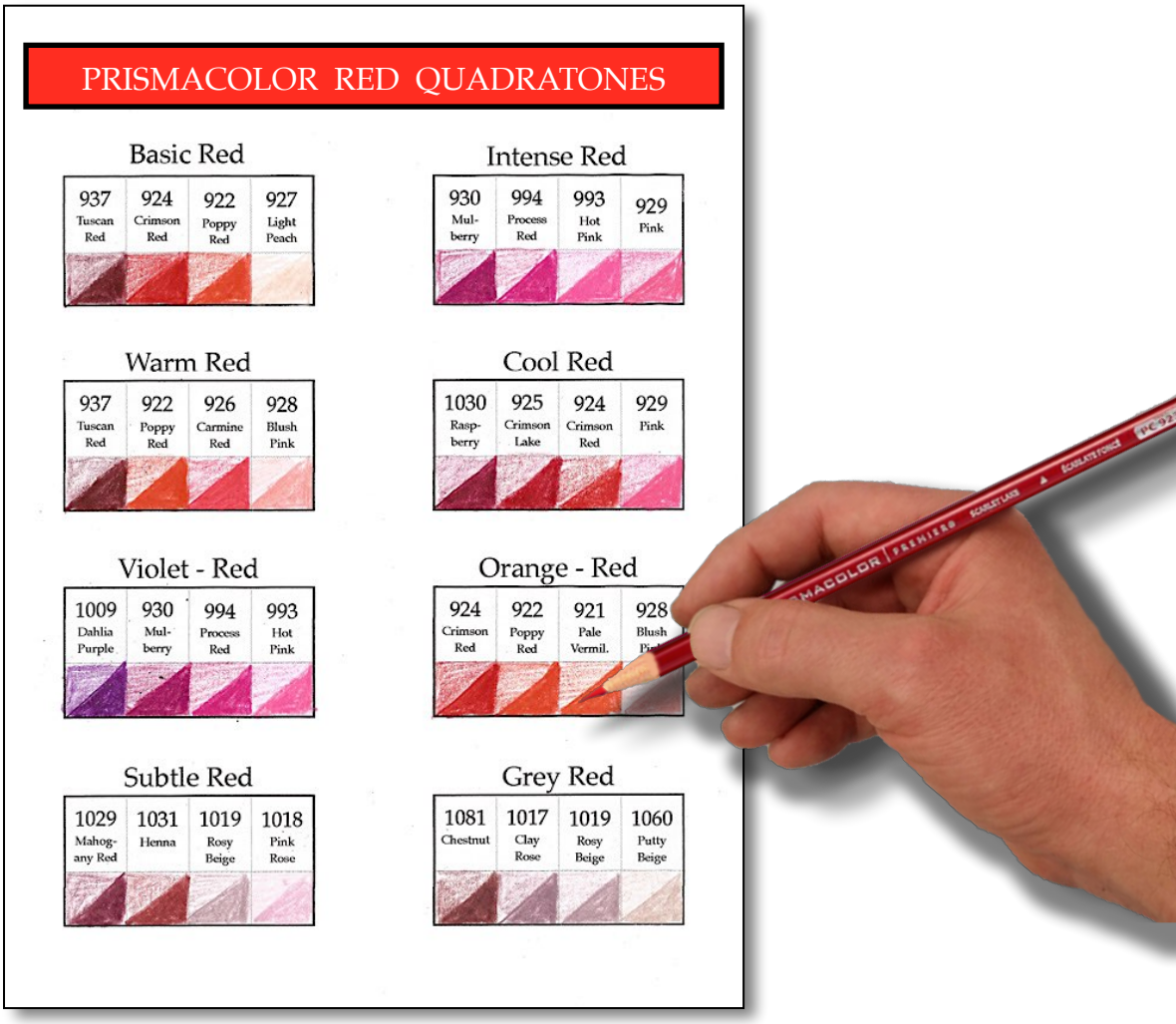
The Prismacolor Color Wheel

Selecting Color Pencils by QUADRATONES

To help you master the ***four value approach***, I have created the **QUADRATONE** reference charts, each with a number of differing combinations. For example, I have listed a BASIC **QUADRATONE** for general use; other selections on each chart include INTENSE; WARM; COOL; SUBTLE; and GREY. I have also included the ***tertiary*** colors related to a particular category. For example, in the RED category, I have included VIOLET-RED and ORANGE-RED selections. Please note, the VIOLET, YELLOW, EARTH and GREY charts have fewer choices. A few of the combinations use colors outside of the color category

The charts are designed to initiate you to the method and simplify your efforts. These combinations are not intended to be the only value combinations you will ever use. As you practice the ***four value approach***, my hope is that you will eventually create your own personal QUADRATONES combinations, derived from keen observation.

The illustration below is included as an example of how to fill in the **QUADRATONE REFERENCE** sheets. ***Please remove these sheets from this book. The page numbering of the book will not be affected.***



DIRECTIONS

Fill all EIGHT "QUADRATONE" sheets. Divide each color square **DIAGONALLY, HALF** ***with a*** **SCUMBLE**, ***the other*** **HALF** ***with a*** **BURNISH**.

CUT ALONG THE DOTTED LINE TO REMOVE FROM THIS BOOK.

PRISMACOLOR RED QUADRATONES

Basic Red

937 Tuscan Red	924 Crimson Red	922 Poppy Red	928 Blush Pink

Intense Red

1028 Pome-granite	994 Process Red	993 Hot Pink	1014 Deco Pink

Warm Red

937 Tuscan Red	922 Poppy Red	926 Carmine Red	928 Blush Pink

Cool Red

1030 Raspberry	925 Crimson Lake	924 Crimson Red	929 Pink

Violet - Red

931 Dark Purple	995 Mulberry	994 Process Red	1014 Deco Pink

Orange - Red

937 Tuscan Red	122 Perm. Red	921 Pale Vermillion	1013 Deco Peach

Subtle Red

1029 Mahog-any Red	1031 Henna	1019 Rosy Beige	1018 Pink Rose

Grey - Red

1081 Chestnut	1017 Clay Rose	1019 Rosy Beige	1060 Putty Beige

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CUT ALONG THE DOTTED LINE TO REMOVE FROM THIS BOOK.

The Prismacolor Color Wheel

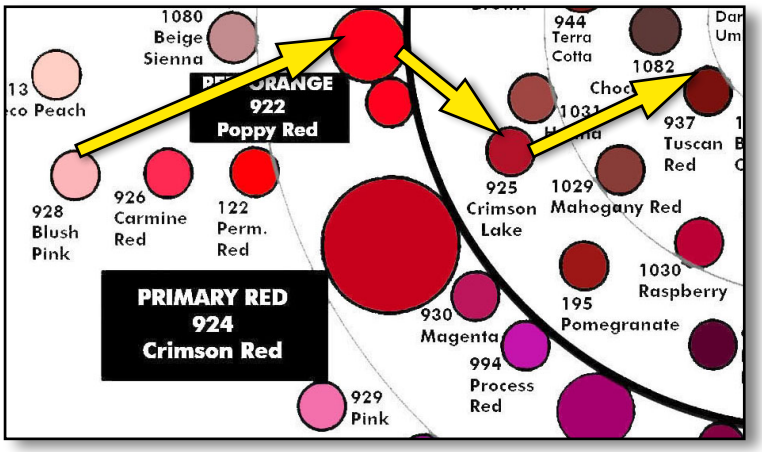
Selecting Color Pencils by QUADRATONES

On my ***Prismacolor Premier 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 tones and shades outside of the wheel***. This ***ordered positioning of the colors*** would make color selection simpler. First, study your subject, then locate the four pencils on the ***Color Pencil Wheel.*** Select the **QUADRATONES** as they appear in a line according to ***color category*** and ***value***: **HIGHLIGHT**, **LIGHT**, **SHADOW** and **DEEP SHADOW**. 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.

