

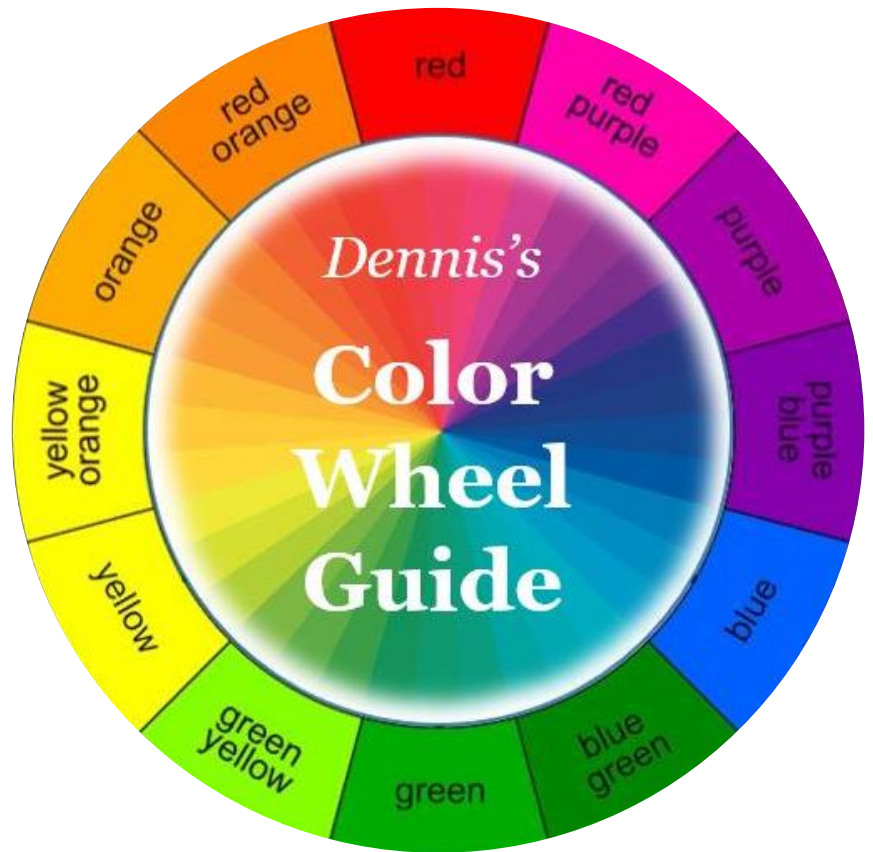
DENNIS LEE BROWN

Vivid & Diversified Artist

Art Tutoring

Color Theory, Themes & Harmony

The Illustrated Color Wheel Guide



A Crucial Study In Color Application
Over 70 Full-Color Illustrations

The Illustrated Color Wheel Guide

A Crucial Study in Color Application

Artist Color Wheel – Color Balance & Harmony
<https://www.youtube.com/watch?v=2YTj8-wy5xs>

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The Artist Color Wheel

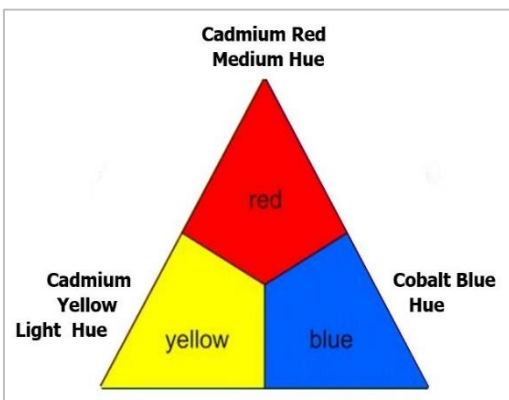
*A circular diagram of the color spectrum
How color stands to be used, and the relationships between them*

WHAT IS COLOR

The color wheel, sometimes called a color circle, is a circular arrangement of colors organized by their chromatic relationship to one another. The primary colors are equidistant from each other on the wheel, and secondary and tertiary colors sit between them. In painting and other fine arts, there are three primary colors: red, blue, and yellow. They are called primary colors because they cannot be created by mixing any other colors. Primary colors form the basis for color theory or color mixing, as these three colors are the basic building blocks of color from which it is possible to mix most other colors.

A primary color can be any of the red, blue, or yellow pigments available to a painter. Each combination will give you a different result, and that's part of what makes color mixing with paints so interesting. *Printers use primaries which are magenta, cyan, and yellow plus black*). Do not limit yourself to these colors only, doing so rob you of discovering the many colors and experience of color mixing.

but limiting yourself to these means you never explore the rich potential of paint color mixing and the subtle differences between pigments.



Some artists consider cadmium red medium, cobalt blue, and yellow cadmium light to be the closest pigment colors to spectrum primaries (those primary colors within the visible spectrum of light). Others consider cadmium yellow medium and cadmium lemon yellow to be closer to primary yellow. Much of it is dependent upon the particular recipe and pigment usage of the paint manufacturer.

The design of The Artist Color Wheel provides the basics in understanding color harmony. Besides that, it demonstrates which colors complement each other, and their relationships.

Figure 1: Artist Primary Colors There are 12 colors in the [color wheel circular spectrum](#). The color wheel shows harmony, and the color complements.

Cool colors in nature are generally darker and claimer than warmer colors. They also contrast with warm colors and tend to recede in space. The attribute of color (the complexion) that permits them to be classified.

COLOR SCHEME



Figure 2: Color Scheme Tint to Tone

Color schemes are used to create style and appeal. Colors that create an aesthetic (artistic – visual) feeling together commonly appear together in color schemes. A basic color scheme uses two colors that look appealing together. More advanced color schemes

involve several colors in combination, usually based around a single color, that color is normally the dominant one — for example, text with such colors as red, yellow, orange, and light blue arranged together on a black background in a magazine article.

Color schemes can also contain different shades of a single color; for example, a color scheme that mixes different shades of green, ranging from very light (almost white) to very dark.

In the [visual arts](#), **color theory** is a body of practical guidance to [color](#) mixing and the visual effects of specific color combinations. There are also definitions (or categories) of colors based on the color wheel: [primary color](#), [secondary color](#), and [tertiary color](#).

To experience how color schemes work click to follow the link to Abode Color Wheel <https://color.adobe.com/create/color-wheel> to generate vivid color schemes and see

Triadic Colors

Triadic harmonies consist of three colors equidistant from one another on the color wheel. Like complementary colors, triadic schemes tend to be very bright with high contrast and work best when one color dominates.

Color Harmonies

Color harmonies are particularly pleasing combinations of two or more colors derived from their relationship on a color wheel. Also known as color chords, color harmonies are useful when exploring a possible color palette, or can be used as a standalone color scheme



*Figure 3: THE GREEN ROOM
18"x22" Oil on Canvas (Green Color Scheme)*

Color Categories

In color theory, colors are organized on a color wheel and grouped into **3 categories**:

- **Primary colors,**
- **Secondary colors**
- **Tertiary colors**

Although there are other groupings of color schemes that produce color compatibility and harmony.

- **Complementary**
- **Split-Complementary**
- **Triadic**
- **Tetradic**
- **Square**
- **Analogous**

Color Theory: *Color Harmonies*

- **Complementary colors.**
- **Split complementary colors.**
- **Analogous colors.**
- **Triadic harmonies.**
- **Tetradic harmonies.**
- **Monochromatic harmonies.**

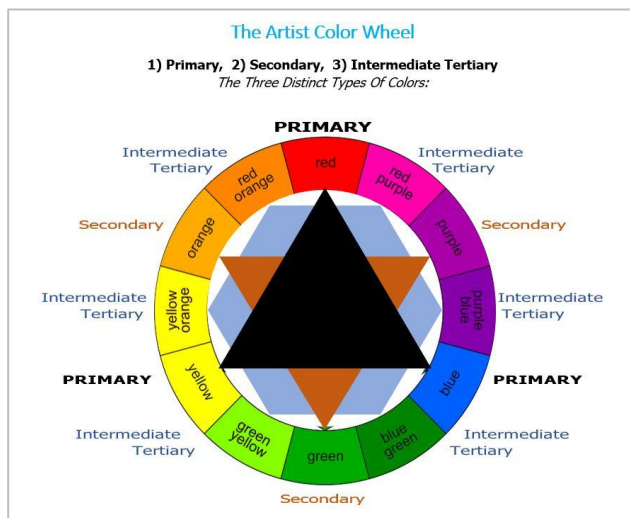


Figure 4: Color Wheel - 3 types of Color

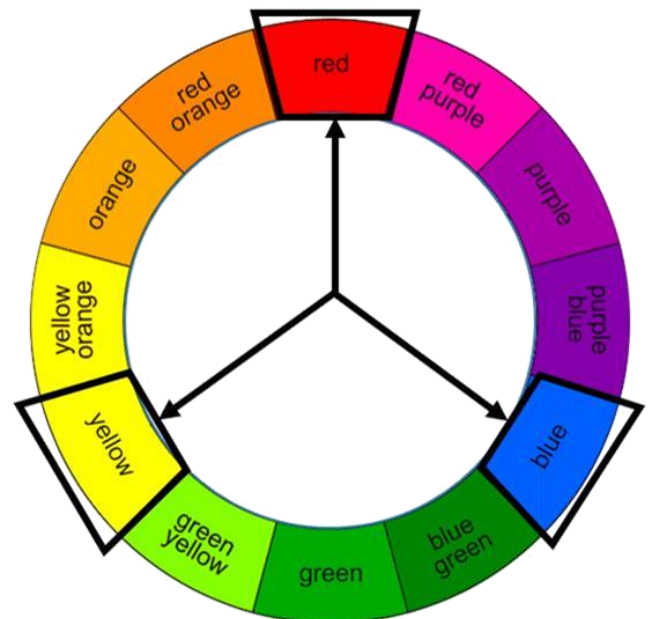
[Enlarged](#)

Color Wheel Spectrum – Concludes all the pure colors in the Color Wheel. All other varieties are a combination of mixing color and adding black or white. The [12 Hues](#)



The Primary Colors

Red, Blue & Yellow are the Primary Colors, by mixing certain amounts of them, all other colors; the [Primary Colors](#)



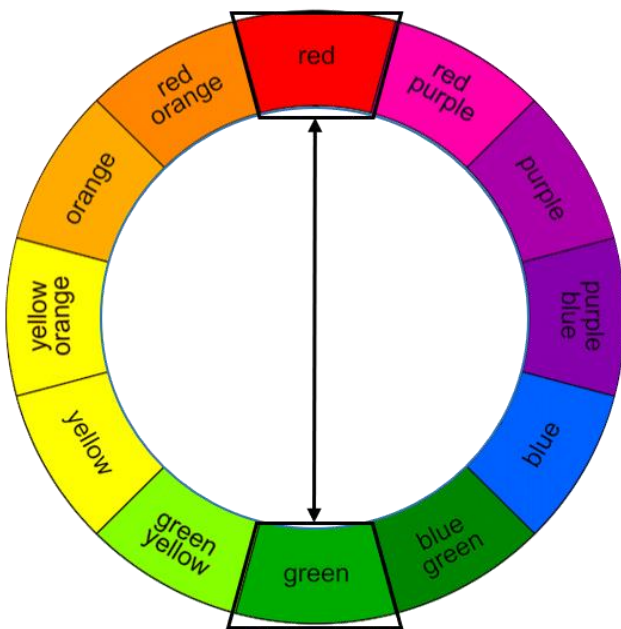
12 hue colors around the color wheel are the bases for developing all colors, by mixing them with an addition of black/white.

Complementary Colors are opposite each other on the color wheel. These colors are known also as the contrast color of each.

Below is a list of the complementary colors...

- Yellow and violet.
- Orange and blue.
- Red and green.
- Yellow orange and blue violet.
- Blue green and red orange.

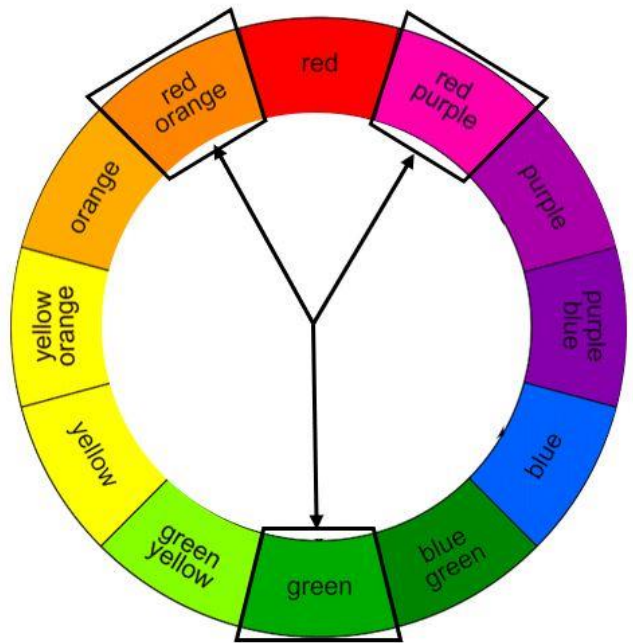
[See All Combinations](#)



Split-Complementary uses a base color and the adjacent color to its complement. Examples of split complementary color schemes:

- Red, blue-green, and yellow-green.
- Blue, red-orange, and yellow-orange.
- Yellow, blue-purple, and red-purple.
- Purple, yellow-orange, and yellow-green.

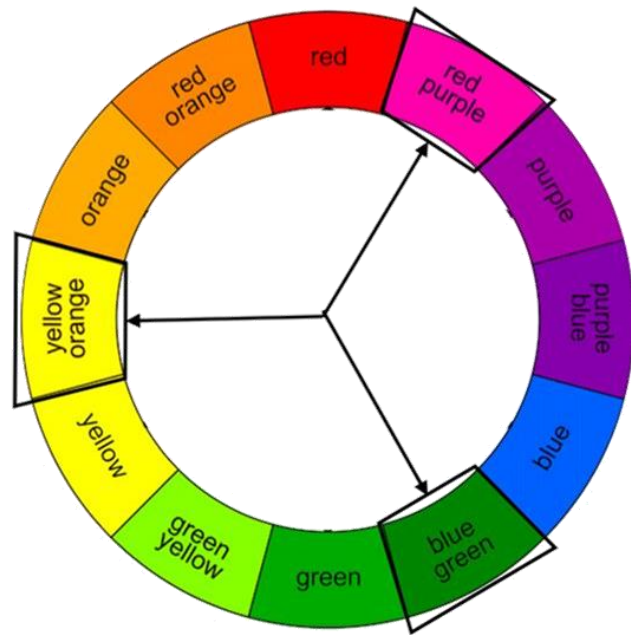
[See Examples](#)



Triadic Colors – There are only four triadic color combinations on the basic color wheel:

- Red, Yellow, Blue (*The Primaries*)
- Red-orange, Yellow-green, Purple-Blue.
- Orange, Green, Purple.
- Yellow-orange, Blue-green, Red-Purple.

