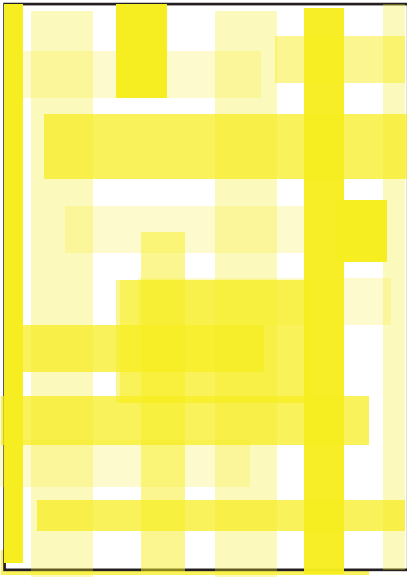
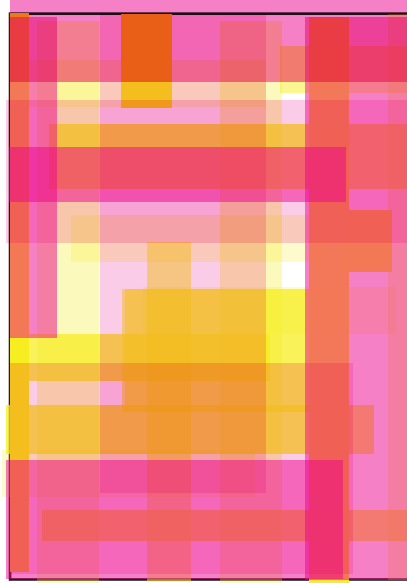


TRI-HUE WATERCOLOR GLAZING

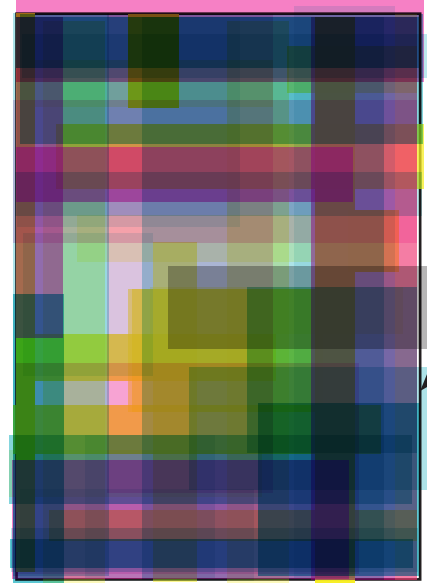


VARYING PERCENTAGES OF YELLOW, LEAVING SOME WHITE SPACES. IN MOST CASES, YELLOW SHOULD BE APPLIED FIRST DUE TO ITS MORE OPAQUE NATURE. IT CAN BE ADDED LATER, BUT MAY APPEAR TO SIT ON TOP OF THE COLORS BENEATH.



AFTER YELLOW DRIES, MAGENTA GLAZES OF VARYING % ARE APPLIED. CYAN COULD BE APPLIED BEFORE MAGENTA IF DESIRED. ALL COLORS CAN BE APPLIED OUT OF THIS SEQUENCE.

NOTE: WHERE MAGENTA COVERS BOTH WHITE AND YELLOW AREAS, A VANISHING BOUNDARY APPEARS. WHY? BECAUSE YELLOW IS SO LIGHT A VALUE, SUBSEQUENT GLAZES OF MAGENTA AND/OR CYAN AUTOMATICALLY TRANSFORM BOTH THE YELLOW AND WHITE PAPER EQUALLY IN VALUE.



VARYING % OF CYAN ARE GLAZED OVER THE MAGENTA AND YELLOW, CREATING ENDLESS MIXTURES OF HUES, VALUES, TONES AND, YES, VANISHING BOUNDARIES.

BLACK MAY BE ADDED AT THIS STAGE TO SHADE AREAS OF CHOICE. IT CAN BE GLAZED OVER OR MIXED WITH ANY OF THE OTHER HUES PRIOR TO APPLICATION.

THE ADVANTAGE GAINED BY GLAZING TRANSPARENT PIGMENTS, ONE OVER THE OTHER, IS THAT THE RESULTING MIXTURES ALWAYS RELATE. THIS HARMONY IS OFTEN LOST WHEN OPAQUE COLORS ARE COMBINED WITH THE TRANSPARENT PIGMENTS. WHAT HAPPENS IS THAT THESE OPAQUE AREAS, IF NOT PERFECTLY RESPONSIVE TO THE COLOR RELATIONSHIPS OF THE TRANSPARENT AREAS, APPEAR TO BE "ON"; NOT "OF" THE PAINTING.

THIS EXAMPE WAS CREATED IN ADOBE ILLUSTRATOR. TRANSPARENCIES WERE SET AT "MULTIPLY" IN ORDER TO REPLICATE WHAT HAPPENS IN WATERCOLOR GLAZING.