***Below are examples of how to choose color pencils by* QUADRATONES.**

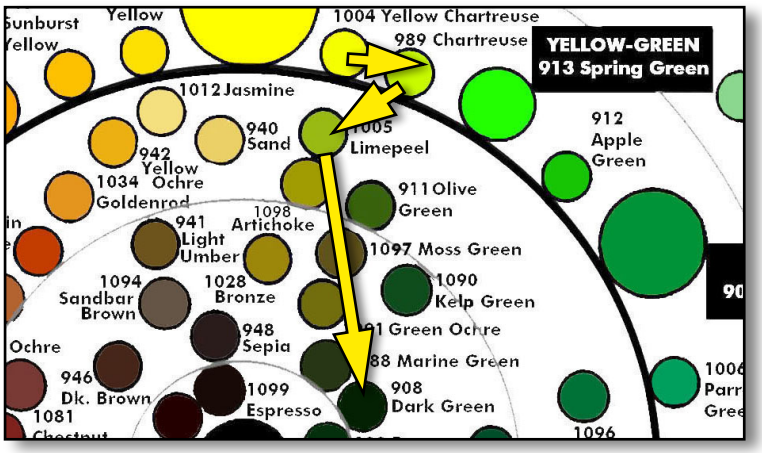
1. *RED.* ***This is the QUADRATONE we used earlier for creating the planes of the apple:***

HIGHLIGHT	***928 Blush Pink***
LIGHT	***922 Poppy Red***
SHADOW	***925 Crimson Lake***
DEEP SHADOW	***937 Tuscan Red***



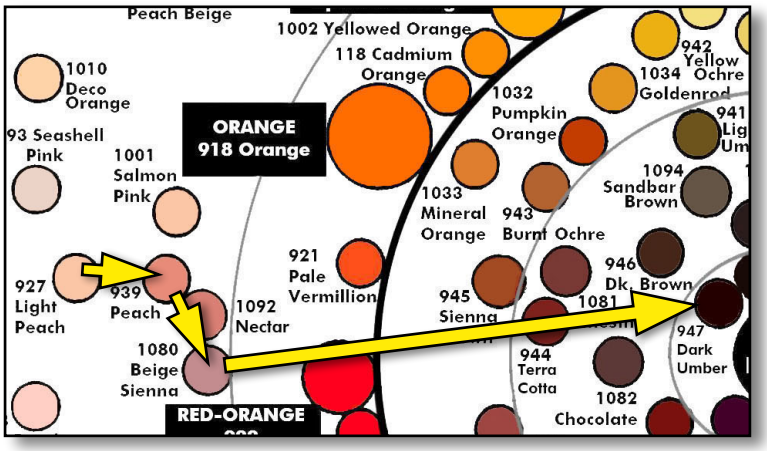
2. *GREEN.* ***This is the QUADRATONE we used earlier for creating the leaf on the apple:***

HIGHLIGHT	***1004 Yellow Chartreuse***
LIGHT	***989 Chartreuse***
SHADOW	***1005 Limepeel***
DEEP SHADOW	***908 Dark Green***



3. *FLESH TONE.* ***This is only one example of skin complexion in a QUADRATONES:***

HIGHLIGHT	***927 Light Peach***
LIGHT	***939 Peach***
SHADOW	***1080 Beige Sienna***
DEEP SHADOW	***947 Dark Umber***



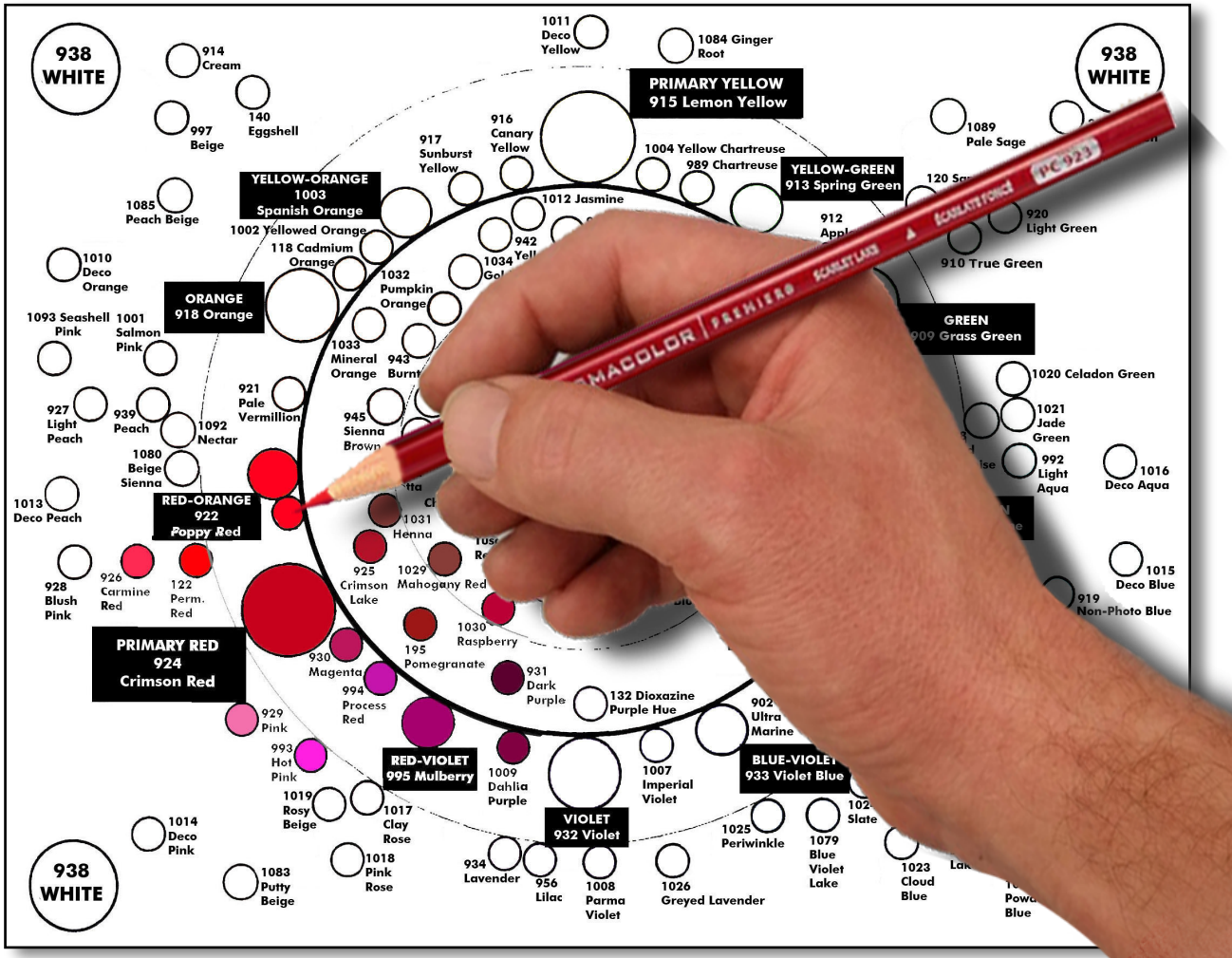
The Prismacolor Color Wheel

Selecting QUADRATONES on the PRISMACOLOR COLOR WHEEL

Please remove the* PRISMACOLOR COLOR PENCIL WHEEL*, on the next page, from this book. The page numbering of the book will not be affected. As you interpret color on any particular subject, you will find it useful for selecting **QUADRATONES.** However, a **PRISMACOLOR COLOR PENCIL WHEEL** created from the ***actual*** pencils is far more accurate than a color print.

Please fill out the entire ***blank*** color wheel that follows the color printed one. ***Burnish each color in their designated circle.*** Filling this color wheel will help you to become acquainted with the name and number of the colors and their relationships.

Burnish each color in their designated circle.



By having the entire spectrum of **PRISMACOLOR PENCILS** organized into a visual format, it will aid you in understanding the relationships between the ***hues, tints, tones*** and ***shades.*** Combined with the **QUADRATONE** Charts, you now have two resources to refer to when creating color pencil drawings. Please remember the four basic forms, as well as ***highlight***, ***light***, ***shadow*** and ***deep shadow.***

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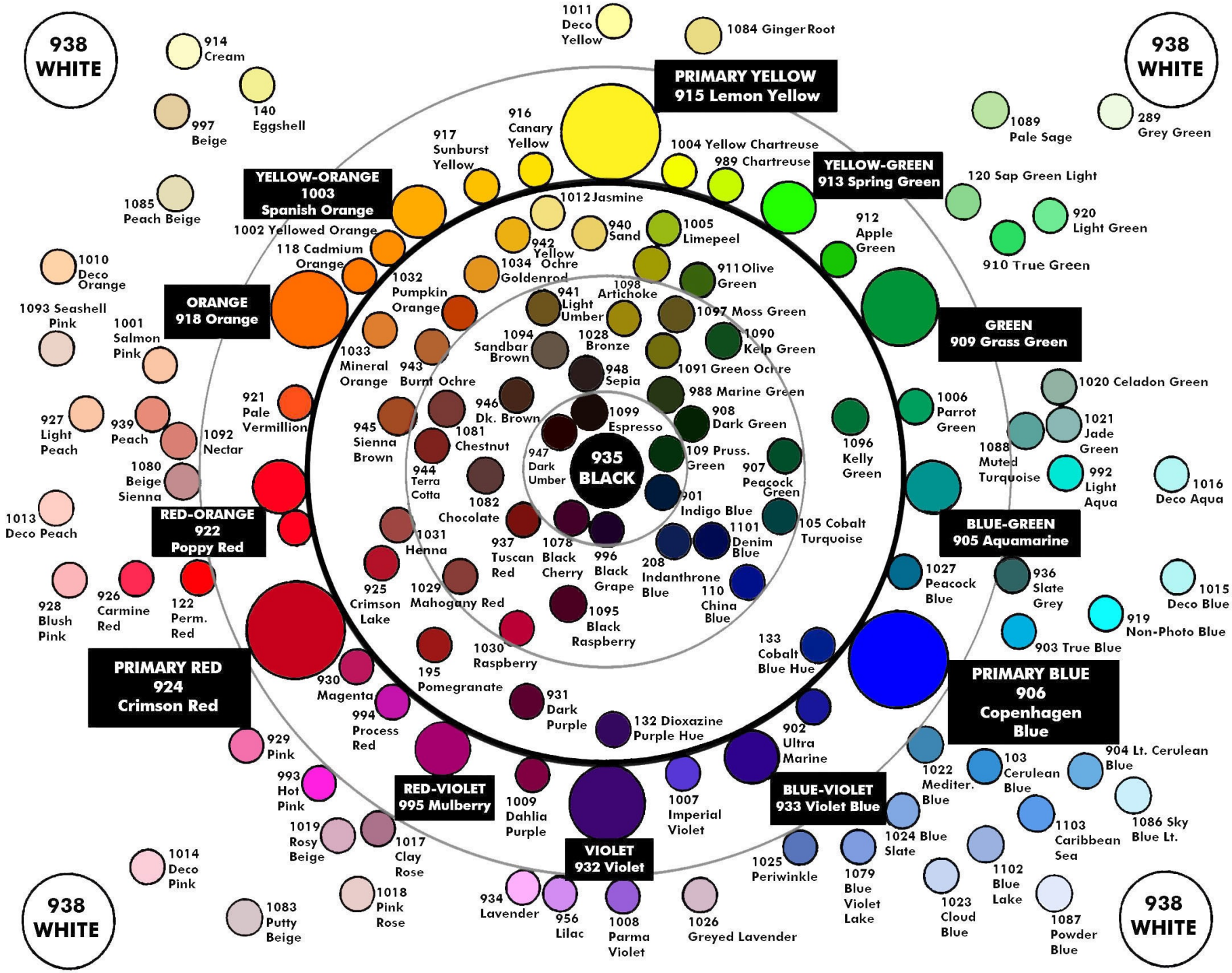