[See All Combinations](#)

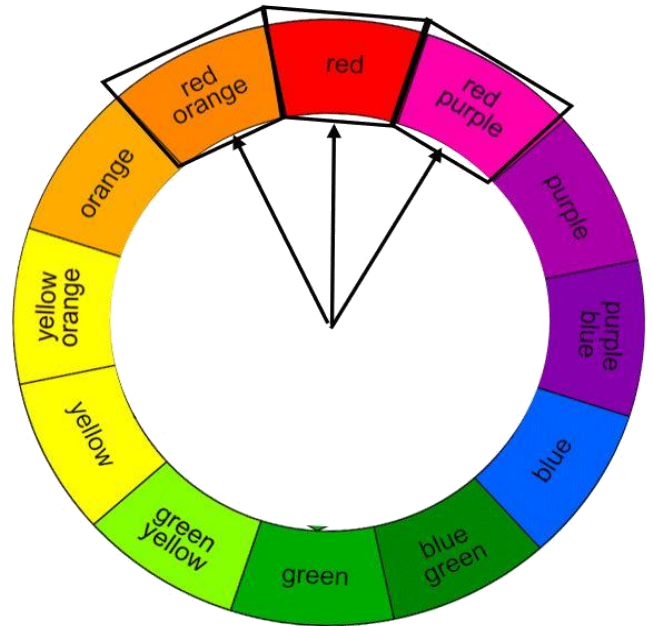


Analogous Colors – are any three colors side by side on the color wheel.

The Analogous colors samples are:

- Yellow, yellow-green, green.
- Violet, Red-Purple, and Red.
- Red, Red-Orange, Orange.
- Blue, Purple-Blue, & Purple

[See Examples](#)



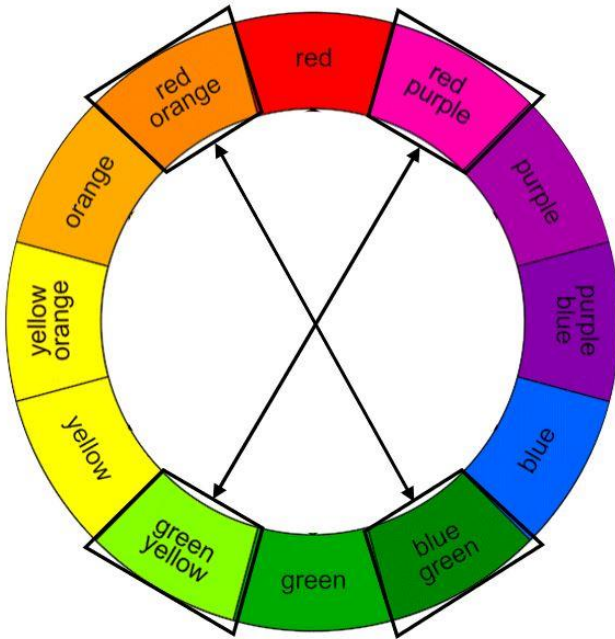
Square Color

A Square color harmony uses a combination of four colors equally spaced around the color wheel. These colors form a square on the color wheel, with each color being spaced two colors apart from the other hues.

Tetradic Colors

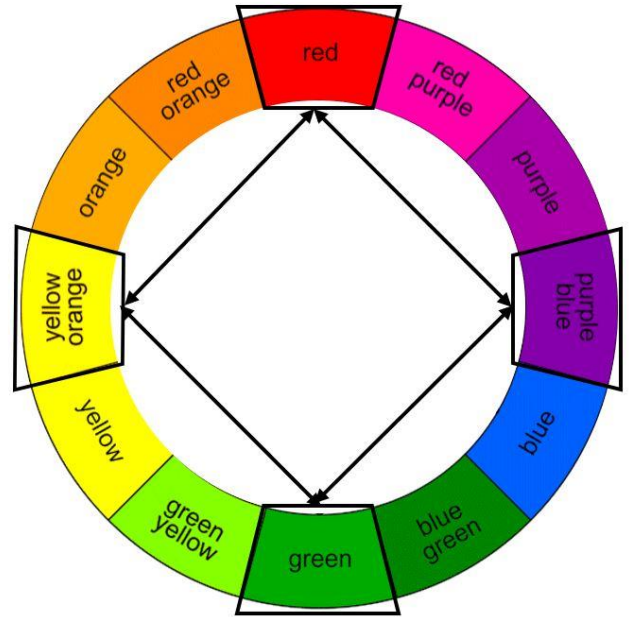
- Red, green, blue-purple, and yellow-orange.
- Yellow, purple, blue-green, and red-orange.
- Ect.,

[See All Combinations](#)



Square Color

A Square color harmony uses a combination of four colors equally spaced around the color wheel (*with 2 colors between them*). These colors form a square on the color wheel, with each color being spaced two colors apart from the other hues.



COLOR TEMPERATURE

Color has "Temperature" (*the Warmth and/or the coolness of a Hue*). **Temperature** refers to the warmth or coolness of a **color**. ... Using warm colors in the foreground of a painting and cool colors in the background of a painting can help create the illusion of three-dimension and distance as pertaining to "space" in a drawing or painting. Color temperature in art falls into two sides on the color wheel, the warm and cool side and yet it may be broken down into the four-yearly seasons.

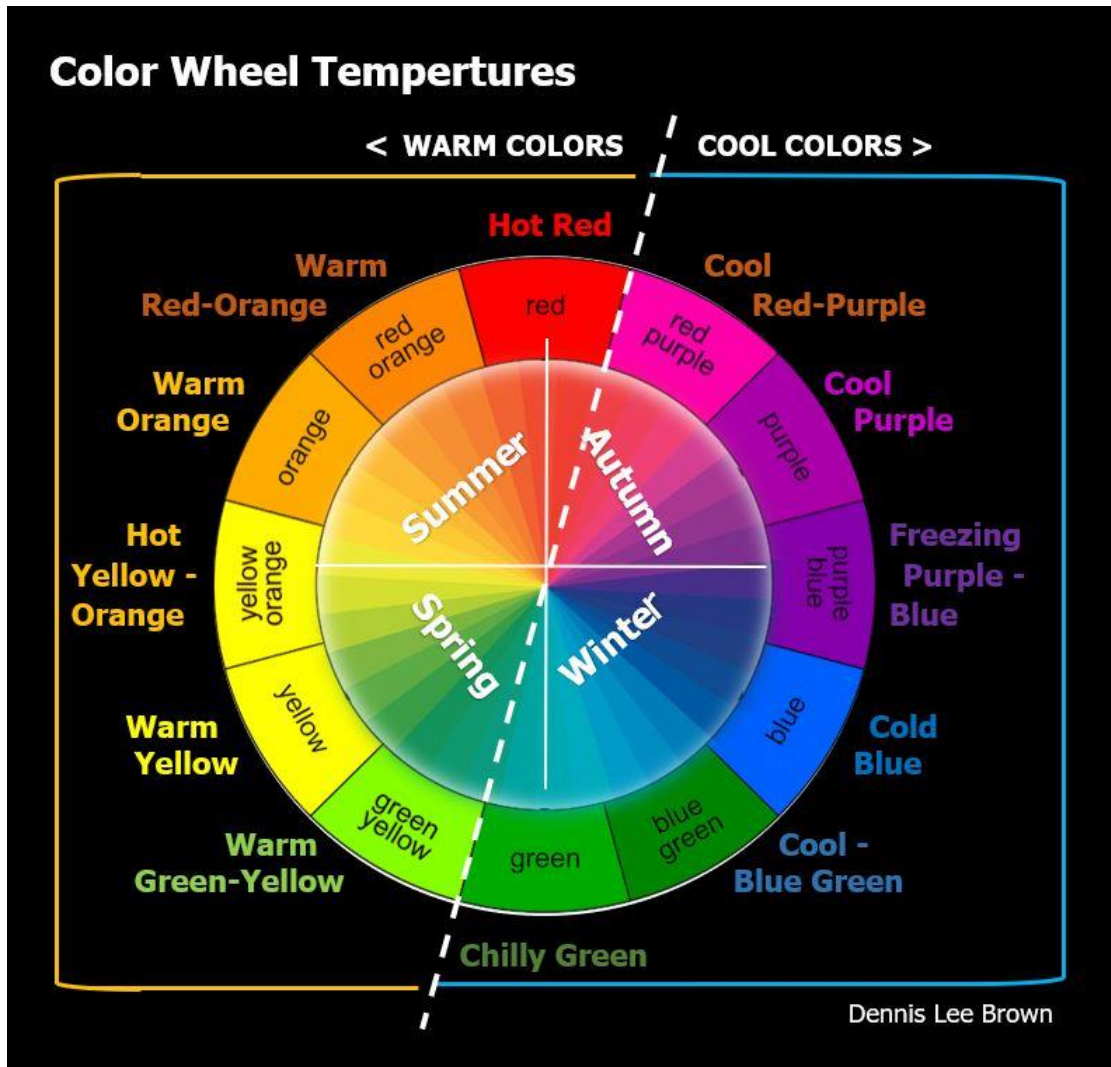


Figure 5: Color Wheel Temperatures

These color temperature descriptions are definite. More refined color temperature relationships (*neighboring colors*) are relative, meaning that each color on the warm side of the wheel can be known as cooled down, and colors on the cool side of the wheel can be known as warmed up **reliant on their association to their bordering color.**

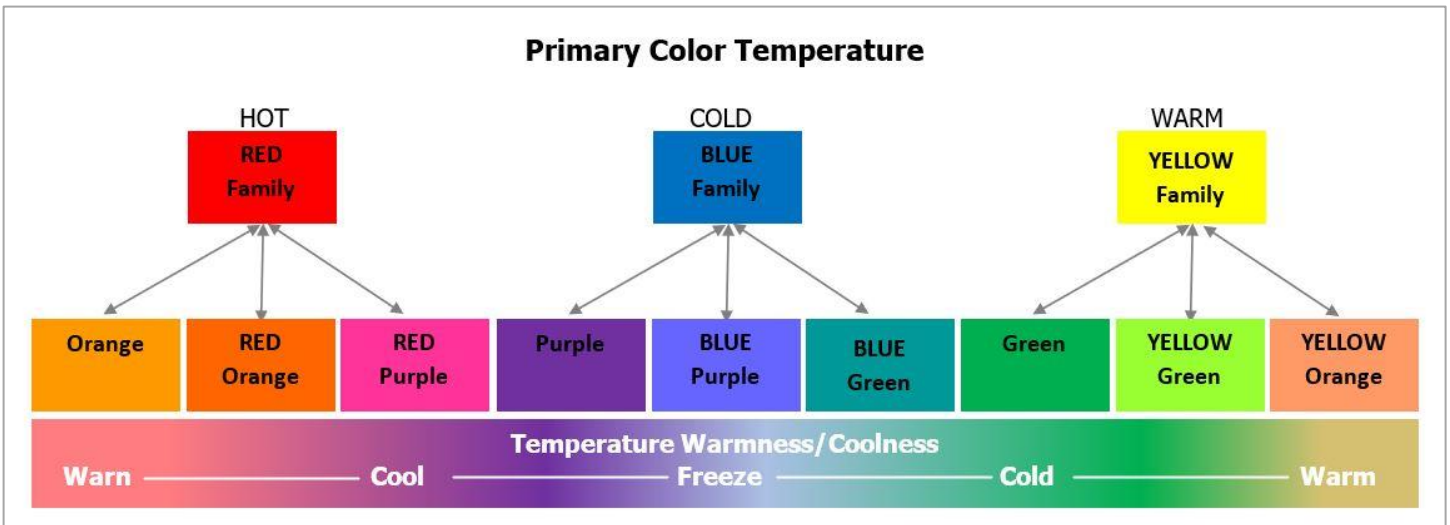


Figure 6: Primary Color Temperatures

On the other hand, colors tend to advance or recede in space. When considering the color choice for painting you can choose receding colors, which are cooler colors such as **light blues and light greys** that will make space feel larger (*deeper*), (*consider the sky*), or advancing colors, which are warmer colors such as **yellows, reds, and purples**, which create a more cozy feel.

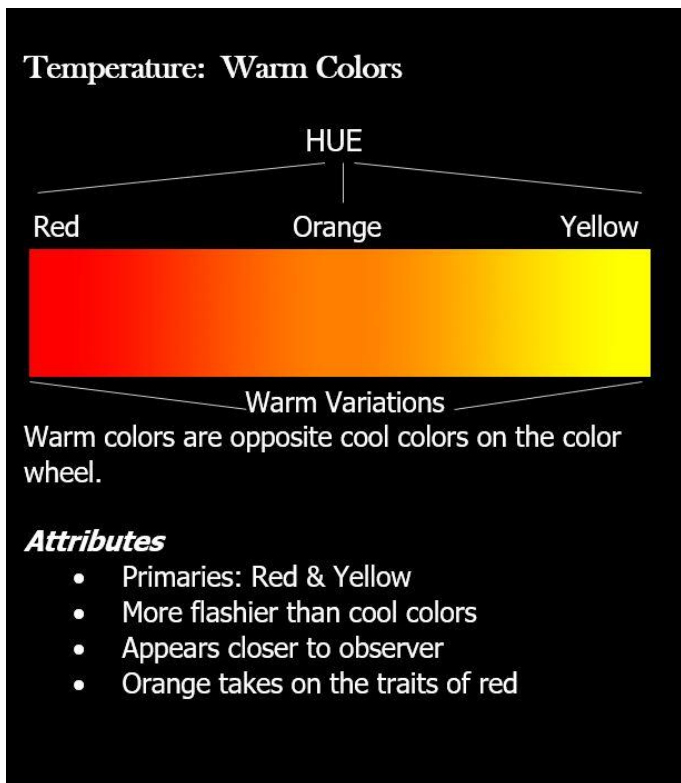


Figure 7: Warm Temperatur Colors

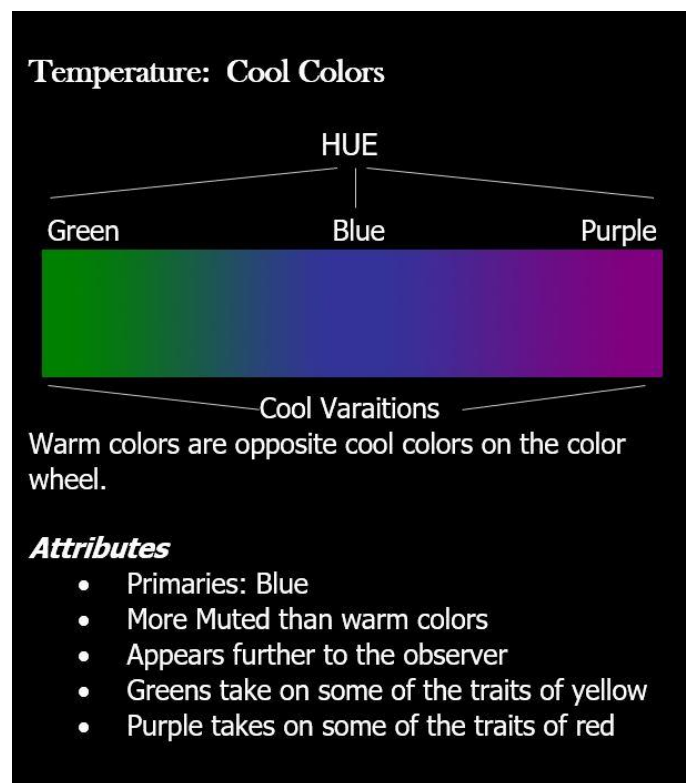


Figure 8: Cool Temperature Colors

Neutrals

Neutral colors are most clearly defined as hues that appear to be without color, and that doesn't typically appear on the color wheel. The character of "Neutrals" seems to consistent with light pastels' invisibility. Neutral colors, therefore, do not compete with primary and secondary colors and instead **compliment** them.

