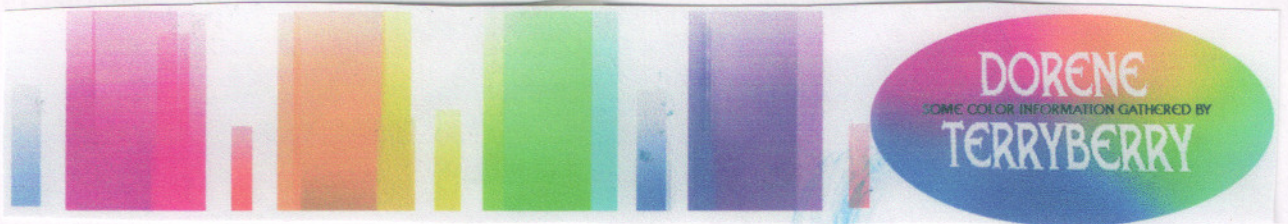


INTERESTING COLOR COMBINATIONS

RED, **YELLOW** & **BLUE** HAVE NOTHING IN COMMON.
THEREFORE, THEY DO NOT HARMONIZE.

HOWEVER, THEIR MARRIAGE PRODUCES COLORS THAT VIBRATE WITH
EXCITEMENT WHEN THEY MEET DUE TO THEIR DIFFERENCES YET
COMMUNICATING AMID FAMILIARITY



COLORS ARE BROUGHT TO LIFE BY BLAZING OR ELECTRIFYING THEM WITH
BOLD BUT BRIEF BRUSHES OF DISTANTLY RELATED VARIATIONS.

EXCUSES FOR AN ARTIST EMPLOYING THIS PRISMATIC POWER CAN BE
EXAGGERATED REFLECTIONS FROM HIS SUBJECTS ENVIRONMENT

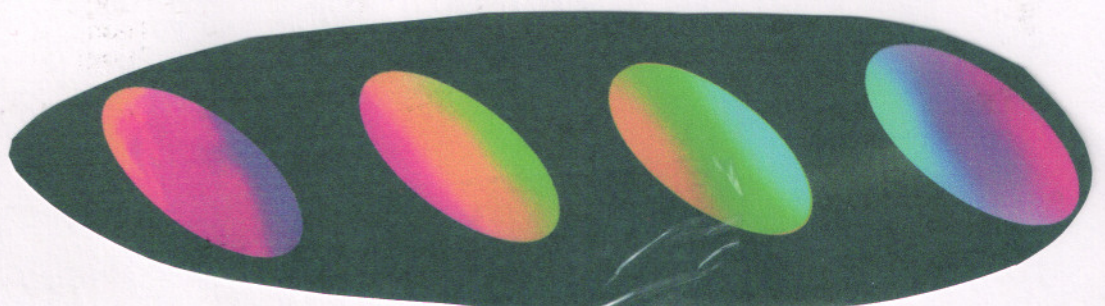
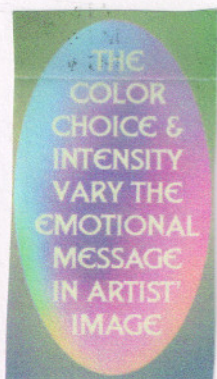


CONTRASTING AND/OR TONING DOWN WITH THE OPPOSITE COLOR INSURES
THAT THE ENVIRONMENT DOES NOT UPSTAGE THE CENTER OF INTEREST –

A TINT IS THE LIGHTNESS OF A COLOR (*HIGHLIGHTS REFLECT HEAVEN*)

A TONE IS THE BRIGHTNESS OR DULLNESS OF A COLOR

A SHADE IS THE DARKNESS OF A COLOR (*SHADOWS CARRY A NOSTALGIA FOR THE
MISSING COLORS*)



LAVENDAR LOVES GREEN
FUCHISIA CROWNS ORANGE
CHARTREUSE MARRIES PEACH
PERIWINKLE BLUE DANCES IN THE PRESENCE OF PASTEL TEAL
AND FIRE RESIDES IN THE HEART OF THE COOL PINK ROSE

1. – UNDERPAINT IN MONOCHROMATIC WITH WARM EARTHY COLOR.
2. – GLAZE DARK AREA BEING WORKED WITH TRANSPARENCY ONE STEP DARKER
3. – SCRUMBLE LIGHTS & MEDIUMS ONE STEP LIGHTER WITH A DIFFERENT COLOR
4. – BACKLIGHT & ENHANCE WITH VIBRATING COUSIN COLOR

CHALKING OCCURS WHEN THE SUSPENDED TIRD COLOR IS TOO LIGHT
CORRECT BY TEASING CONNECTION WITH LONGER SOFTER BRUSH & PURE
TRANSPARENCY

DIRT OCCURS WHEN THE COLOR IS TOO DARK
CORRECT WITH BRIGHTER COLOR

MUD OCCURS WHEN THE COLORS ARE OVERWORKED AND UNCERTAIN
CORRECT BY TREATING FOR CHALKING FIRST, THEN FOR DIRTYING, OR WAIT UNTIL
DRY & BEGIN AGAIN.