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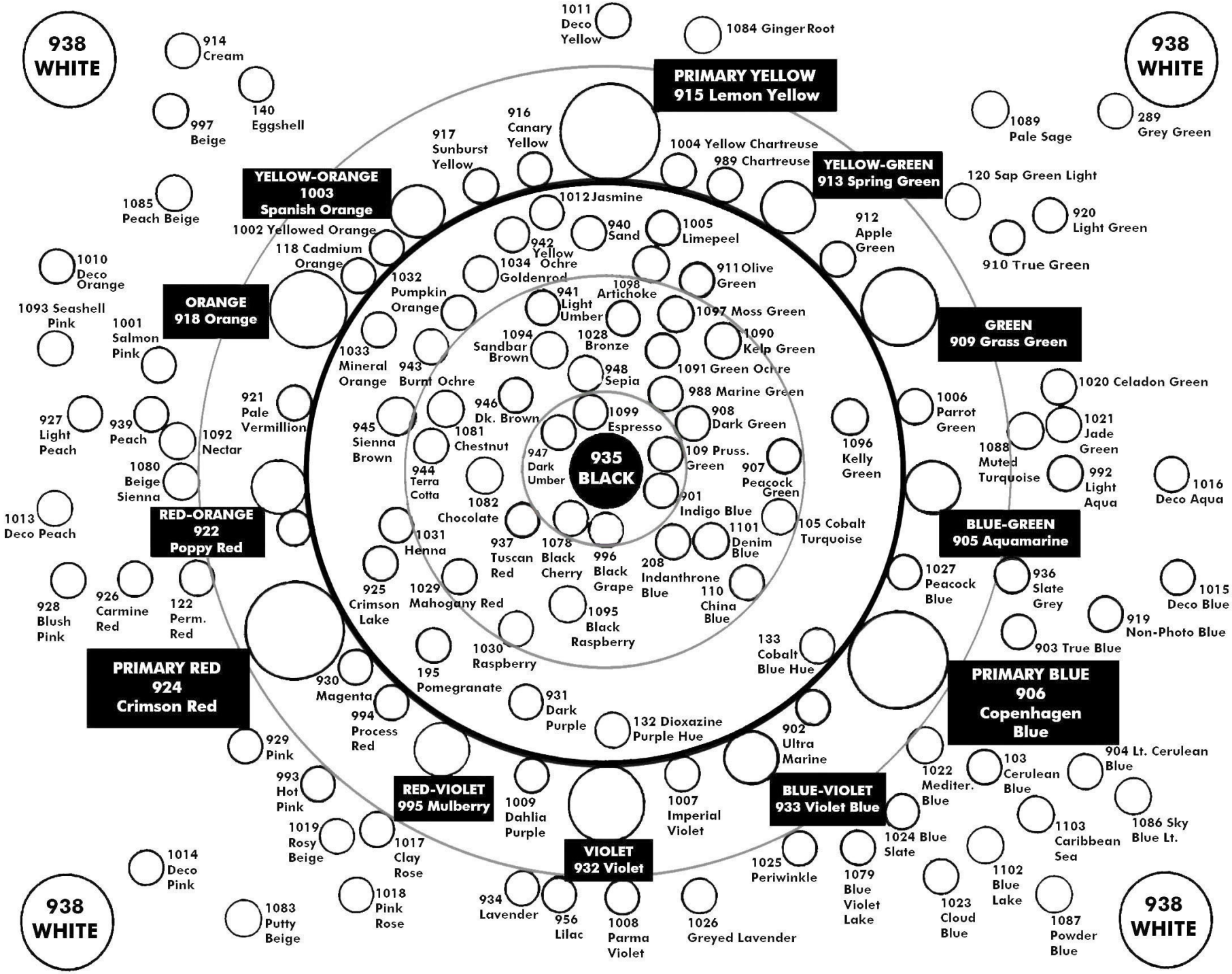

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PROJECT 2 - Red Delicious Apple

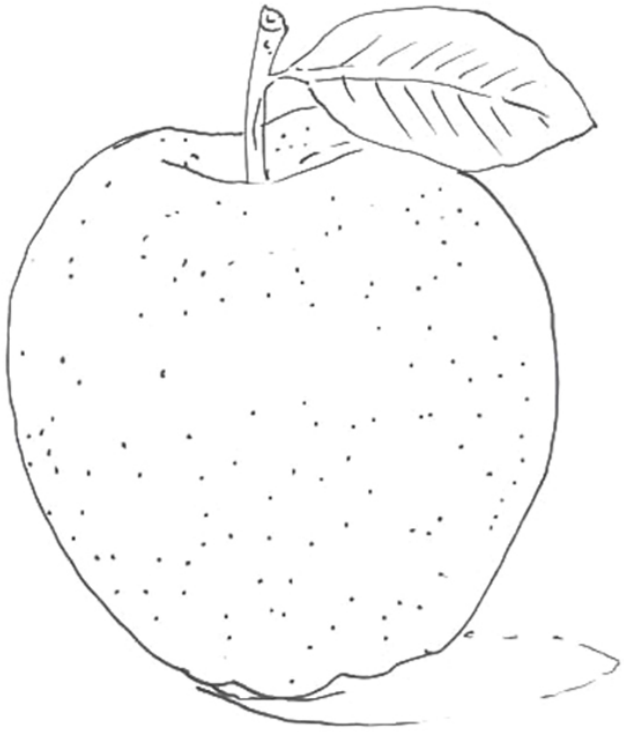
Both the photo and drawing are the actual size of this project, 4.75″ x 6″. Cut the recommended paper this size.

Photo

Color Pencil Drawing

PROJECT 2 - Red Delicious Apple

Pattern



Color Pencil Reference

This Project requires the following materials:

Prismacolor Color Pencils

908 Dark Green
922 Poppy Red
923 Scarlet Lake
925 Crimson Lake
928 Blush Pink
935 Black
937 Tuscan Red
938 White
939 Peach
943 Burnt Ochre
947 Dark Umber
989 Chartreuse
1004 Yellow Chartreuse
1005 Limepeel
1077 Colorless Blender

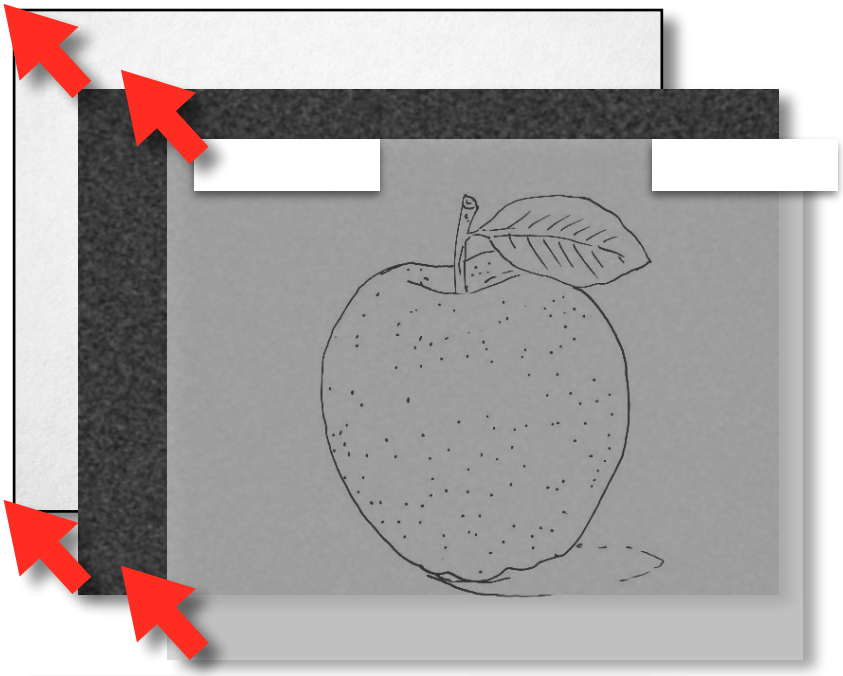
Paper

Strathmore Colored Pencil Paper, cut to 4.75" x 6"