Neutrals don't have hue undertones, causing them to be considered "pure", and they're created by:

- combining black & white producing grays,
- mixing two **complementary colors** to create varying shades of browns
- **Neutrals** are any set of tints created when mixing two complementary colors and any amount of white.
- Neutrals are any set of tones created when mixing two complementary colors and any amount of black.

All other neutrals are considered near-neutrals.

Near neutrals appear to be without color, or have **neutral-like tendencies**, but have a hue undertone. Near neutral examples are tans and darker colors.

Color Symbolism

All neutrals, due to being easy to look at, commonly represent **leisure, a neutral stance, and serenity**.

White, specifically, symbolizes clarity, cleanliness, reconciliation, new openings, simplicity, coziness, light, and potential for new ideas/inventions.

- **Near neutral whites** (off-whites) are often considered subtle, elegant, and classic.
- All whites generally have a **progressive and positive** implication.

Gray symbolism varies, as this neutral has neutral hues ranging from black to white.

- **Darker grays** can appear mysterious, dramatic, steadfast, sophisticated, enduring, solid, constrained, and solemn.
- **Lighter grays** appear soothing, calming, and enlightening.
- **Metallic grays** — such as silver — appear sleek, elegant, and modern.
- **All grays**, in general, are associated with being timeless, designer, classic, corporate, methodical, balanced, and emotionless. They represent responsibility, fairness, loyalty, wisdom, selflessness, practicality, depression, and loss.

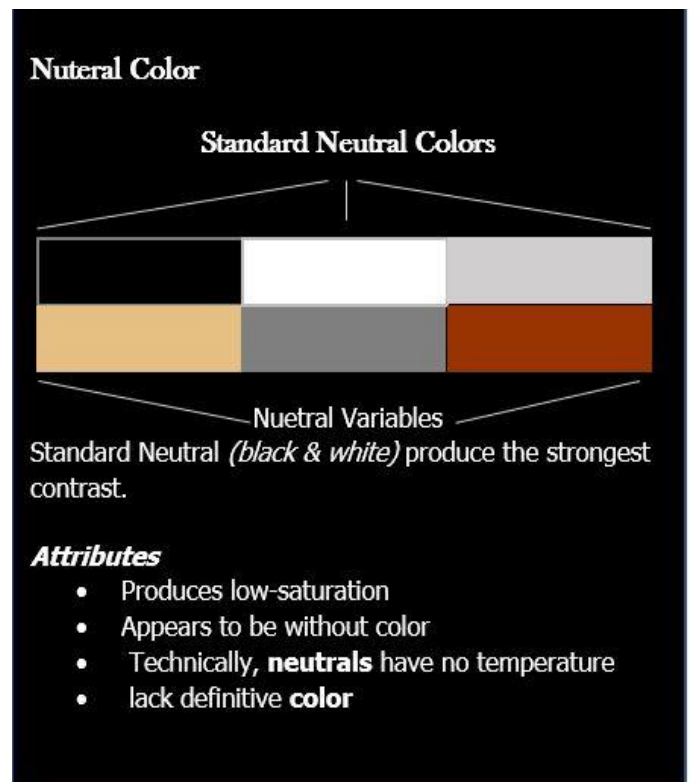


Figure 9: Standard Neutral Colors

Black is often considered the strongest of neutrals. It is associated with dominance, darkness, sophistication, authority, seriousness, affluence, quality, mystery, drama, fear, death, evil, and grief. All blacks generally have a **negative connotation**.

Brown is the most commonly seen neutral throughout nature. It's contemplated as simple/humble, easy, or plain, as well as inexpensive, organic, steady, approachable/friendly, authentic, warm, modest, strong, wholesome, healing and grounding. It reminds people of homeward and honesty.

[See Figure 8 Below](#)

Neutral Color: (Tints & Shades)

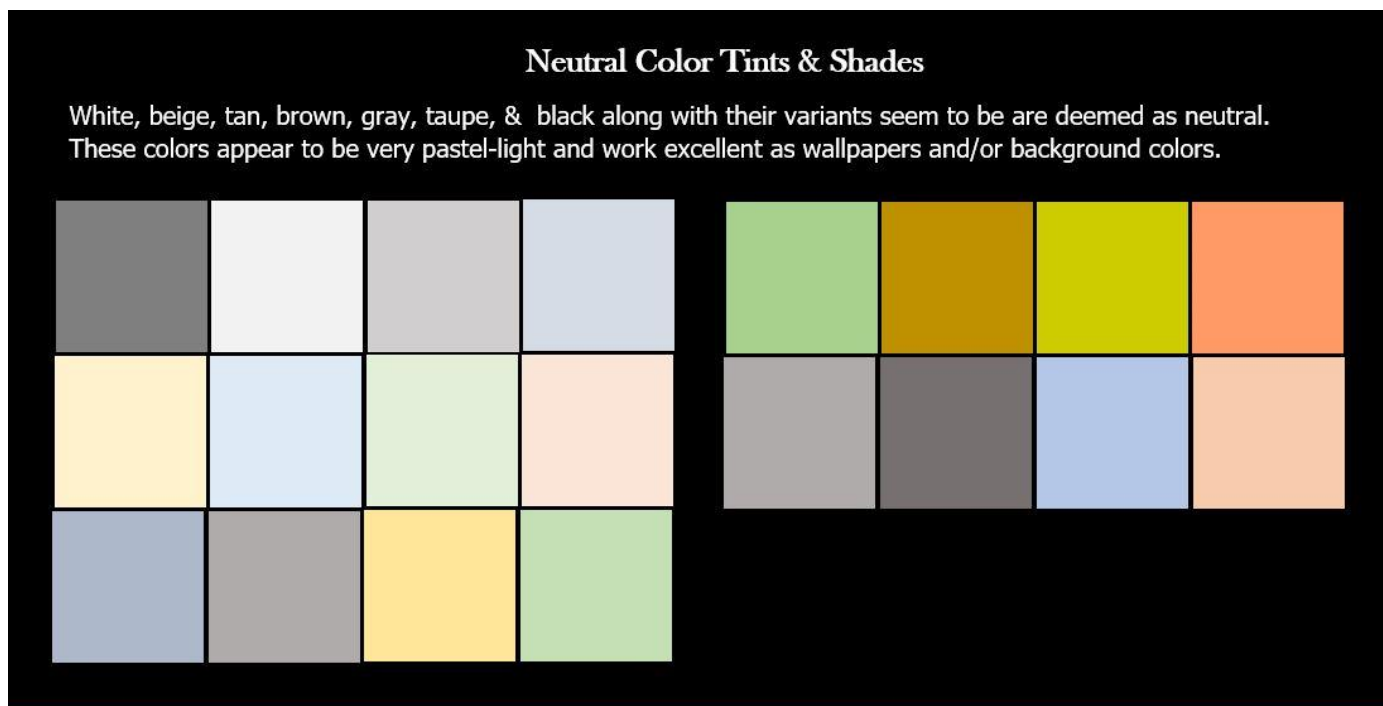


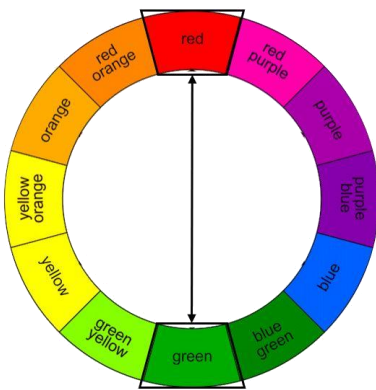
Figure 10: Neutral Color: Tints & Shades

THE RULES OF COLOR HARMONY

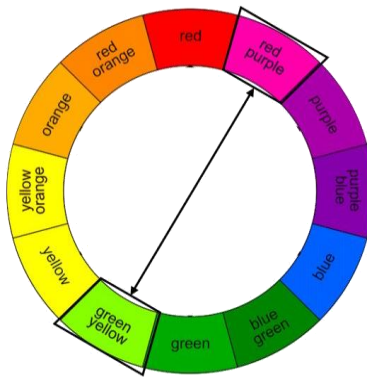
Complementary Color

To use a Triadic color harmony successfully, start by picking the color category, considering “warm/cool” color stability, the colors should be carefully balanced - let one color dominate and use the two others for accent. The split-complementary color scheme is a variation of the complementary color scheme. In addition to the base color, it uses the two colors adjacent to its complement

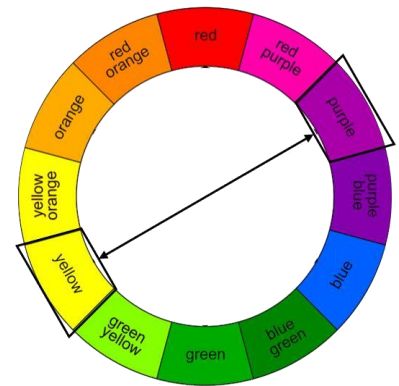
1 Red & Green



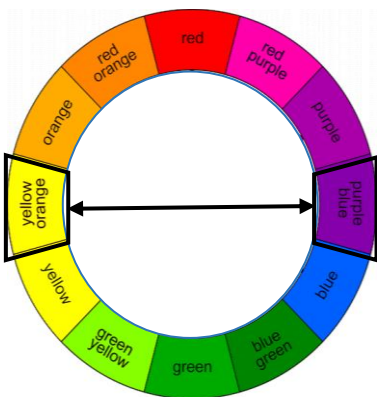
2 Red Purple & Green Yellow



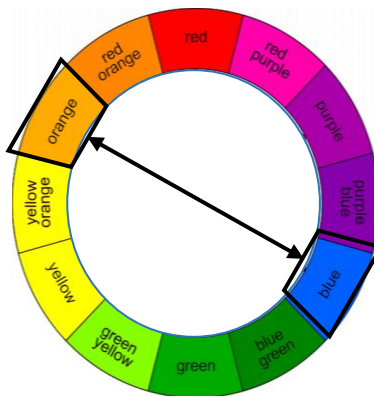
3 Purple & Yellow



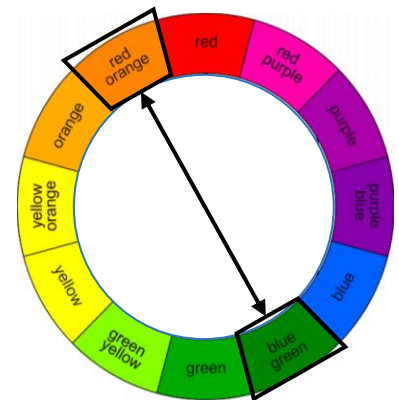
4 Purple Blue & Orange Yellow



5 Orange & Blue

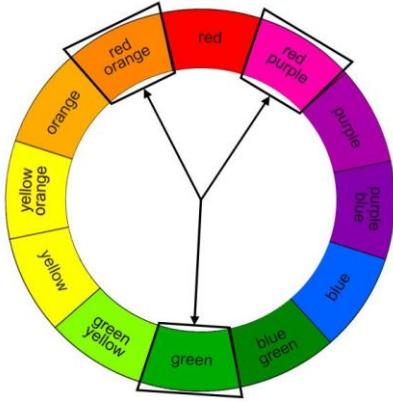


6. Red Orange & Blue Green

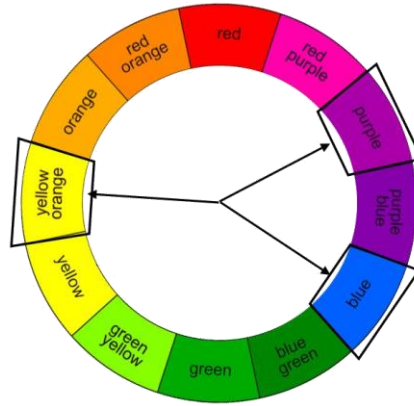


Split-Complementary

1. Red Orange – Red & Red Purple



2. Purple – Blue & Yellow Orange

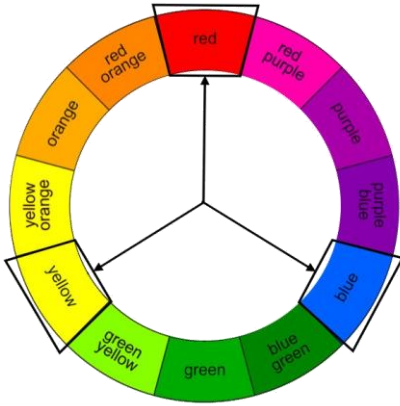


3. Purple Blue - Blue Green & Orange

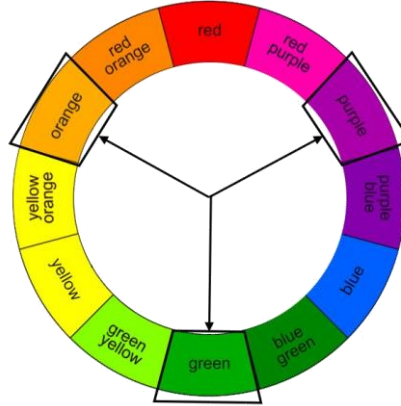


Triadic Colors

1. Primary Colors Red – Yellow Blue &



2. Orange, Purple & Green



3. Red Purple - Blue Green & Yellow Orange



4. Red Orange -Blue Purple & Green Yellow

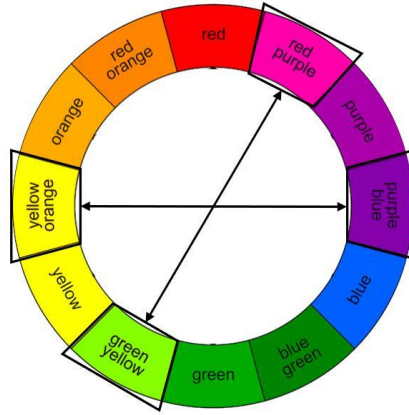


Tetradic Colors

1. Red, Purple, Yellow & Green



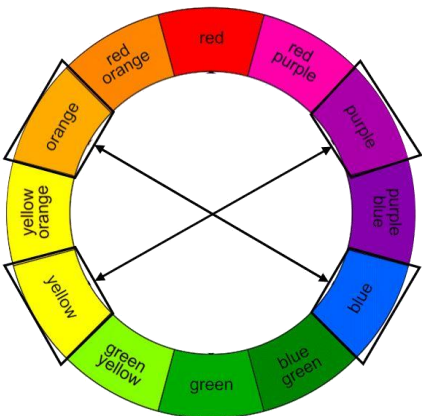
2. Red Purple - Purple Blue - Green Yellow & Orange Yellow



