

### **Spattering**

In spattering, the brush is loaded lightly with paint, and then flipped toward the flat, so that the paint lands in tiny drops. Some painters beat the brush against a stick of wood or against their other hand. The size of the drops will vary according to how much paint is on the brush and how thick the paint is. It is best to test by spattering the floor before starting on the scenery.

### **Stippling**

Stippling is the application of fine dots by means of the end of the brush bristles or a natural sponge (synthetic sponge is not satisfactory). It is useful for achieving a plaster effect.

### **Rag-Rolling**

Rag-rolling is done by dipping a rag in the paint, wringing it slightly, and rolling it on the surface of the flat. The texture of the cloth is very important. For example, burlap gives a finer patten than muslin. This technique is often used along chalk lines to give the effect of wallpaper.

## **MATCHING SCENIC COLORS**

Mixing colors is an art in itself. With a combination of the chief colors – red, yellow, blue (and black and white), thousands of shades and hues can be obtained. Mixed in various proportions, these colors produce every hue in nature or in art, and every tint that is physically possible.

Black, white and gray are natural tones in which no color is apparent. White pales but does not brighten. Yellow is the brightening color and it always stands out strong and advancing. To deepen color, use its complementary color; to deepen yellow, add purple; to deepen red, add blue; to deepen blue, add burnt sienna. To brighten and warm, add orange. To deepen and cool, add blue. To cool and lighten, add green; to deepen and warm, add purple.

It is important to keep in mind whether the subject to be treated is a landscape scene, a color design or a general background, that one must strive for equal value of colors to achieve harmony. Any subject that has been ill-treated with too much red, or colors which do not harmonize, form a combination that irritates. When colors are used correctly, the effect is soothing. Since red is the most irritating color, remember that a little will balance well with a large amount of other colors.

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### **To Match Special Colors**

In mixing special colors or shades for large jobs, first mix a small quantity, write down exact proportions and keep a record for future reference. If you failed to keep a record and have a small quantity on hand that you wish to duplicate, put a small amount on a piece of white paper and

after mixing a little, dribble or let it string across the original sample; until you get a good match. Another way is to brush a small quantity on a piece of glass, add a like amount of the paint you mixed beside it, and hold it to the light.

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### Color as Seen By Individuals

The same color scheme does not appeal to everyone. Exact proportion by parts are not given in the suggested mixtures in order to let you be the judge of the exact shade. Follow the simple rule using a little more of the dark colors of each color combination if a deeper shade is wanted and vice versa for a lighter one. You will note different combinations to get practically the same color, since scarcely no two person view the same shade alike.

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### Color Mixtures

In mixing colors, always commence with the lighter and add the darker, otherwise you will mix a greater quantity than desired. In this list of color combinations, the first named color always predominates; the others are named in the order of amount needed. Follow this rule unless otherwise instructed.

### COLOR MIXING CHART

Color	Parts	Color	Parts
Amber	Equal parts burnt sienna and burnt umber: warm with orange	Gray (sky)	White, rose and cobalt or ultra
Apricot	Warm medium yellow with venetian red or vermilion and	Gray (warm)	Burnt sienna toned with black
Autumn	2 parts emerald green and 1 part yellow toned down with a	Gray Stone	White, black, prussian and
Acorn Brown	Same as chocolate but lighter with white	Lavender	White and purple: or white, red
Alabaster	White faintly tinted with medium yellow	Lead Color	White, black and a touch of
Apricot	Medium yellow, venetian and yellow ochre	Leather	Yellow ochre, burnt umber
Ashes of	White with tints of black and purple	Mauve	Yellow ochre, venetian, black and
Autumn Leaf	White, yellow ochre, orange, medium yellow and a touch of	Nile Blue	White, prussian blue and a touch
Black Slate	Tone black with prussian blue and lightened with white	Nut Brown	Black, venetian, medium yellow,
Brick	Yellow ochre and venetian red	Oak Color	White, yellow ochre and a little
Browns	Venetian red for base, add yellow ochre and black in various	Olive	Yellow and a small amount of
Buff	White, dark yellow and venetian	Olive Brown	Raw umber and primrose yellow
Cerulean	Zinc white with ultra or cobalt blue	Olive Green	Medium yellow and purple
Chocolate	Raw umber, red and black	Pea Green	White and light green
Chestnut	Red, black and yellow	Pearl	White, ultra blue and black
Cinnamon	White, burnt sienna, yellow ochre and medium yellow	Peach	White and vermilion
Clay Darb	White, medium yellow, raw and burnt sienna	Pink	White, vermilion and magenta

Clay Darb	White, medium yellow, raw and burnt sienna	Pink	White, bermillion and magenta
Copper	Red, yellow and black	Peacock Blue	Ultra blue, light green and zinc white
Coral Pink	Vermillion, white and medium yellow	Russet	Orange, maroon and purple
Electric Blue	Ultra blue, white and raw sienna	Sepia	Burnt umber and black
Flesh Color	White, yellow ochre, vermillion	Sandstone	White, yellow ochre, black and red
French Gray	Purple tinted with black	Salmon	Red, yellow and sienna
Gold	White, yellow and sienna	Sapphire Blue	Zinc white and ultra blue
Grass Green	Light chrome green; it is improved by a second impression of emerald green	Sage Green	White, medium green and black
Green Stone	White, medium green, raw umber and yellow ochre	Sky Blue	White and ultra blue or straight ultra
Green (iris leaf)	Light yellow and medium green	Slate	Ultra blue, black and white
Green (sea)	Prussian blue toned down with light red	Spruce	Yellow, vermillion, green and white
Gray	White and black in various proportions	Straw	White and medium or light yellow
Gray (drab)	White, black and a little burnt umber	Stone	White and yellow ochre
		Tan	White, burnt sienna and a touch of black
		Terra Cotta	Yellow ochre, ventian and white
		Turquoise Blue	Zince white, cobalt and light green
		Water Green	White, raw sienna and dark green