Miscellaneous

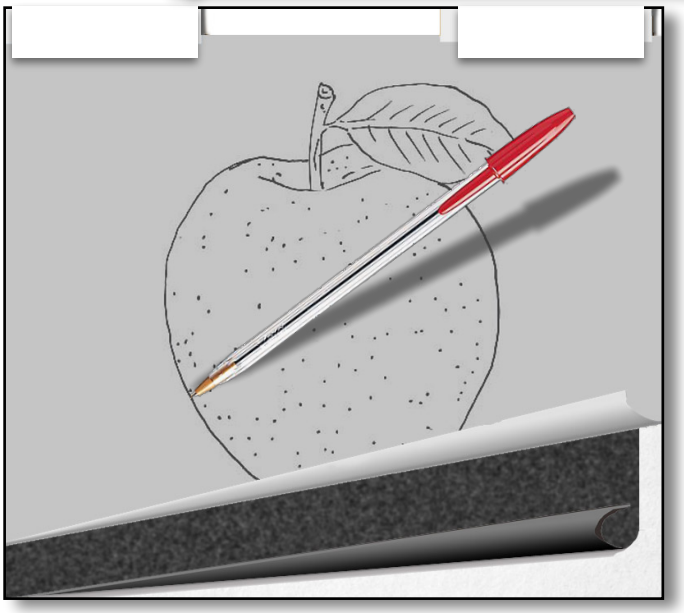
Black Graphite Paper
White Artist Tape
Drawing Board
Stylus
White Plastic Eraser
Pencil Sharpener
Slipsheet

PROJECT 2 - Red Delicious Apple



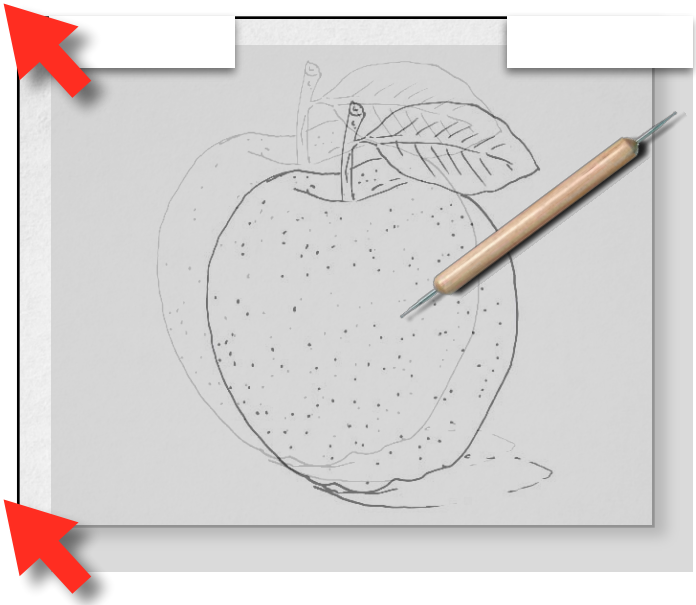
Step 1: Stack the Three Sheets.

Select the paper that you will use for the project. To transfer the pattern to the paper, tape the paper to the drawing board using two strips of white artist tape at the top of the paper. Next, **ALIGN** and ***TAPE*** the **(C)PATTERN** over the paper. ***SLIDE*** the **(B)GRAPHITE PAPER** under the **PATTERN**, but ***DO NOT TAPE*** down the graphite sheet. ***NOW YOU ARE READY TO TRANSFER.***



Step 2: Transfer the Pattern.

You are now ready to transfer the pattern onto the drawing paper. With a **red ball-point pen**, trace over the lines of the pattern. ***Remember, do not press too firmly when transferring, as this will inscribe unwanted indentations onto the paper which is undesirable.***



Step 3: Use a Stylus to Impress the Paper.

If the ***particular project*** requires it, remove the graphite paper. On the ***still attached pattern***, use a ***stylus*** to impress any spots or lines. Finally, carefully remove the tape and pattern from the drawing paper.

PROJECT 2 - Red Delicious Apple

Step 4: Block-In the Shadow.

Select the ***925 Crimson Lake*** pencil**.** First, using ***moderately firm pressure, scumble*** the **SHADOW** tones on the apple. Study the illustration at the left to superimpose the ***arced linear strokes***. Make sure the linear strokes follow the form.

Step 5: Add Deep Shadow Accents.

Select the ***937 Tuscan Red*** pencil. Using ***moderately firm pressure, scumble*** and develop the **DEEP SHADOW ACCENTS** tones on the apple. Study the illustration at the left to superimpose the ***arced linear strokes***. Make sure the linear strokes follow the form.

Step 6: Deepen the Shadow Accents.

Select the ***935 Black*** pencil. Continue to develop the **DEEP SHADOW ACCENTS** tones on the apple**.** Study the illustration at the left to superimpose the ***arced linear strokes***. Make sure the linear strokes follow the form.

Apply a **GLAZE** with ***923 Scarlet Lake*** using ***moderately strong pressure***.

PROJECT 2 - Red Delicious Apple

Step 7: Block-In the Light.

Select the ***922 Poppy Red*** pencil. Using ***moderately firm pressure***, ***scumble*** and develop the **LIGHT** tones on the apple**.** Study the illustration at the left to superimpose the ***arced linear strokes***. Make sure the linear strokes follow the form.

Step 8: Add the Highlight.

Select the ***928 Blush Pink*** pencil. Using ***light pressure***, ***scumble*** and develop where the edges of the **LIGHT** tones transition into the **HIGHLIGHT.** ***The center of the*** **HIGHLIGHT** ***remains*** **WHITE.** This will soften the linear strokes created in Step Seven.

Select the ***938 White*** pencil, and ***block-in*** the **WHITE** and blend throughly over the entire **HIGHLIGHT.**

Step 9: Blend and Glaze.

Select the ***1077 Colorless Blender.*** Using ***heavy pressure***, **BLEND** over the entire apple, ***except*** for the **HIGHLIGHT**. This should smooth out and soften the appearance.

Make sure that the **DEEP SHADOW** accents are dark enough. If it is not dark enough, lightly apply a **GLAZE** over the **DEEP SHADOW** with ***935 Black***. Follow this with a **GLAZE** with ***923 Scarlet Lake*** using ***moderately strong pressure***.

PROJECT 2 - Red Delicious Apple

Step 10: Block-In the Leaf.

Select the ***1005 Limepeel*** pencil. Using ***moderately firm pressure***, apply the **HALFTONE** on the leaf. ***Leave the two small areas on the bottom half of the leaf blank.***

Step 11: Add Deep Shadow to the Leaf.

Select the ***908 Dark Green*** pencil. Using ***moderately firm pressure***, block in the **DEEP SHADOW** tones.

Select the ***989. Chartreuse*** pencil. Using ***moderately firm pressure***, block in the **LIGHT** tones.

Select the ***1004 Yellow Chartreuse*** pencil. Using ***moderately firm pressure***, block in the **HIGHLIGHT** tones.

Select the ***943 Burnt Ochre*** pencil. Using ***moderately firm pressure***, block in the **CAST SHADOW** underneath the apple.

Step 12: Add Light and Highlight.

Select the ***947 Dark Umber*** pencil. ***Develop*** the **DEEP SHADOW** on the ***stem*** and in the ***cast shadow***. Select the ***939 Peach*** pencil. Blend the ***CAST SHADOW*** from left to right.

Select the ***1077 Colorless Blender*** pencil. Blend the leaf, the stem and cast shadow under the apple, to smooth and soften the appearance.

Check your work, and make any corrections.

Color Theory and Arrangement

How to use the Prismacolor Color Wheel for Color Theory and Arrangement

For the next portion of this lesson, let's take a look at the traditional color wheel. The center of the disc is a circle with shapes inside: a long, tall triangle; an equilateral triangle, a square; and a rectangle. There is also a double-pointed arrow spanning the long tall triangle, with the word "complimentery" running along side.

These shapes indicate five color harmonies: the double-pointed arrow demonstrates, as you might guess, ***complimentery*** color arrangements. The long, tall triangle show you the ***split-complimentery*** arrangements. The equilateral triangle shows the ***triads***, and the square and rectangle indicate two different ***tetrads***. I will explain each of these. First, the complimentary color arrangement indicated by the double-pointed arrow.

As you turn the disc from color to color, the double-pointed arrow points to two colors that are ***complimentery***. As you study the particular subject you are drawing, look for the dominant color. When this has been ascertained, look for the compliment. I have found that whatever the dominant color is, the compliment is always present as well. As stated in the previous section, mixing compliments into a hue will darken and neutralize. an equal portion will create a very dark shade. small amounts of compliment added to a hue will darken and neutralize the hue slightly. With white added to any shade, a tone is created. Thus, combining only two compliments and white, you can mix a plethora of tints, tones and shades, almost to infinity. It's amazing the results that can be achieved.