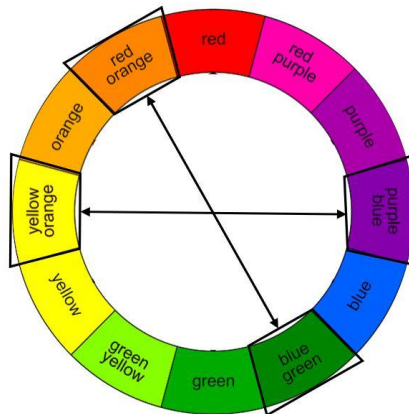
3. Purple - Blue - Yellow & Orange



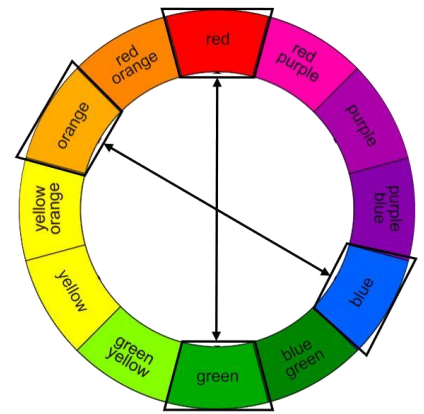
4. Orange - Purple - Blue & Yellow



5. Purple Blue - Blue Green - Yellow Orange & Red Orange

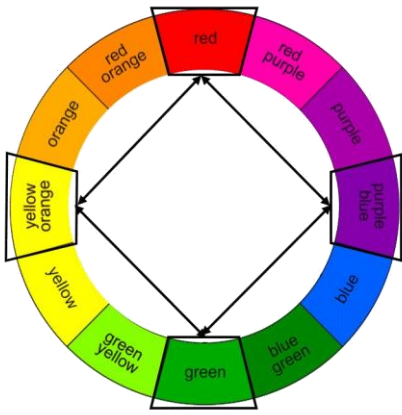


6. Orange - Red - Blue & Green



Square Colors

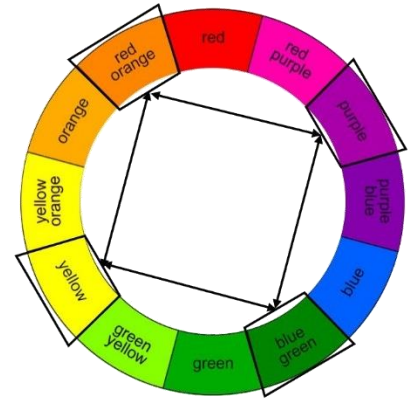
1. Red, Purple-Blue, Green & Yellow-Orange



2. Red-Purple, Blue, Yellow-Green & Orange



3. Purple, Blue-Green, Yellow & Red-Orange

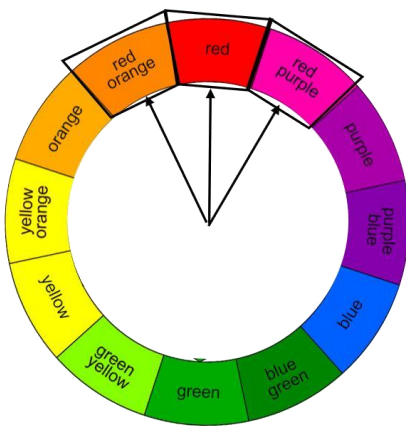


Analogous Colors

Analogous colors are groups of three colors that are next to each other on the **color wheel**, and a tertiary color group. *The term analogous refers to having similarity or corresponding to something in particular.*

On the color wheel, the Analogous colors are those that are next to each in groups of three. **Analogous color** schemes (also aka dominance harmony) are groups of **3 colors** that are adjacent to each other on the **color** wheel, with one being the dominant **color**, which tends to be a primary or secondary **color**, and two on either side complementing, which tend to be tertiary.

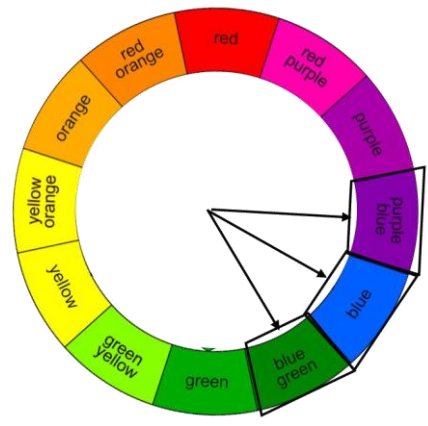
1. Red Orange – Red – & Red Purple



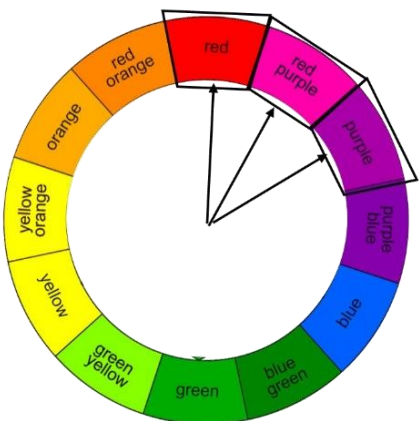
2. Yellow Orange - Orange & Red Orange



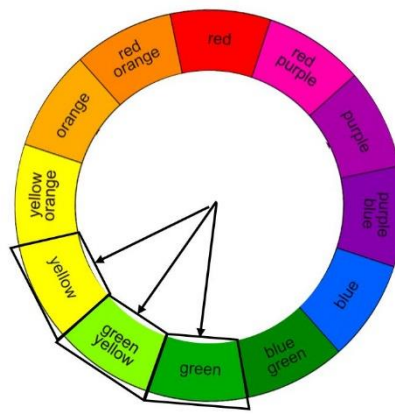
3. Purple Blue - Blue & Blue Green



4. Red – Red Purple & Purple



5. Green, Yellow-Green, & Yellow

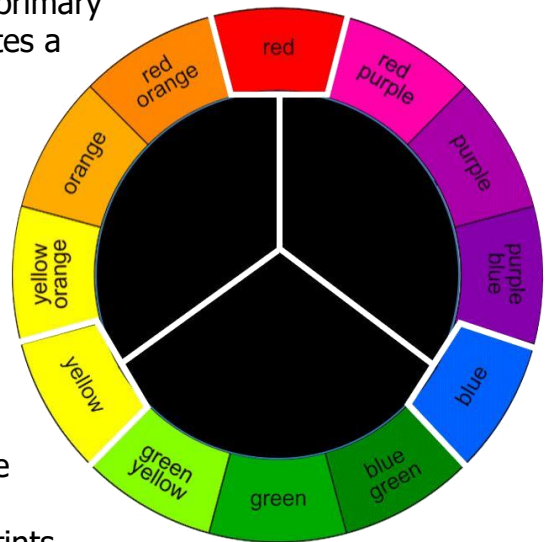


Primary Color or the primitive color is blue, red, and yellow, which all other color derives.

PRIMARY COLOR HARMONY is applying one of the three primary colors with its' complementary color. This automatically creates a cool/warm balance, seeing how cold blue complements warm orange, and red with cool green and yellow with a cool violet. Use a scheme where tones, tints, and shades of one color dominate the work and its' complementary color is applied enhancing the scene.

Color Synchronization and Harmony is the balance of the color of tone, brightness or darkness, coolness or warmness of a painting...

Complementary harmony is combining the tint, shade, or tone of one color with the color opposite of that color on the color wheel. Color harmony is In a painting exhibits that all hues, tints, tones, shades, and their complementary colors are in a pleasing systemic relationship to each other.



2 TERTIARY COLORS

1. A color produced by mixing two secondary colors.
2. A color produced by an equal mixture of a primary color with a secondary color adjacent to it on the color wheel.

SPLIT COMPLEMENTARY harmony is choosing a base color and applying the color on each side of its' complement color.

TRIADIC HARMONY is selecting any three colors that are equally spaced from each other.

TETRADIC HARMONY is choosing any four equally spaced colors, (using the base color plus its' complementary color).

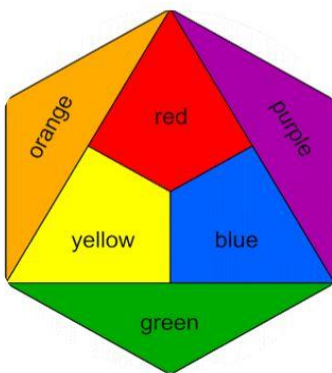


Figure 11: HUE - Pure & Mixed Primaries

SQUARE HARMONY A square color scheme is based on the principle of choosing colors that are evenly spaced on the wheel. The square color scheme is a four-color combination consisting of the base color and three colors that are 90 degrees apart from the base color... *(the color is evenly set apart around the color wheel).*

ANALOGOUS is using shade, tint, or tones adjacent to each other on the wheel (in the same color scheme).

ACHROMATIC a colorless scheme using only blacks whites and grays...referred to as a gray tone painting.

VARIANCES OF HUE

Hue

A hue is the actual color of something, such as naphthol red, sap green, or French ultramarine, or a red ball, a blue hat, or a yellow scarf. This makes color an identifier or a modifier. Any name we give pure pigment or combination of pure pigments equals "Hue". Essentially, a hue is what we more often refer to as color, though the hue is more technically correct. Hue defines pure color in terms of "green", "red" or "magenta, Hue also defines mixtures of **two** pure colors like "red + yellow" = "orange", or "yellow + blue" = "green" (*limitations to this statement will be addressed later*). Hue is usually one property of three when used to determine a certain color. Hue is a more technical definition of our color perception which can be used to communicate color ideas.

- Hue **ranges from 0° to 359°** when measured in degrees.
- Hues are basic colors Blue Red & Yellow we learn to connect with words as children.
- Hues can refer to the set of "pure" colors within a color space.

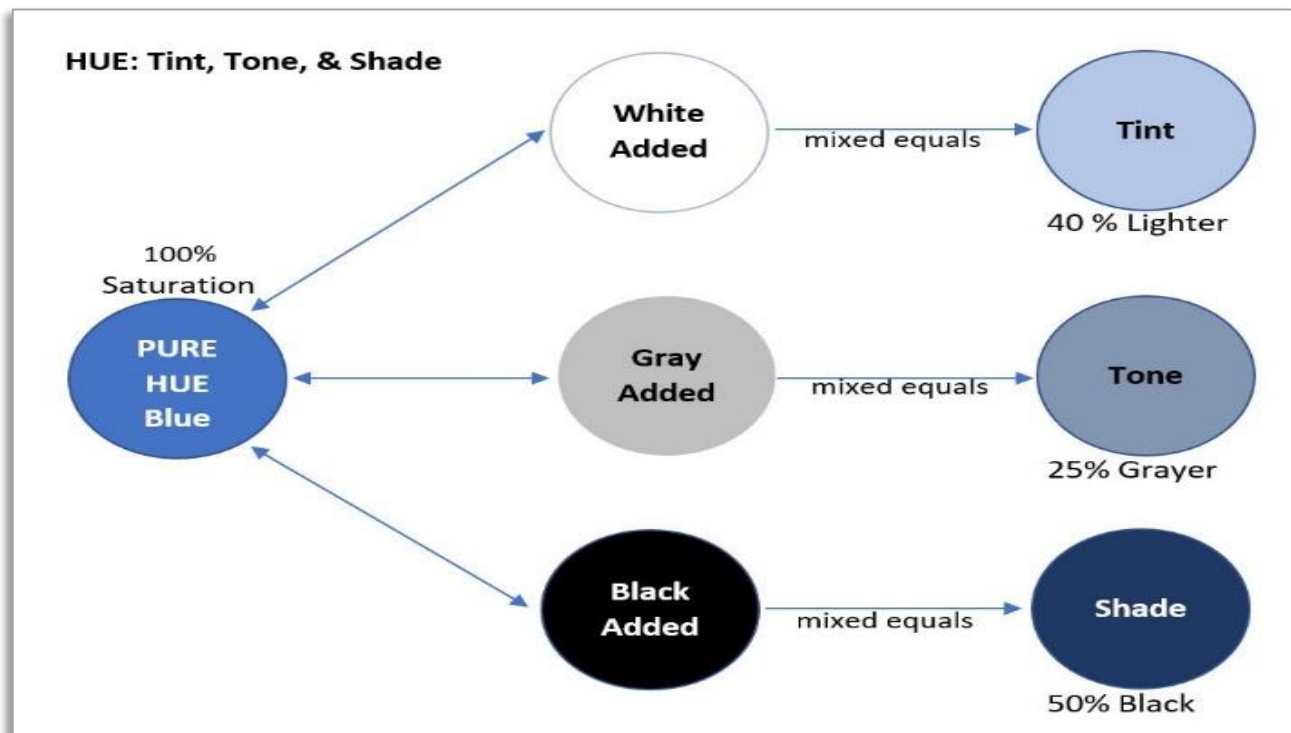


Figure 12: HUE - Tint, Tone & Shade

In [color theory](#), a **tint** is a mixture of a color with [white](#), which increases [lightness](#), while a **shade** is a mixture with [black](#), which increases [darkness](#). Both processes affect the resulting color mixture's relative [saturation](#). A **tone** is produced either by mixing a color with [gray](#) or by both tinting and shading. Mixing a color with any [neutral color](#) (including black, gray, and white) reduces the [chroma](#),

or [colorfulness](#), while the [hue](#) (the relative mixture of red, green, blue, etc. depending on the colorspace) remains unchanged.

