The Colouring Times

## Swatch - Quick Guide

or quite elaborated: It's your choice.

Charts can be completed really fast,
just filling the spaces with corresponding
pencils and they're ready to work.

To display more information in the same space,
we can use volume, transitions or divisions.

Colouring a Swatch Chart can be very simple



There are many creative ways to colour swatches, here's a few of my favourites:

**Flat or Saturated**: fill the shape with many layers to produce a rich, concentrated colour.

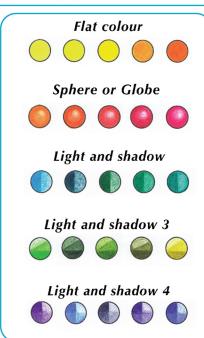
It works well if you can imagine tonalities by looking to a flat sample.

**Transition or Gradient**: Colour gently adding layers from light to dark, in any direction

**Light and Shadow**: Dividing the space in half, complete with light and dark shades.

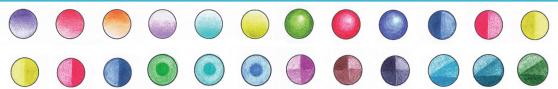
**Divisions:** Separate space in 3 or 4 areas, using layers to demonstrate different hues.

**Target:** Colour a saturated circle in the center, complete the shape in a lighter shade. The opposite works as well. **3D Effect:** Fill shapes using light and shadow to create volume, making spheres or cubes.





To colour swatches with gradients or transitions is not difficult, just takes a little patience and very sharpened pencils, specially if spaces are small. Apply lighter layers that become gradually darker. Blend layers to create transition.



Swatches or colour charts have been used by artists and artisans for a long time.

Every process that requires adding or changing colour needs samples in order to obtain a desired result.

From softwares to hair dying, including pottery, jeans and even food colorants: swatches are everywhere.

They serve as visual schedules, helping to understand the capacities of the pigment or dye.

Much more than a palette of colour variations, Colour Swatches are fundamental for Professional Artists because they demonstrate how pencils or paints behave on paper, canvas or other support.

A quality Swatch gives a complete view of any medium, showing combinations and possibilities right away.

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