The Traditional Color Wheel

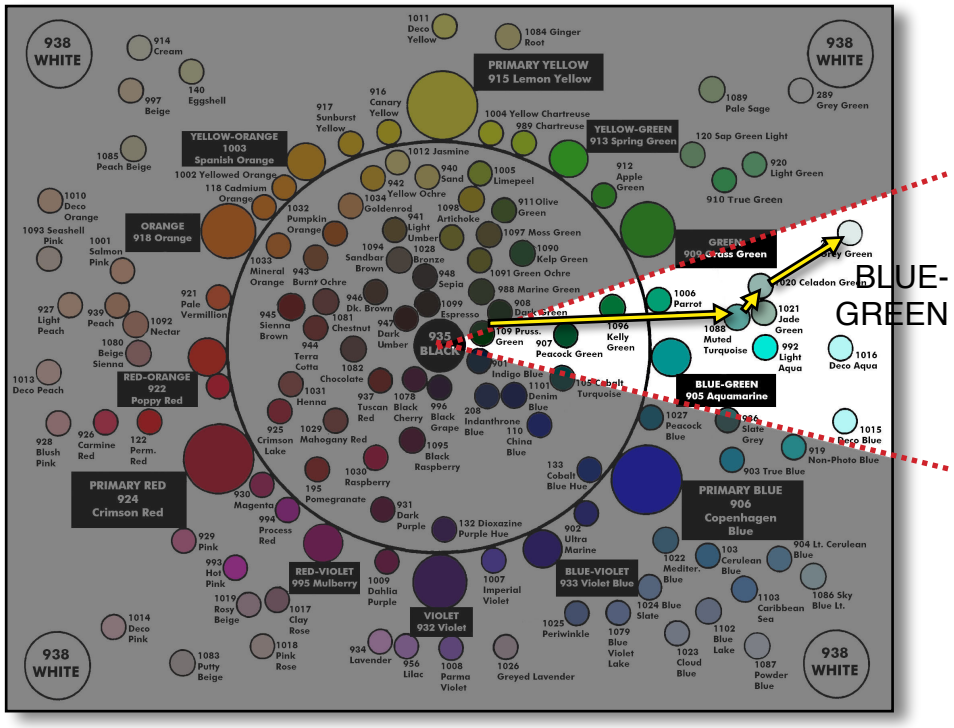
Monochromatic Color Arrangement

"Pines Trees in the Mist"

You can see clearly in the photo, every color is this picture is a tint, tone or shade of ***blue-green***. ***This is a Monochromatic Color Arrangement***. When creating a drawing from this photo, the four pencils you select for the **QUADRATONE**, ***as indicated by the highlighted area on the right*:**

GREEN

HIGHLIGHT *289 Grey Green Light*
LIGHT *1020 Celadon Green*
SHADOW *1088 Muted Turquoise*
DEEP SHADOW *109 Prussian Green*



The Traditional Color Wheel

Complimentery Color Arrangement

"Azaleas"

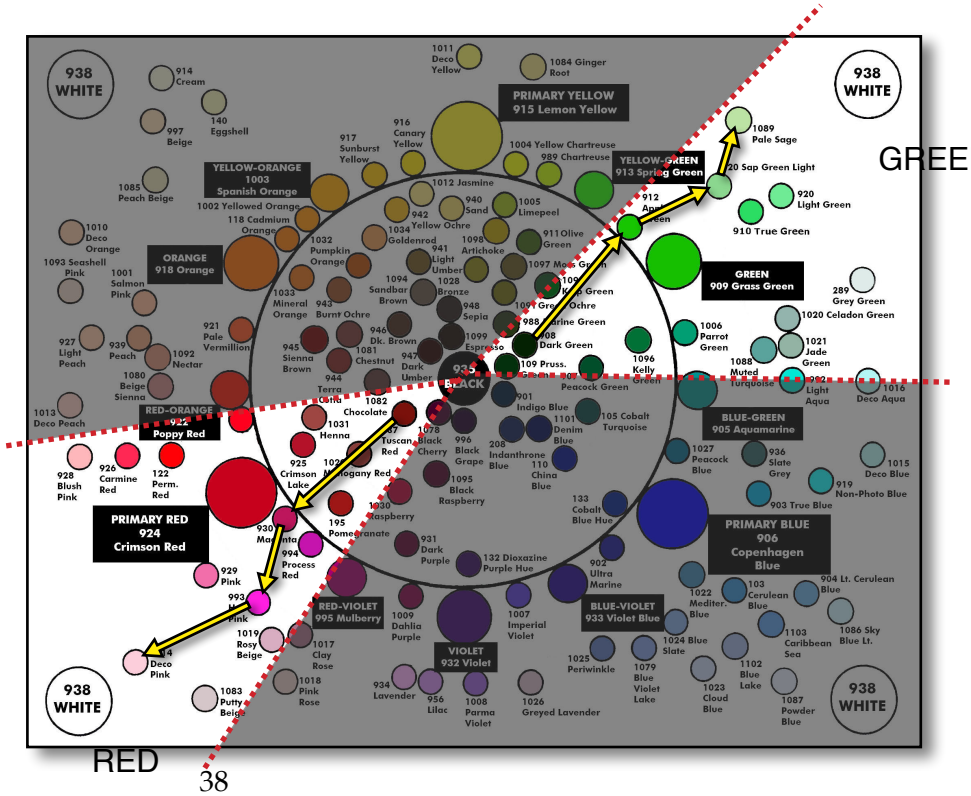
In the photo, ***red*** and ***green,*** are the two complimentery colors. On the ***Prismacolor Color Wheel, as indicated in the highlighted area on the right***: red, with its tints, tones and shades; and green with its tints, tones and shades. When creating a drawing from this photo, select these four pencils select for each of the **QUADRATONES:**

RED

HIGHLIGHT	***1014 Deco Pink***
LIGHT	***993 Hot Pink***
SHADOW	***930 Magenta***
DEEP SHADOW	***937 Tuscan Red***

GREEN

HIGHLIGHT	***1089 Pale Sage***
LIGHT	***120 Sap Green Lt.***
SHADOW	***912 Apple Green***
DEEP SHADOW	***908 Dark Green***



The Traditional Color Wheel

Split- Complimentery Color Arrangement

"Red and White Azaleas"

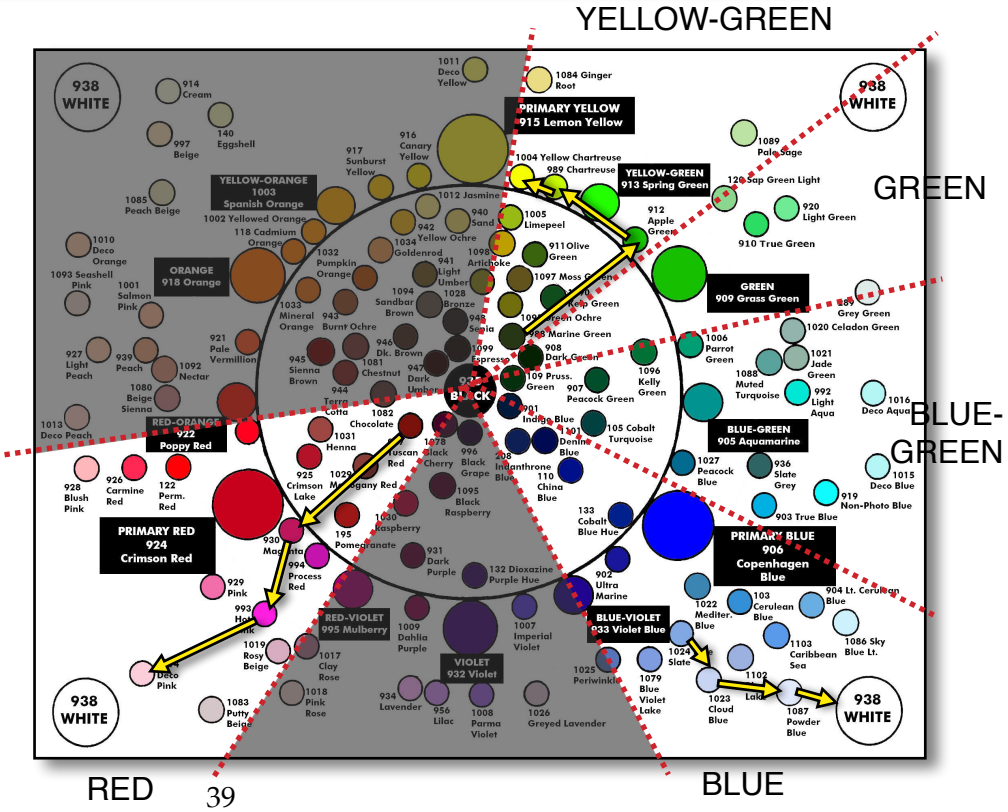
In a s***plit-complimentery*** color harmony, you use the compliments just like in the ***complimentery*** arrangement, but other supplementary colors are used as well. ***The pattern splits off from the compliment, as indicated by the highlighted area on the right.*** The **RED** remains the same, but the **GREEN** shifts to warmer tones, and the white flowers will use **BLUE QUADRATONES:**