Tint

A tint is a color term commonly used by artists and painters. A tint is a **mixing result** of the original color to which has been added white. If you tinted a color, you've been adding white to the original color, which lightens.

When used as a dimension of a color space, tint can be the **amount of white** added to the original color. In such a color space, a pure color would be non-tinted. Other usage/meanings of tint: A soft touch or shimmer of a different hue to tint the main or leading color or an overlaid transparent wash.

Shade

Shade is a color term commonly used by artist and painters to darken (*dull*) a color
A shade is a **mixing result** of an original color to which black has been added. Shade is a **darkening** than the original color. When used as a component of a color space, shade can be the **amount of black** added to the original color. In such a color space a pure color would be non-shaded.

Tone

Tone: color value or its' quality... a tint or shade of color the color that appreciably modifies a hue with or a white or black... the effects in a painting of light and shade together with color.

In the **broader and narrower** definition of tone. The broader definition defines tone as a result of mixing a pure color with any neutral/grayscale color **including** the two extremes white and black. By this definition, **all** tints and shades are also considered to be tones.

Graduate Steps of Hue *Green Hue*)

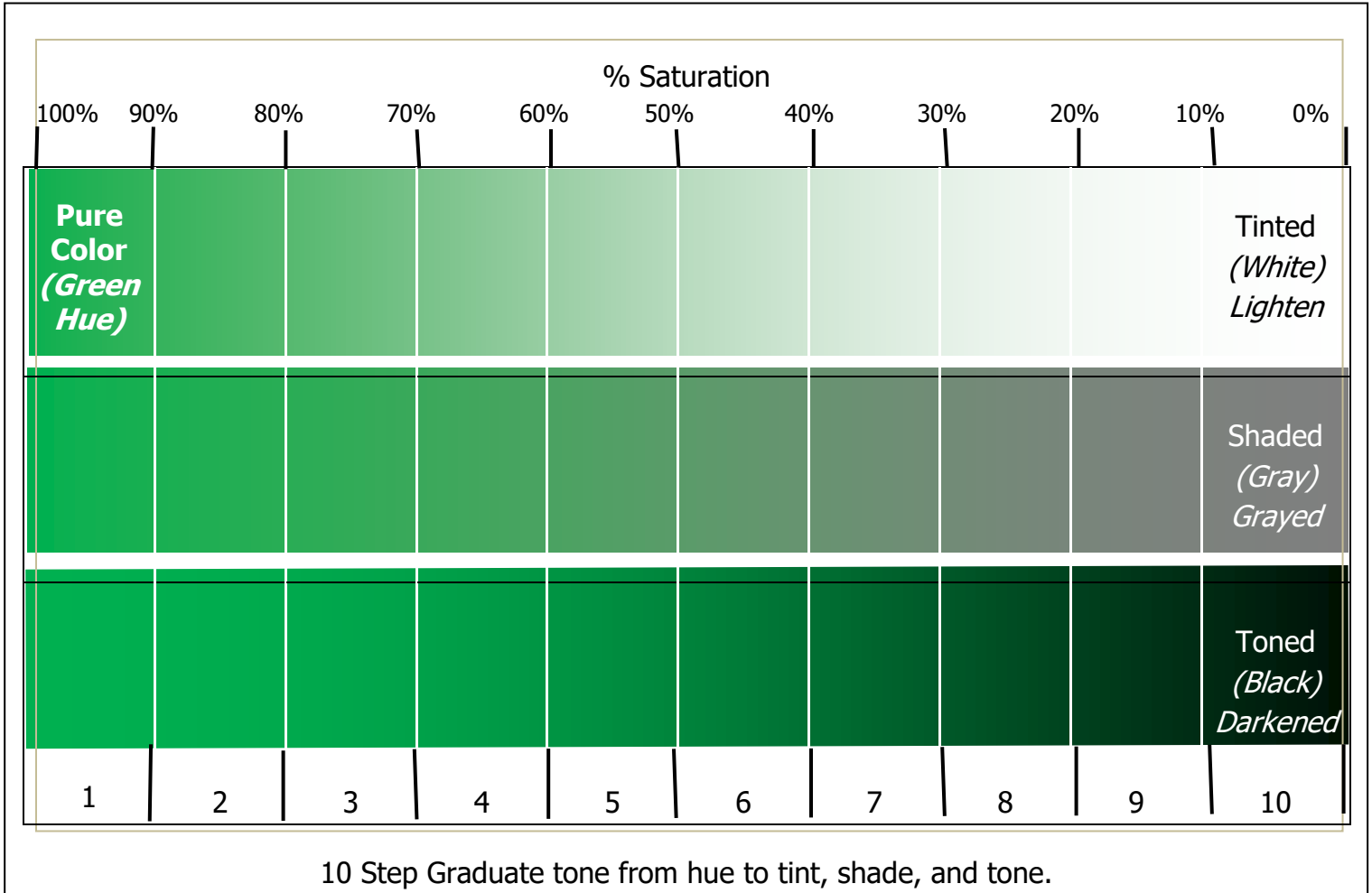


Figure 13: Saturation Percentage

COLOR TERMINOLOGY

Hue

- **Hue is another name for color.** For example, an apple's color, or hue, maybe red. The two words can be used interchangeably.

Chroma/Chromacity

- **Chroma is the purity of a color.** A color with high chroma has no neutral colors — white, black, or grey — mixed with it, and appears extra colorful or pure. Mixing any one of those neutrals to a color reduces its saturation and the color then seems less vivid or pure.

Saturation

- **How a hue looks under certain lighting.** For example, a room with a yellow wall will look different throughout the day. In the morning it might look like a light yellow, while in the evening it might look more golden, and at night it might look like a darker yellow or even yellow-grayish.

Value

- **Value is how light or dark a color is.** Lighter colors have higher values — such as yellow having a higher value than dark greens. Black has the lowest value of any hue, and white the highest. This contributes to why the two colors are seen as direct opposites.

Intensity

- **Intensity is the brightness/strength or weakness/dullness of a pigment.** The stronger, or brighter a color is, the more pigment is present in the paint. The weaker or duller a paint color is, there's less pigment is in the formula. This factors into nearly all art mediums and supplies.

Tones

- **Tones are created when gray is added to a hue.** This makes the hue look softer or duller than before the mixture.

Mass tones

- Mass tones are different than regular tones. **A mass tone is the "base" color of another color.** It's the main color you see when looking at a particular hue. For example, the mass tone of mauve is purple and its variances.

Shade

- **A shade is a color created when black is added to a hue,** making it a darker version of the base color.

Tint

- **A tint is a color created when white is added to a hue,** making it a lighter version of the base color.

Primary Colors

- The three primary colors are red, yellow, and blue. **These are the only colors that cannot be mixed or made from any other colors.** All other colors come from these three primary colors.

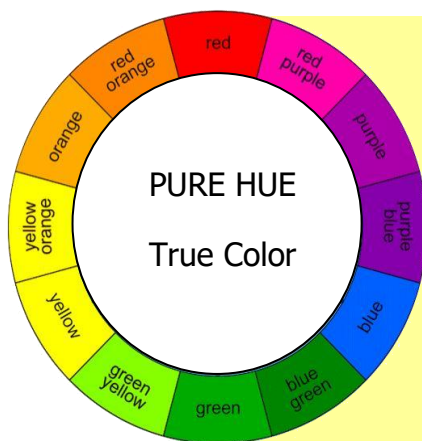
Secondary Colors

- The three secondary colors are orange, green, and violet. **Each is made from mixing equal amounts of two different primary colors.**

Complex Colors

- Complex colors are colors made from mixing secondary colors. These are known in two types: tertiary and Quaternary.
 - A tertiary color comes from mixing two secondary colors, such as mixing green and violet.
 - A quaternary color comes from mixing two tertiary colors – **color** made by mixing a tertiary **color** with a primary, secondary, or tertiary **color**

COLORS: LIGHTENED & DARKENED



Color Lightened and/or Darkened

– **Color saturation** refers to the intensity of **color** in an image. As the **saturation** increases, the **colors** appear to be more pure. **HUE** – pure color, than white, black, or gray is added to produce tones, tints and shades.

Figure 14: Pure Color (HUE) 100-% SATURATION

In color theory, **saturation** defines a range from pure color (100%) to gray (0%). Saturation is sometimes referred to as color intensity, a fully saturated color is one of pure color while a fully desaturated color appears as gray. The saturation of a color isn't constant, it varies depending on factors such as its surroundings and what light the color is seen in. ^[1] Saturated colors draw attention due to their brightness and intensity. Using colors with different hues but similar saturation is an effective way to create contrast, when this is properly done the effect is active and intense.

HUE (Pure Color)



Tinted (Hue + White)

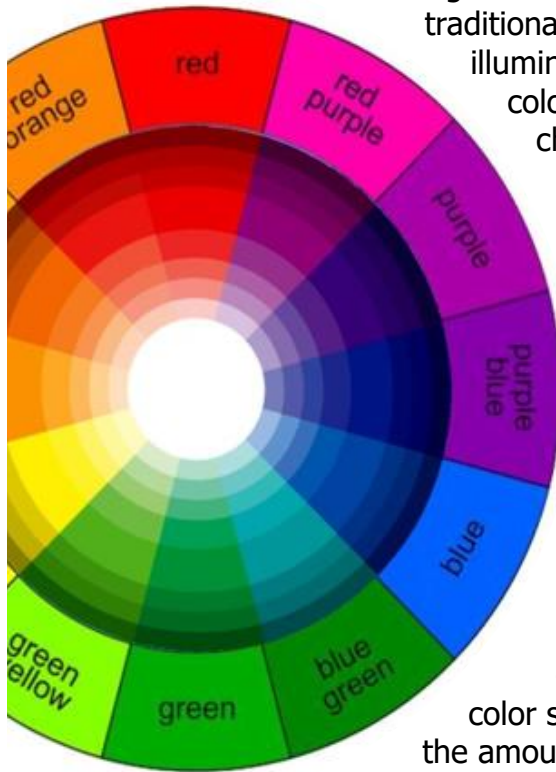


Toned (Hue + Black + White)



Shade (Hue + Black)





The “lightness” or “darkness” of color, which artists traditionally refer to as **value** or **tonal value**, is the illumination (paleness), or blackness (dimness) of a color independent of its chromaticity (hue and chroma). The narrower definition defines tone as a result of mixing a pure color with any grayscale color **excluding** white and black. By this definition, a certain amount of white **and** black must have been added to the original color. Likewise, the following is true: To change the **tonal value** of a color,

- add pure gray (*equal parts of black & white mixture*) (any ratio of gray mixture) to the original color. However, (*Different measures of black/white mixtures will give variants of gray*)
 - the tone is **softer** than the initial color.
 - The tone is not used as a dimension of a color space. Instead, the tonal difference consists of the amounts of white and/or black used to determine a certain colors’ tint or tone.

Figure 15: Hue/Color Wheel Spectrum

Exception:

Tone as a result of mixing an original color with a huge scale color (e.g., brown scale/sepia).

Saturation

Saturation is a color term commonly used for color vividness (digital and/or analog).

Saturation is usually one property of three when used to determine a certain color and measured as a percentage value. **Color saturation** refers to how vivid, rich, or intense a color is. It is one of the three elements of color, with the other two being hue and value.

Saturation defines a range **from pure color (100%) to gray (0%)** at a constant lightness level. A pure color is fully saturated. See [% Saturation](#) model.

- Chromatic purity: freedom from dilution with white
- Degree of difference from the gray having the same lightness.
- From a perceptual point of view saturation.

Below is a “Green’ saturation scale showing a vivid green hue and gradually lower the saturation until you have pure gray. In color theory, saturation defines a range from pure color (100%) to gray (0%). Saturation is sometimes referred to as color intensity, a fully saturated color is one of pure color while a fully de-saturated color appears as gray.

A de-saturated image is said to be dull, less colorful, or washed out but can also make the impression of being softer. I will clear up the term saturation from a color mixing point of view in the color spaces section.

Lightness

Lightness is a color term commonly used by (digital/analog) imaging experts. Lightness is usually one property of three when used to determine a certain color and measured as a percentage value. Lightness defines a range from dark (*blackness*) (0%) to fully illuminated (*lightness*) (100%). Any original hue has an average lightness level of 50%. A painter might say lightness is the range from fully shaded to tinted. Lighten or darken a color by changing its lightness value using black and/or white.

De-Saturation of a Color

Green Hue (*equal amounts of blue mixed with yellow*)

100% 0%
Pure Color —————▶ gray

**Vivid
Green**

<http://www.workwithcolor.com/the-color-wheel-0666.htm>

[See % Saturation](#)

Saturation grayed (*grayed by mixing equal parts of black & white*)

Figure 16: Color De-Saturation to Gray

We can therefore define a chromatic signal as the component of **color perception that is not achromatic**, i.e. any deviation from neutral-color perception (dark, grayscale, illuminated).

The chromatic intensity or **chromaticity** is the intensity of the chromatic signal contributing to color perception. Chromaticity is similar to saturation since color / an image with a low chromaticity value is not very colorful.

Chroma is a component of a color model. There's a blue-yellow and a red-green chroma component.

Intensity / Luminosity / Luma

In general, intensity is a synonym for magnitude, degree, or strength. It can therefore be used in conjunction with any color property. Nevertheless, it carries special meaning in certain contexts. For painters, the meaning of intensity is equivalent to the meaning of **saturation**. When speaking of light, the intensity can mean the **number of photons** a light source emits.

The following sources provide a deeper insight:

- [Luminosity](#)
- [Intensity](#)
- [Luminosity Function](#)
- [Lumen](#)

Luma (lightness %) is the intensity of the achromatic signal contributing to our color perception.