YELLOW-GREEN

HIGHLIGHT	*1089 Pale Sage*
LIGHT	*120 Sap Green Lt.*
SHADOW	*912 Apple Green*
DEEP SHADOW	*908 Dark Green*

BLUE

HIGHLIGHT	*938 White*
LIGHT	*1087 Powder Blue*
SHADOW	*1024 Blue Slate*
DEEP SHADOW	*1102 Blue Lake*



The Traditional Color Wheel

Triad Color Arrangement

"Red Macaw"

In a ***triad*** color arrangement, the colors are equidistantly placed from one another. Any three colors which are equidistant in placement on the color wheel can be selected. ***The QUADRATONES for this image:***

RED

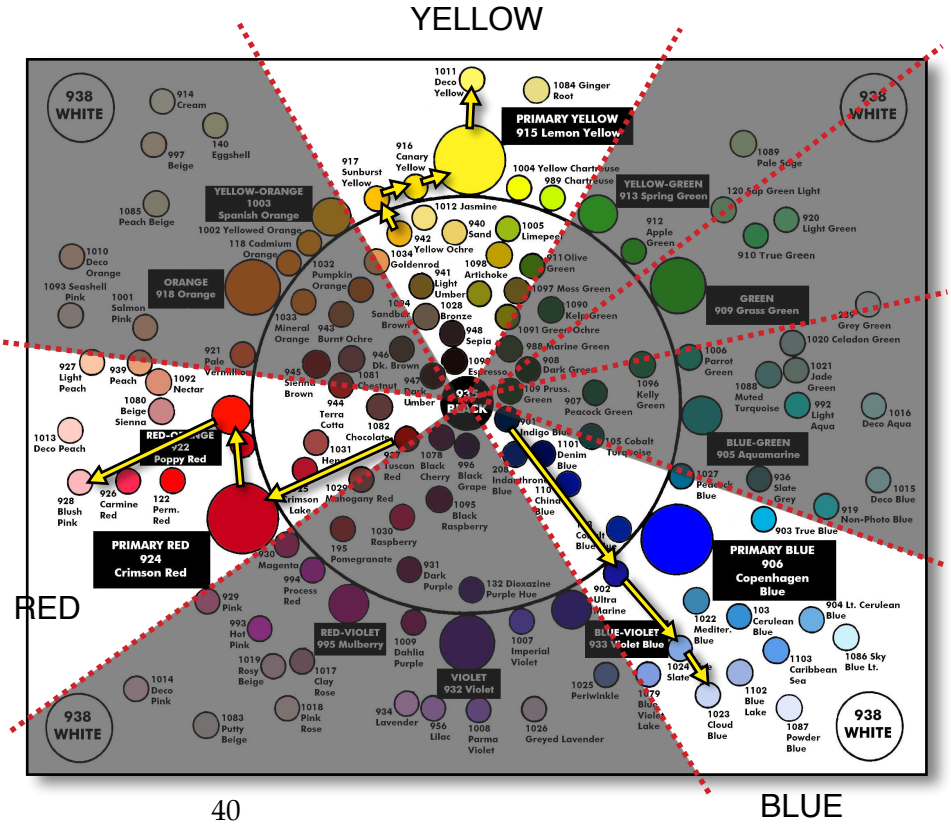
HIGHLIGHT *928 BlushPink*
LIGHT *922 Poppy Red*
SHADOW *924 Crimson Red*
DEEP SHADOW *937 Tuscan Red*

YELLOW

HIGHLIGHT *1011 Deco Yellow*
LIGHT *915 Lemon Yellow*
SHADOW *917 Sunburst Yellow*
DEEP SHADOW *942 Yellow Ochre*

BLUE

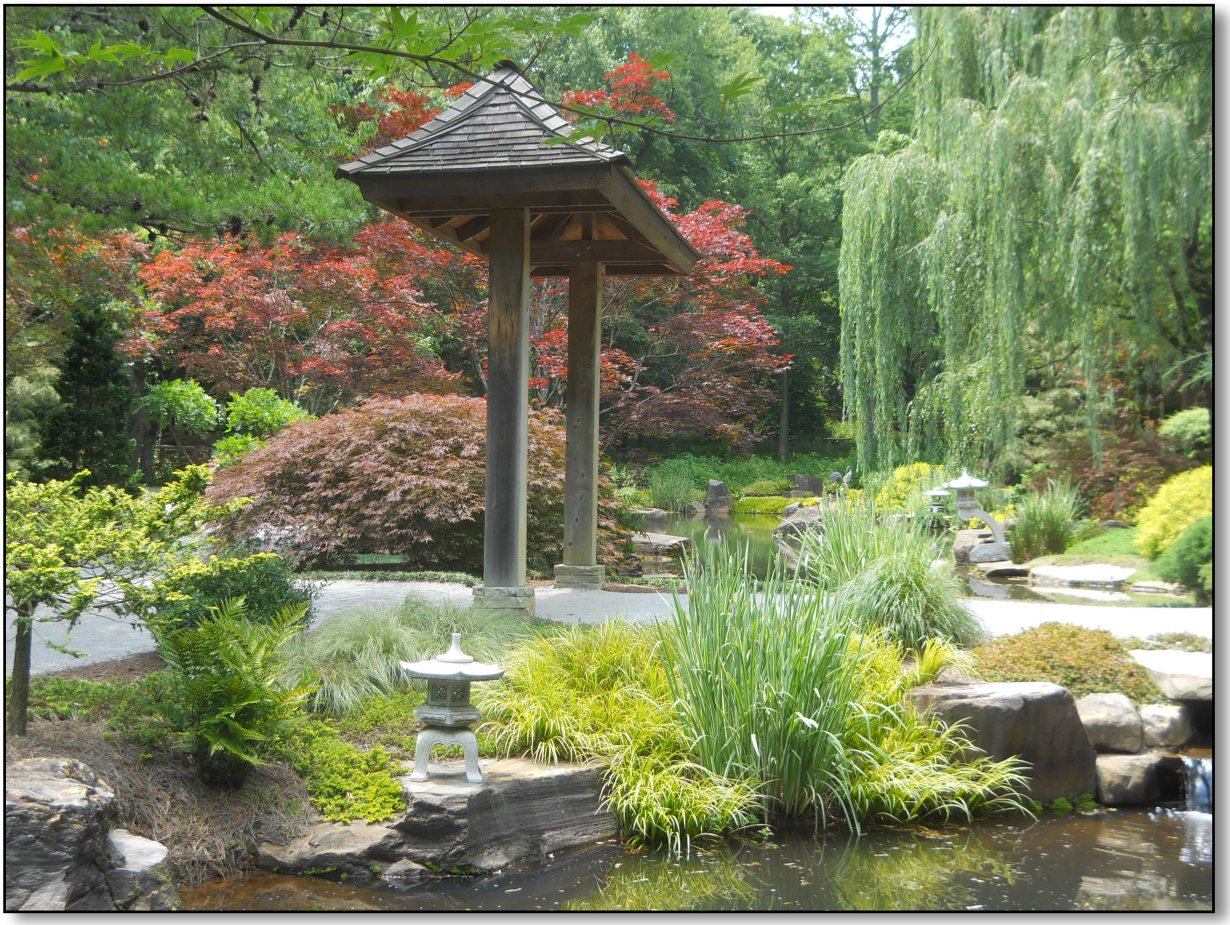
HIGHLIGHT *1023 Cloud Blue*
LIGHT *1024 Blue Slate*
SHADOW *902 ultramarine*
DEEP SHADOW *901 Indigo Blue*



The Traditional Color Wheel

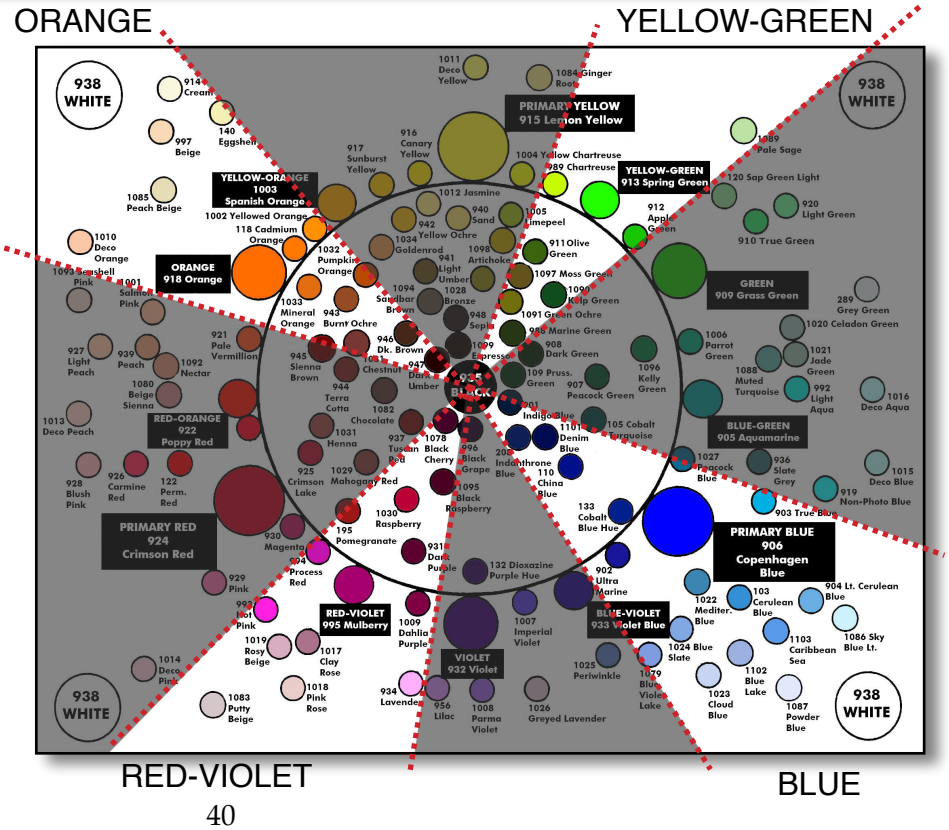
Tetrad Color Arrangement #1

"Pagoda"



The first tetrad is indicated in the at the right. This tetrad includes ***red-violet and yellow-green, orange*** *and* ***blue as indicated by the highlighted area on the right.*** Please note that these are two sets of compliments, which makes it easier to memorize.

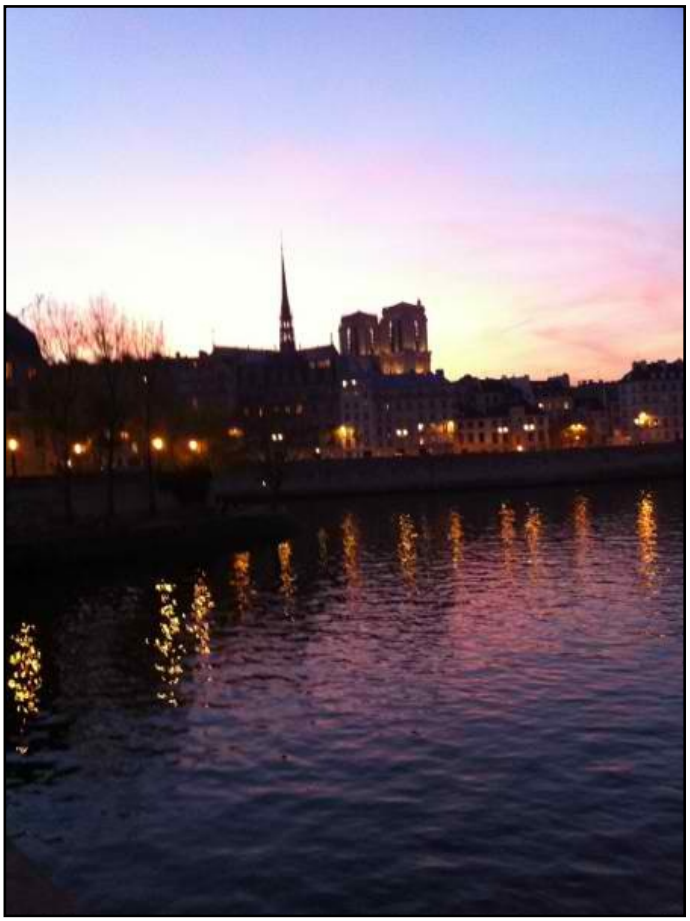
In order to test your how your skills are developing, I encourage you to locate the **FOUR QUADRATONES IN EACH OF THE COLOR QUADRANTS.**



The Traditional Color Wheel

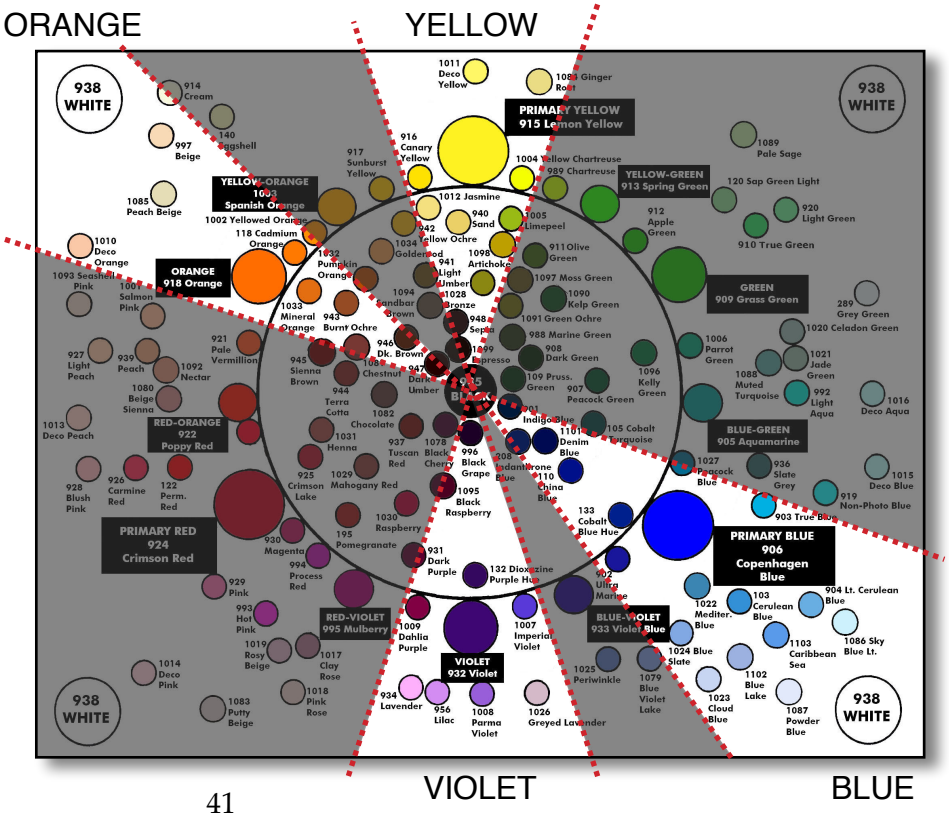
Tetrad Color Arrangement #2

"Notre Dame Cathedral"



The second tetrad is ***also*** two sets of compliments, however, the two sets are separated by just one space. For example, as shown on the photo on the right, the colors are ***violet*** and **yellow**, then ***blue*** and ***orange***.

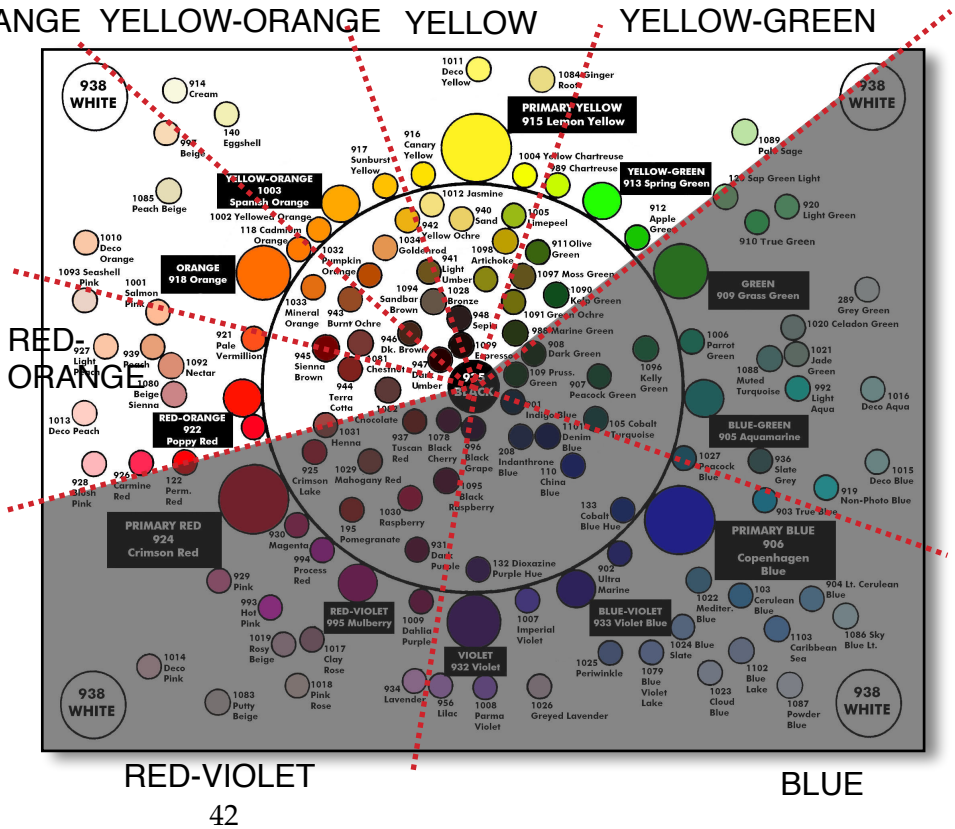
In order to test your how your skills are developing, I encourage you to locate the **FOUR QUADRATONES IN EACH OF THE COLOR QUADRANTS.**



The Traditional Color Wheel

WARM Analogous Arrangement

"Desert Rock Formations"