Brightness (relative) Luminance

Brightness is an attribute of our perception which is mainly influenced by a color's lightness. This is probably why brightness and lightness are often mixed up. Brightness is not a color property if used "correctly".

For one color of a specific hue, the perception of brightness is also more intense, only during increased saturation. A higher level of saturation makes a color look brighter.

Concerning other colors, the brightness intensity of a color is also influenced by its hue. We can then speak of (relative) luminance to refer to brightness.

It's very important to know more about [luminance](#) for light in drawings and paintings.

Grayscale

Grey or **gray** is an intermediate [color](#) between [black](#) and [white](#), a neutral or achromatic color, meaning a color [De-saturation of Color](#) "without color."

Grayscale is a **series of neutral colors**, ranging from black to white, or the other way around. Each step's color value is usually shifted by adding constant amounts of *black and/or white*. A grayscale color can be determined by a value of **one-dimensional** color space:

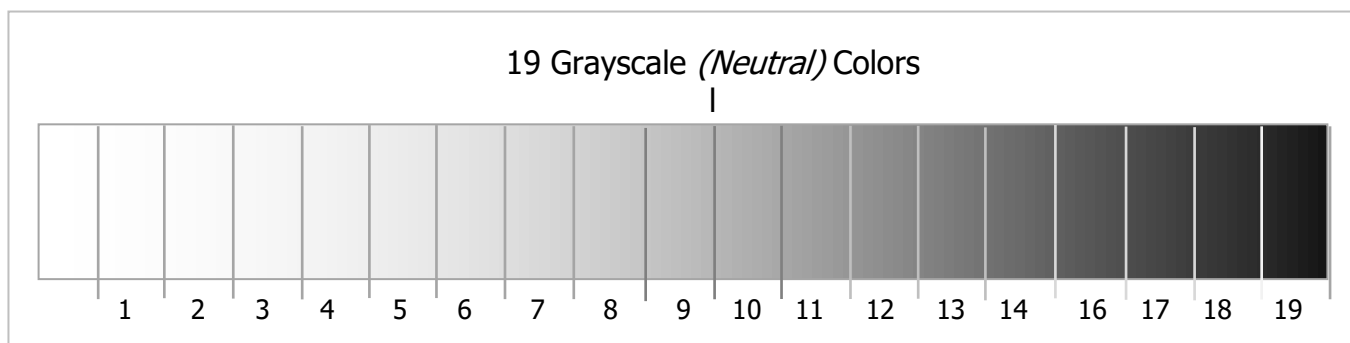


Figure 17: Grayscale Neutral Color

Black & White

Is Black & White Color?

If color is exclusively how physics defines it, the visible spectrum of light waves, then **black** and **white** are outcasts and don't count as true, physical colors. Black, is what our eyes see in a space that reflects very, very little to light at all. That's why, if you enter an area/space with the lights turned off, (*in total darkness*) everything is dark and black.

Achromatic color, a color lacking hue; white or grey or black visual attribute of things that results from the light they emit or transmit or reflect; "a white color made up of many different wavelengths of light" Achromatic: **free** of color, without color, **colorless**. Achromatic is used to describe the absence of any hue. **Examples** of achromatic schemes -- black and white, black and gray, gray and white, or black, gray, and white.

Black, is the [darkest](#) color, (*Black*) the result of the absence of or complete absorption of light. It is the opposite of [white](#) and often represents darkness in contrast with light.

Blackness

the quality or state of the achromatic color of least lightness (bearing the least resemblance to white) Blackness is the quality or state of achromatic the color of the least lightness (*bearing the least resemblance to white (light)*).

Whiteness

The quality or state of the achromatic color of least lightness (bearing the least resemblance to black) Whiteness is the quality or state of achromatic the color of the least darkness (*bearing the least resemblance to black (dark)*).

Grayness

The quality or state of a neutral achromatic color (*dark tones of varying degrees of black and white to light tints*) midway (*mid-tones*) between black and white.

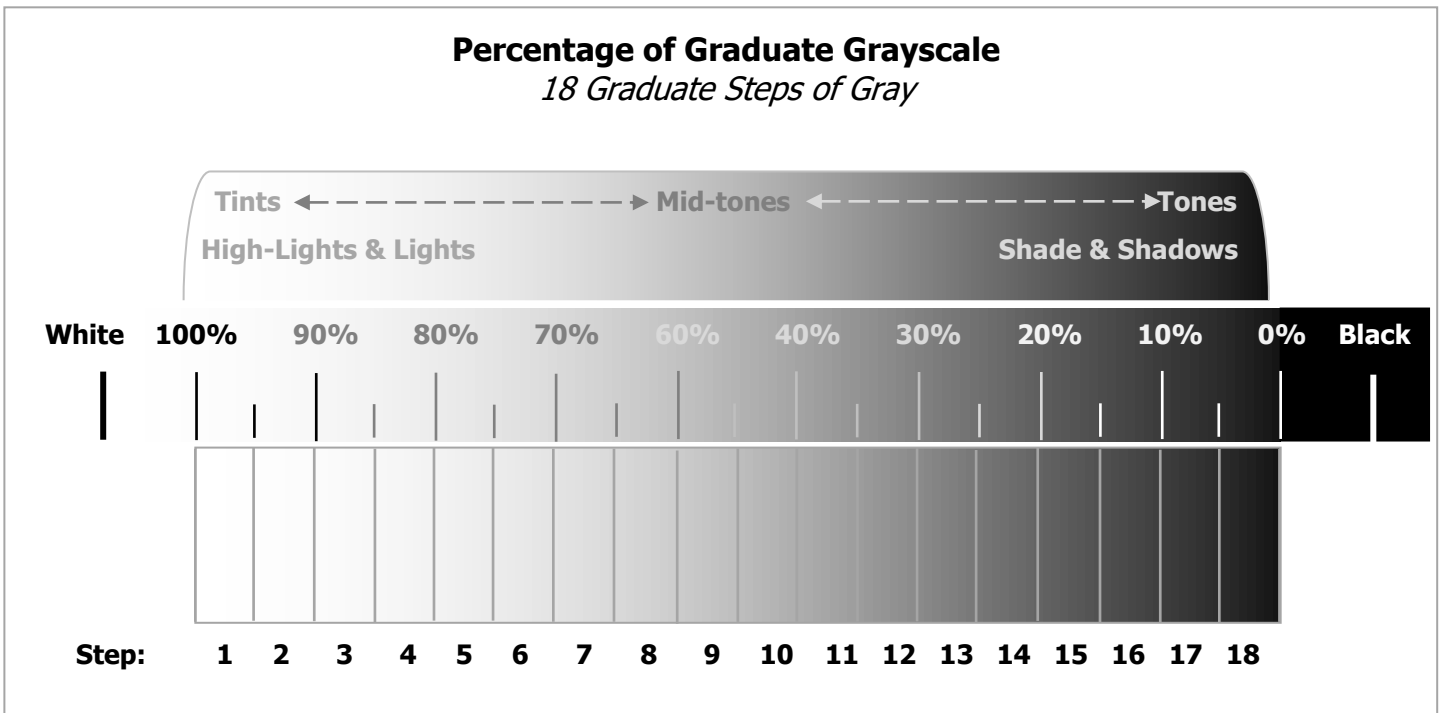


Figure 18: Graduate Grayscale Percentage

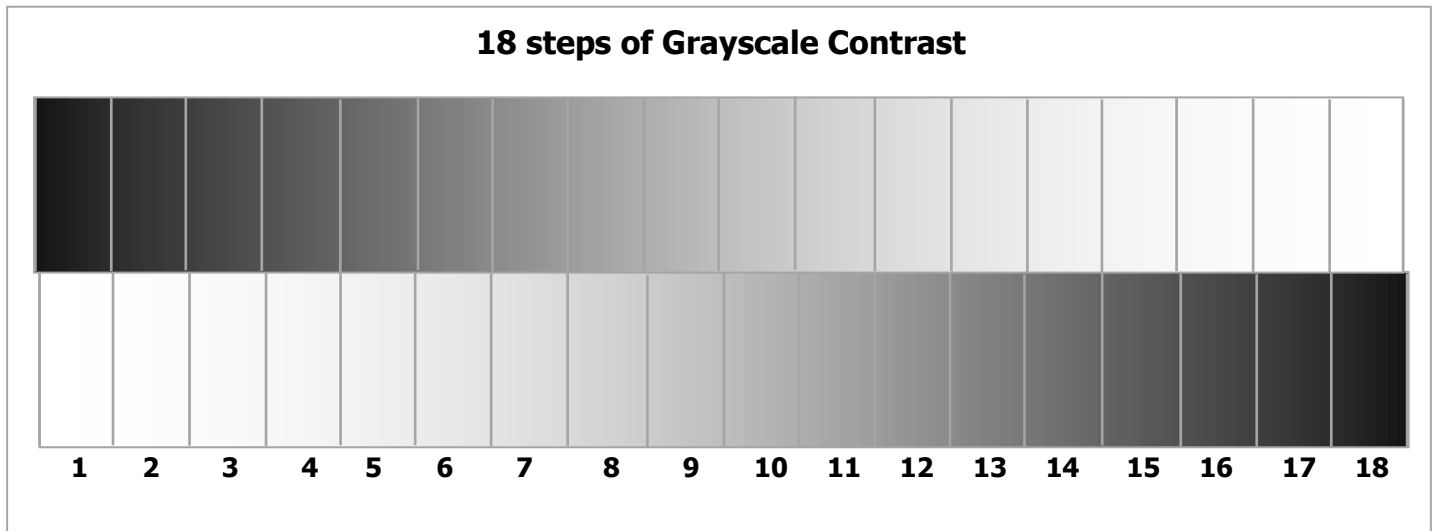


Figure 19: 18 Steps of Grayscale Contrast

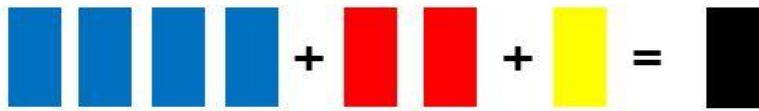
The 18 Graduate Steps fits every color resulting in the same outcomes. The achromatic (*neutral*) method is widely used in portraiture and monochrome artworks. A black and white portrait painting allows the viewer to imagine the color of the painting especially if all the gray graduate-tone scale is applied.

Creating Rich Primary Black

Rich Primary Black", mixing the primary colors creates a primary rich black.

- 4 equal measures of blue
- 2 equal measures of red
- 1 equal measure of yellow

= **Rich Primary Black**



To "gray" add equal parts of white and black.
Produce gray graduates' tints/tones by combining various amounts/measures of white to the primary black.

Figure 20: Rich Primary Black Formula

Painters and artist alike uses Rich Primary Black throughout their artwork

The Production of "Gray"

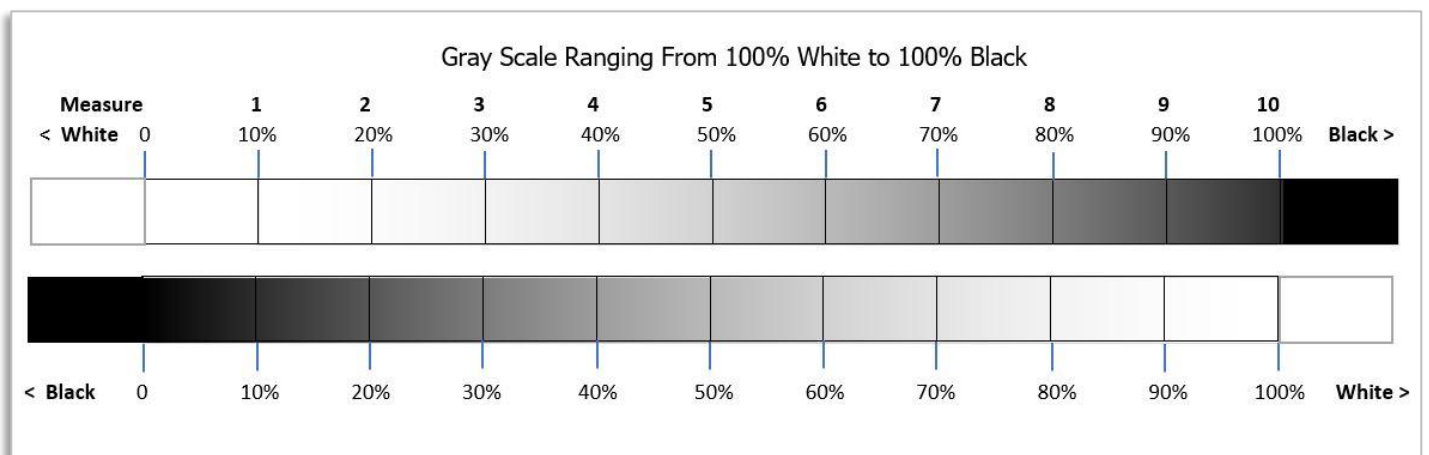


Figure 21: Gray Scale Range

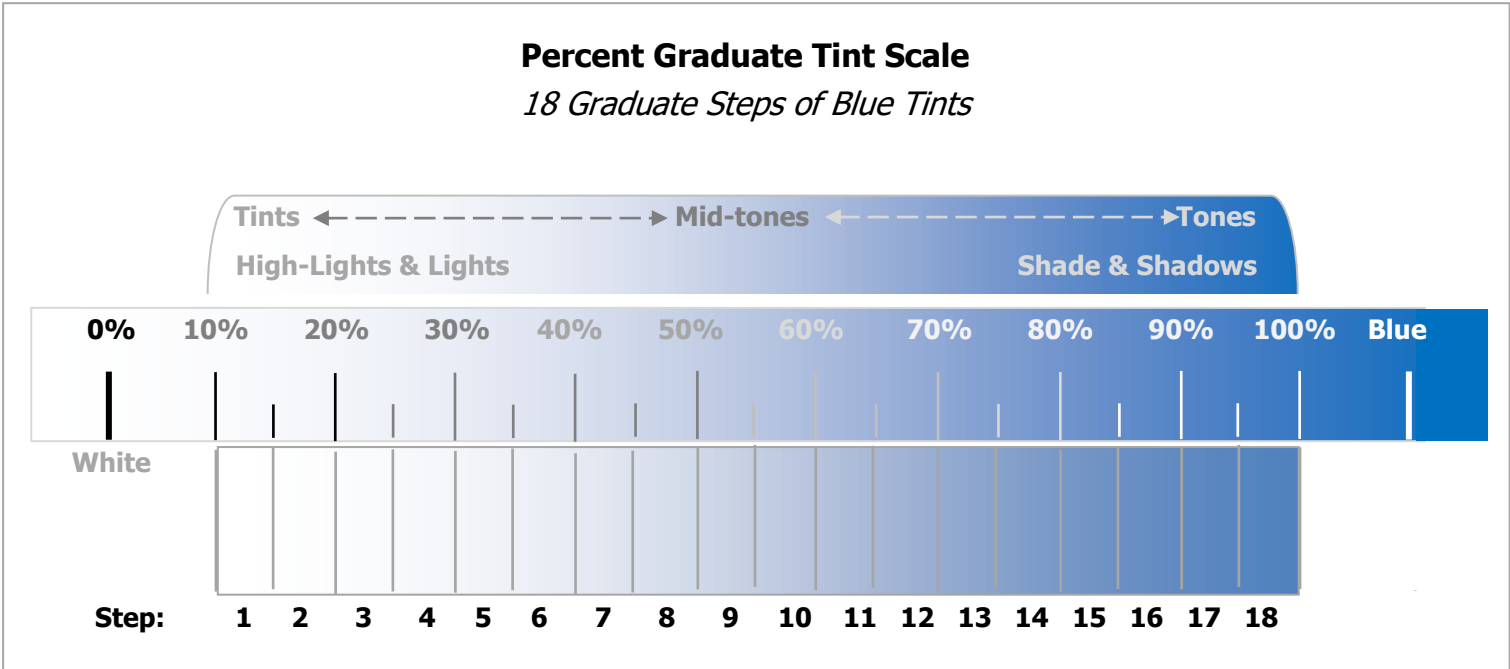


Figure 22: Percent & 18 Graduate Steps of Blue Tints

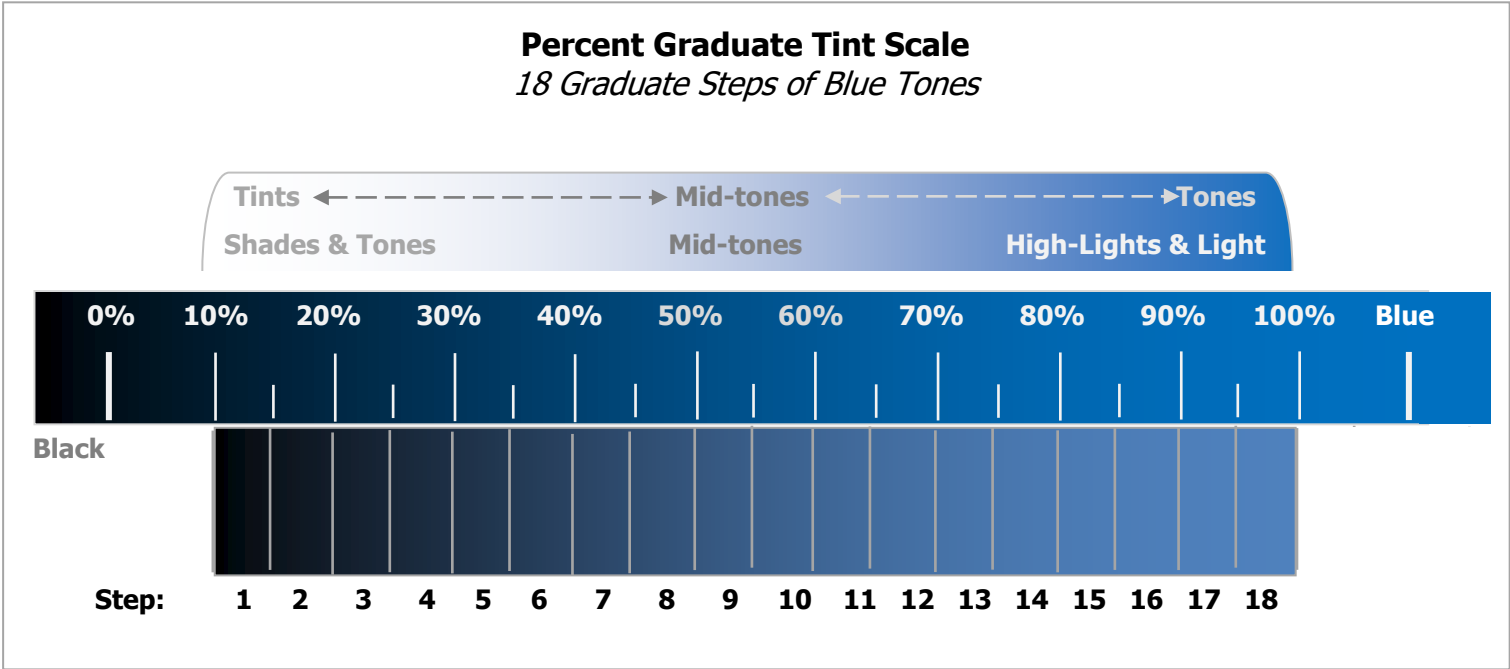


Figure 23: Percent & 18 Steps of Blue Tones

Each color within the color wheel falls into this same tine/tone graduate scale percental, which is essential to building strong contrast in any composition, be it a monochrome rendering or a full-color work of art.

36 Blue Graduate-tones Steps of Contrast

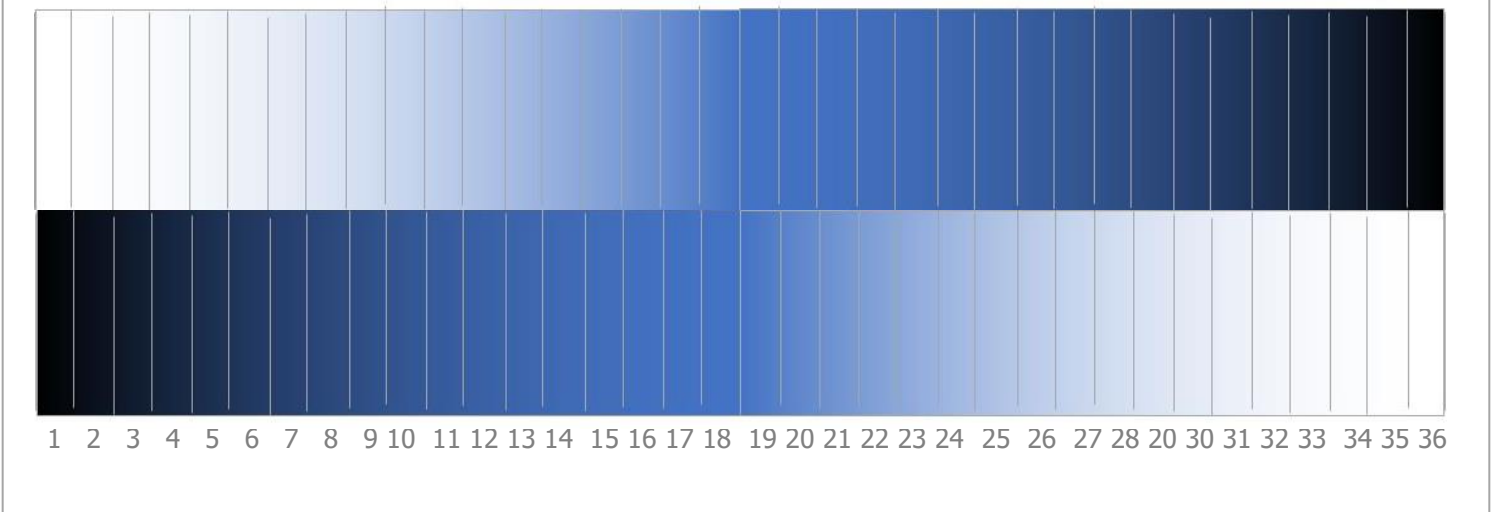


Figure 24: Steps of Blue Contrast

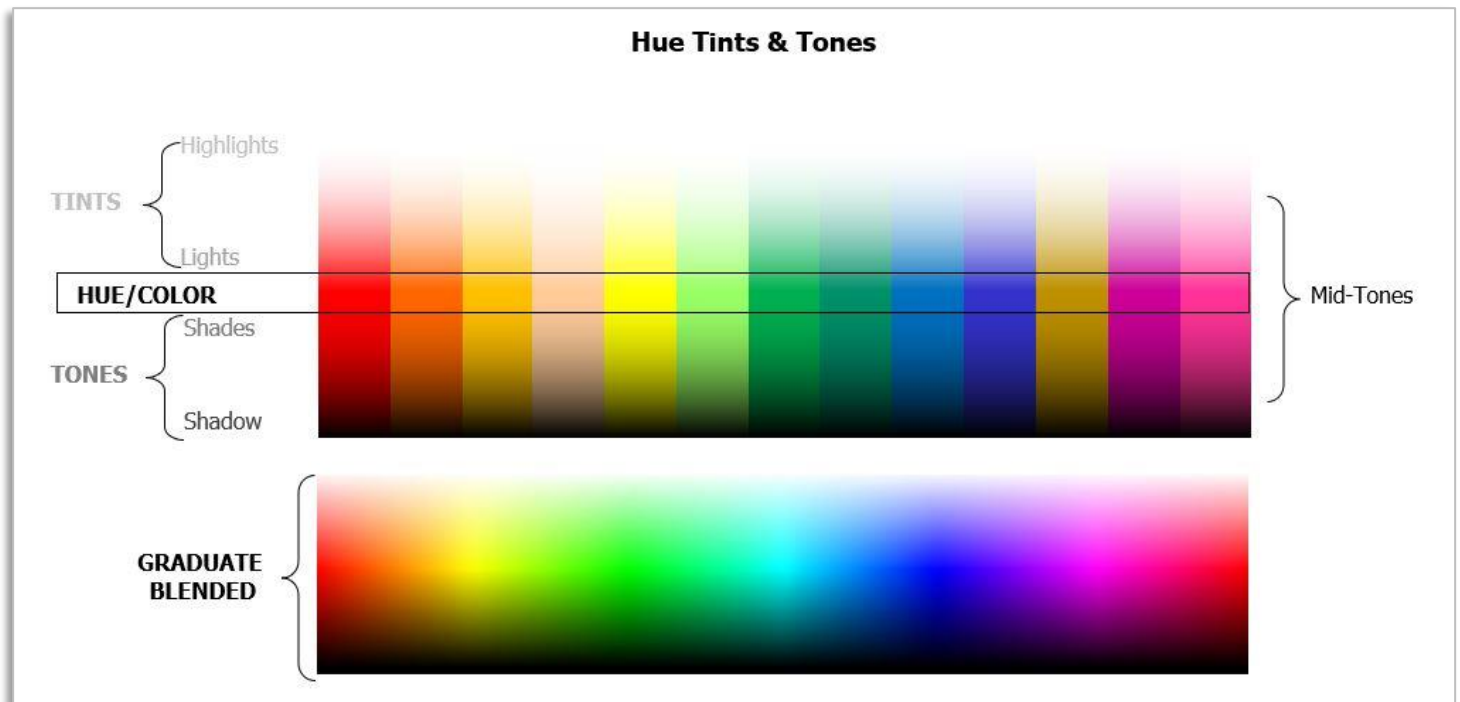


Figure 25: HUE = tints & Tones (Graduate Blends)

Get a well-working knowledge of color blending by practicing its methods, techniques, and principles. Watch Video

- THE HARMONY OF COLOR Part 1: <https://ar.pinterest.com/pin/624170829577018225/>
- THE HARMONY OF COLOR Part 2: <https://www.youtube.com/watch?v=o5ZfshEWi04>

THE ARTIST COLOR CIRCLE

The artists' color wheel or color circle is an abstract illustrative organization of color hues around a circle, which shows the relationships between primary colors, secondary colors, tertiary color, etc.