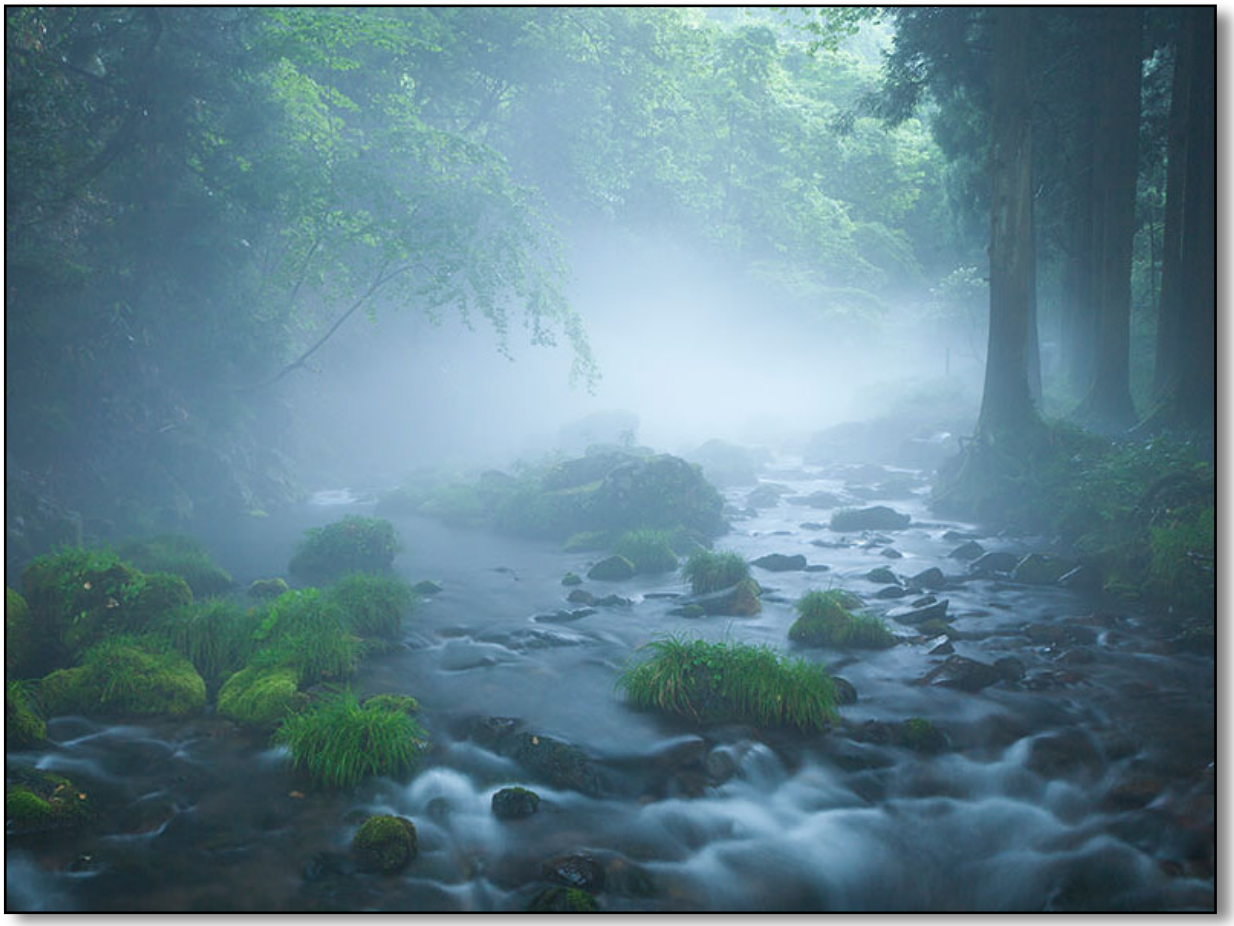
As you can see in the ***Prismacolor Color Wheel*** on the right, the color range is ***red-orange, orange, yellow-orange, yellow,*** and ***yellow green***. This would include tints, tones and shades of each color. A comparison with the photo of the desert scene reveals these same colors. Any group if five colors may be used an ***Analogous Arrangement***.

In order to test your how your skills are developing, I encourage you to locate the **FOUR QUADRATONES IN EACH OF THE COLOR SECTIONS.**

The Traditional Color Wheel

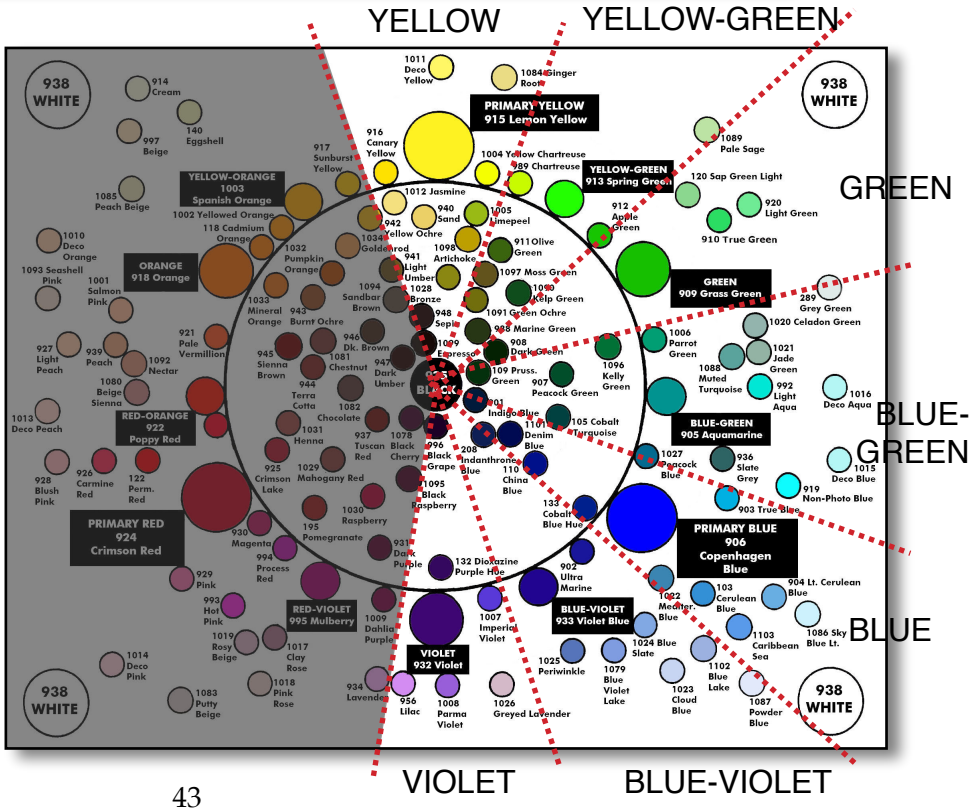
COOL Analogous Arrangement

"Forest Stream"



As you can see in the illustration above, the color range is yellow, yellow-green, green, blue-green and yellow blue. This would include tints, tones and shades of each color. A comparison with the photo of the ***woodland*** scene reveals these same colors. Any group if five colors may be used an ***Analogous Arrangement***.

In order to test your how your skills are developing, I encourage you to locate the **FOUR QUADRATONES IN EACH OF THE COLOR SECTIONS.**



Color Pencil Combinations for Differing Complexions

Listed below are Prismacolor color pencils used to create several different complexions. Any single color in a particular combination may be substituted by colors in any of the other combinations.

PRISMACOLOR PREMIER®

	HIGHLIGHT	LIGHT	HALFTONE	SHADOW	DEEP SHADOW	BLUSH	NEUTRAL
PEACH COMPLEXION	927 Light Peach	939 Peach	1080 Beige Sienna	943 Burnt Ochre	947 Dark Umber	928 Blush Pink	1021 Jade Green
PINK COMPLEXION	1093 Seashell Pink	939 Peach	1017 Clay Rose	941 Light Umber	947 Dark Umber	928 Blush Pink	904 Light Cerulean Blue
RED COMPLEXION	997 Beige	1033 Mineral Orange	1032 Pumpkin Orange	944 Terra Cotta	947 Dark Umber	937 Tuscan Red	936 Slate Grey
BROWN COMPLEXION	997 Beige	943 Burnt Ochre	945 Sienna Brown	944 Terra Cotta	947 Dark Umber	937 Tuscan Red	936 Slate Grey
DARK BROWN COMPLEXION	1083 Putty Beige	1017 Clay Rose	944 Terra Cotta	947 Dark Umber	935 Black	937 Tuscan Red	1024 Blue Slate
BLACK COMPLEXION	1023 Cloud Blue	945 Sienna Brown	1082 Chocolate	947 Dark Umber	935 Black	937 Tuscan Red	1025 Periwinkle
BEIGE COMPLEXION	914 Cream	1085 Peach Beige	942 Yellow Ochre	941 Light Umber	947 Dark Umber	1029 Mahogany Red	936 Slate Grey
GOLD COMPLEXION	1093 Seashell Pink	939 Peach	1032 Pumpkin Orange	944 Terra Cotta	947 Dark Umber	928 Blush Pink	936 Slate Grey

If you enjoyed today's Seminar,
Please purchase my 120 page book "Basic Color Pencil"
A comprehensive art course for learning Basic Color Pencil.
Includes 6 Step-by-Step Projects.