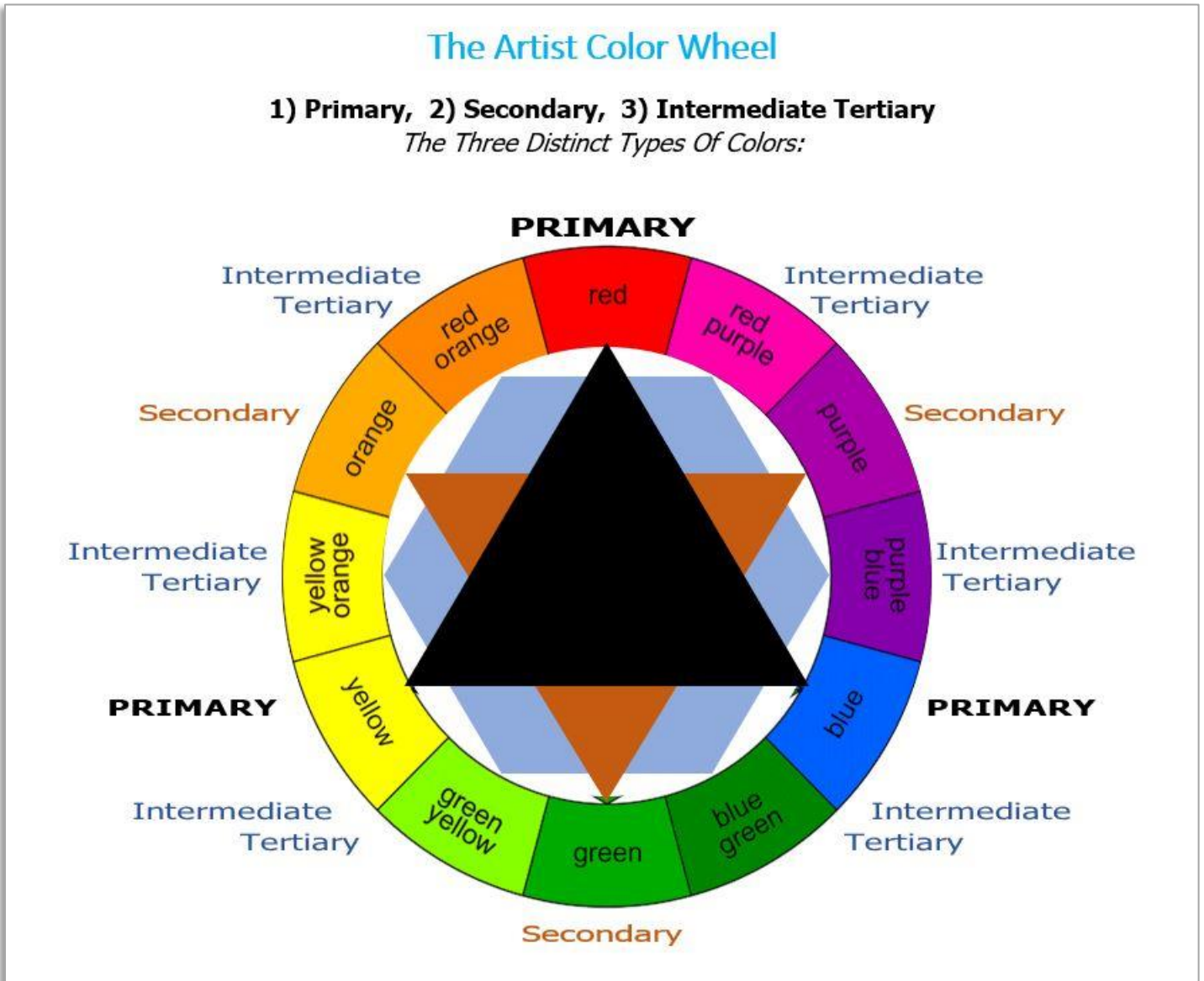
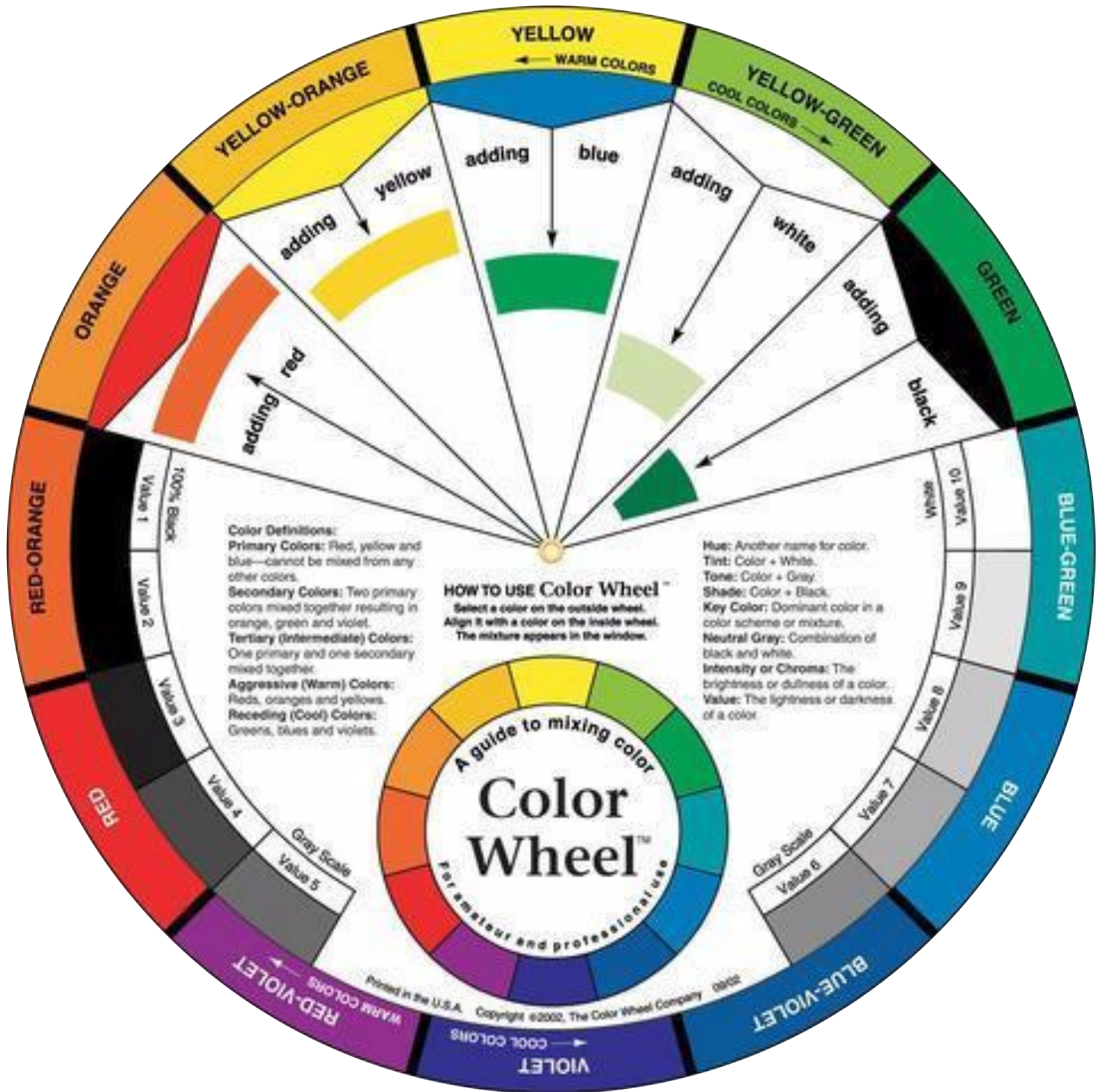
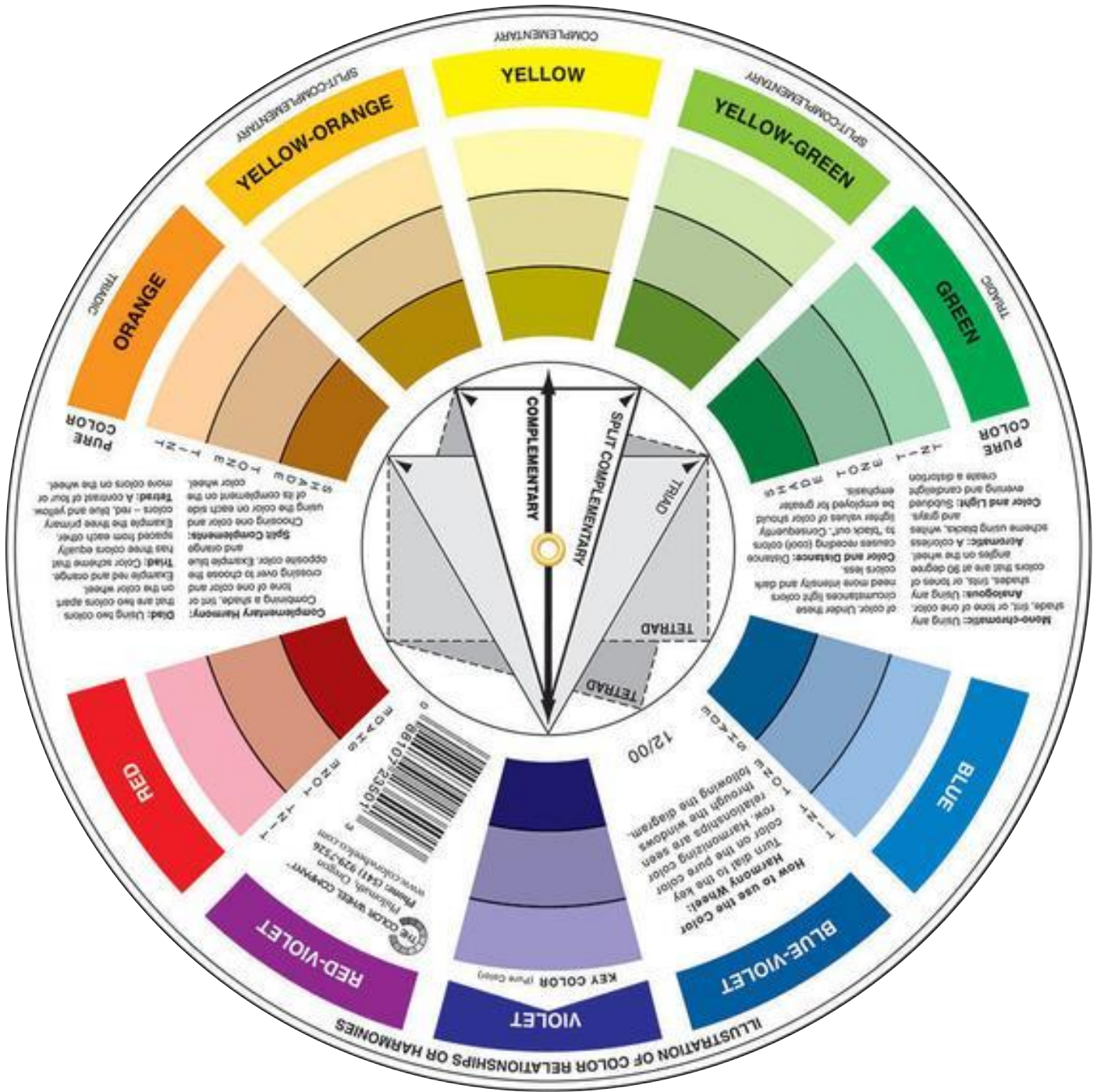


Figure 26: 3 Distinct Types of Color



Color Wheel – Side 2



ABOUT THE ARTIST



Dennis Lee Brown is an artist of exceptional talent in the art of fine drawing in graphite, charcoal, and pastels, along with that he has completed numerous paintings in oils and acrylics.

Dennis Lee Brown is an artist of exceptional talent with over 58 years of experience in the art of fine drawing in graphite, charcoal, and pastels. Along with that, he has completed numerous paintings in oils and acrylics.

Dennis is the author of various art instruction materials and books and the author of "Drawing Techniques", "Graduate Blending Part 1 & Part 2", and others. He has provided art instruction in private school and well as an art tutor in his community.



*Figure 27: Vivid & Diversified
Dennis Lee Brown, Contemporary Artist*

Mr. Brown is the architect and administrator of several websites including:

- **Art Tutoring Website** <https://artisdennisleebro.wixsite.com/arttutoring>

YouTube Art Channel <https://www.youtube.com/channel/UCLD49p6jVFKbDzNIkyywyJA/videos>

- YouTube Video Bio https://www.youtube.com/watch?v=LwHyKAM_hk8
- Drawing Techniques Video <https://www.youtube.com/watch?v=CZLqw8ZCpK4>

Additional Websites:

- Linda's Headbands & Accessories <https://www.lindasheadbands.com/>
- Ministry Website <https://thepropheticwordsa.wixsite.com/thepropheticword>
- Growing Plants - *Plant Care & Information*
<https://dennisleebrowncrea.wixsite.com/dennisplantgarden>

Vivid & Diversified Dennis Lee Brown Art Gallery

<https://www.pinterest.com/artistdennisleebrown/> created/

Pinterest Boards & Pins

B-1: Learn To Draw Anything You Want - Art Tips, Tutorials & Exhibits

<https://www.pinterest.com/artistdennisleebrown/learn-to-draw-anything-you-want-art-tips-tutorials/>

Description: [PW1]DRAW ANYTHING-Expert drawing techniques that will have you drawing right away – art help from beginner to professional. Art is not magic or tricks, but the proven method that builds fine art masterpieces.

B-2: Drawing & Painting Floral Blossoms in Acrylics, Graphite, Pastels & Oils

<https://www.pinterest.com/artistdennisleebrown/drawing-painting-floral-blossoms-in-acrylics-graph/>

Description: Learn the techniques of drawing flower Blossoms with a three-dimensional life-like look and feel.

See More: <https://www.youtube.com/channel/UCb6o25qxL-p2bNJRWZxyWpg>

B-3: Life-like Portrait Drawings

<https://www.pinterest.com/artistdennisleebrown/portrait-drawings-by-dennis-lee-brown/>

Description: Art tutorials of drawing life-like faces of real people

B-4: Works of Abstract Art Gallery & Exhibits

<https://www.pinterest.com/artistdennisleebrown/videos-of-dennis-lee-brown-art-exhibits/>

Description: Housed in this board are vibrant modern-day and digital works of abstract art that spark discussion and wonder.

YOUTUBE VIDEOS:

- Abstracts of Time https://www.youtube.com/watch?v=fjv_tfwIaqU&t=1s
- Dennis's House of Fine Art <https://www.youtube.com/watch?v=vpwwPSS6nKo>
- Summer In The Projects <https://www.youtube.com/watch?v=uFqajCHc89A>

B-5: Videos of Art Exhibits

<https://www.pinterest.com/artistdennisleebrown/videos-of-dennis-lee-brown-art-exhibits/>

Description: Fine drawings in a variety of mediums are my specialty from the applied science point of view of fine art. I have years of teaching and tutoring. With my experiences and knowledge of drawing & painting with everyone by the grace of God, I have grown from learning and doing art to teaching and tutoring, to producing art videos, & art textbooks.

B-6: Videos about the Vivid & Diversified Artist Dennis Lee Brown

[https://www.pinterest.com/artistdennisleebrown/videos-about-the-vivid-diversified-artist-dennis- /](https://www.pinterest.com/artistdennisleebrown/videos-about-the-vivid-diversified-artist-dennis-/)

Description: Having over 50 years of art skills and a dedication to details, I bring you vivid & diversified works of art, and I will teach you art techniques to improve your art. As a student of art, I have learned the science of art composition and the techniques of mastering fine art drawing and painting, after years of studying and practicing, I went into teaching in private school as well as tutoring college students

B-7: NEW Paintings & Drawings

[https://www.pinterest.com/artistdennisleebrown/new-paintings-drawings-by-dennis /](https://www.pinterest.com/artistdennisleebrown/new-paintings-drawings-by-dennis/)

Description: Featuring the most current complete Paints & Drawings of Dennis

B-8: Graphite Techniques

<https://www.pinterest.com/artistdennisleebrown/graphite-techniques-by-dennis-lee-brown/>

Description: Charts & Illustrations of using the correct graphite for creating the correct tonal values in pencil drawings

B-9: Graphite Quick Sketches

<https://www.pinterest.com/artistdennisleebrown/graphite-quick-sketches-by-dennis-lee-brown/>

Description: "Graphite Sketch Studies" Series by Dennis Lee Brown - Quick sketches using a pencil to show a variety of positions in several poses that depicts posture & stance.

B-10: Guess Pins

<https://www.pinterest.com/artistdennisleebrown/dennis-lee-brown-guess-pins/>

Description: Pins from other artist boards that fit into this art gallery

B-12: Human Anatomy & Figure Drawing

<https://www.pinterest.com/artistdennisleebrown/human-anatomy-figure-drawing/>

Description: Learn body form & posture from figure drawings and charts of human anatomy.

B-13: Gray-tone Landscapes

<https://www.pinterest.com/artistdennisleebrown/gray-tone-landscapes-by-dennis-lee-brown/>

Description: Gray-tone Landscapes are black & white landscapes of streams, riverbanks, forest waterways & other places of nature's beauty that set forth peace and the moods of tranquility.

[**BACK TO TOP**](#)