

Coloring the Classic Golden Dawn Tarot

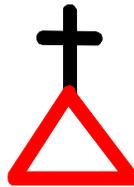
by

Richard Dudschus and David Sledzinski

Introduction

by

Pat Zalewski



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Thanks to the people of the Temple of Thoth-Maat in Seattle for the joy of working this path together.

Finally to David Sledzinski, my dear friend and companion of the years, thank you for the many hours of inking and artistic skill that brought life to the cards.

INTRODUCTION

The Golden Dawn Tarot Cards, drawn by Richard Dudschus, are the result of a collaboration that has lasted on and off for the last twelve years. Richard's tarot drawings are exceptional, and I originally worked with him to use the cards as a basis for the book *Magical Tarot of the Golden Dawn*. Unfortunately, due to ill health, Richard had not finished the cards for the book and I reluctantly had to use a set of drawings that are much inferior to his. We renewed contact after the book was published and I asked him to continue his work for the book as I still wanted to use his original drawings. For the last five years Richard and I have worked on every card to make sure the symbolism is correct. A very long time consuming process.

I used the original Whare Ra temple deck as a basis, but when the descriptions of the cards did not match the drawings we opted for the descriptions. A good example of this is the Court Cards. The Whare Ra version did not quite match the Mathers descriptions so with the help of Bob Gilbert, who supplied me with a copy of the Westcott Court Cards, they were redrawn by Richard to make them more palatable, and even then there were some small changes added that were in the descriptions. The Westcott Court Cards were far closer to the Golden Dawn original than the Felkin version.

The *Magical Tarot of the Golden Dawn* will undergo a second edition with Richard's cards replacing the original ones used. I am also pleased to see that Richard has also given his comments on the cards that are included in this booklet on the subject. I wish him all the best on some truly remarkable work in redoing the Golden Dawn Tarot.

Pat Zalewski

PREFACE

In the late 1800's London was alive with activity. Its great ships sailed from her port to the far places of the world and returned with fabulous tales of the customs and peoples encountered. The mysticism and magic of the far east, as well as the newly revealed philosophies of the ancient cultures of the world, captured the imagination of her playwrights and poets, actors and scholars, and scientists and thinkers. From this interest sprang the mystical orders such as the Theosophical Society, the modern Masonic Orders, the Societas Rosicruciana En Anglia, and the Hermetic Order of the Golden Dawn among others.

The Hermetic Order of the Golden Dawn began its history in 1888 with the founding of the Isis-Urania Temple #3 in London. Its founders were Dr. William Wynn Westcott, Dr. William Robert Woodman and Samuel Liddell Mathers, with help from the Rev. A.F.A. Woodford, all high level Masons and officers of the Societas Rosicruciana en Anglia. Mathers soon became sole head of the Order. The Order quickly grew, produced more temples, and spread to the continent.

Its structure was Masonic. It drew its teachings from the Rosicrucian philosophy, the Hebrew Qabalah, the Old and New Testaments, Egyptology, and the early magical and philosophical writings. It gathered this knowledge into an elegant system of ritual Magick and transformation. One of its primary creations, was the restoration of the esoteric Tarot

In the early 1900s, an internal upheaval broke the Order into several parts. Up until this time the only parts of the Tarot were those which were restored by MacGregor Mathers, and used as images of the paths of the Tree of Life in the Outer Order grade rituals. The deck was far from being complete.

After the breakup, the larger membership of the Second Order along with Dr. Robert William Felkin formed the Stella Matutina with temples in Great Briton and New Zealand. It was here that Felkin and Westcott completed the Order's Esoteric Tarot and applied it to the Tree of Life.

The Tree of Life and its philosophy are from the Qabalistic thought of the Sepher Yetzirah and the Thirty-two Paths of Wisdom, ancient writings of the mystic Hebrews. It diagrams the manifestation of the Universe, as well as the journey of the soul in its return to the Garden of Eden. Among the Hebraic Rabbis the diagram of the Tree took many forms. The Order chose to use the Tree given in Athanasius Kirchers *Ædipus Ægyptiacus*.

The correct order of the cards and how they are placed upon the 32 paths of The Tree of Life was a secret known only to the adepts of the Second Order. The Esoteric Tarot and teachings of the Golden Dawn were to have a lasting and profound effect upon the western esoteric culture in general, and eventually the exoteric world as well.

The Classic Golden Dawn Tarot is an effort to restore as nearly as possible, the original Order deck. However, the deck was constantly under revision by various temples and at various periods of time. Each member of the Second Order was required to make their own hand drawn

deck according to the instructions given them. Some freedom was given in the coloring of the cards, and each deck became highly individualized. No two decks were exactly the same. But then, the habit of simply copying the decks of others to save time became the norm.

All of this makes it impossible to identify an original 'official' Order Tarot. Even though, in the early years it was in constant change, we believe what we have presented here, as accurately as possible, is the deck in its first form.

When coloring your deck, we advise using colored pencils as your first choice. Watercolors will do, but require some expertise. Avoid oils which are too heavy and felt pens may wick through.

We have given instructions for coloring the deck with the color scales provided by Darcy Kuntz, which was taken from the notes of Florance Farr, an early Adept of the Order. The images of the deck and their attributes are from Pat Zalewski and the Order documents to which he has access. This is the most historic version of coloring the deck that we have found. The scales given here appear in a number of works which would imply that these are the official scales of the Order. This is not the case. The Scales were constantly being worked upon, and some Temples altered theirs. There are other systems of coloring, that you may choose, but all in all, we offer the Classic Golden Dawn Tarot in its historic form.
Please enjoy.

THE QABALAH AND THE COLOR SCALES

The manifestation of the Universe, from the most spiritual to the mundane, is divided by the Qabalah into four worlds. These are derived from the word **יהוה**, a Hebrew name for God. In phonetic English it is spelled Yod Heh Vav Heh and is the name Jehovah. Note that Hebrew words are spelled from right to left.

The first world is Atziluth, the world of the names of God and is assigned to the Element Fire. The second world is Briah, the world of Archangels and is assigned to the Element Water. The third world is Yetzirah, the world of Choirs of Angels and is assigned to the Element Air. The final world is Asiah, the world of the material and is assigned to the Element Earth. These four worlds each contain a Tree, and each Tree has its own color scale.

The Tree Of Life and the Color Scales

Each Tree has thirty-two paths, which are numbered 1 through 32. The first ten of these are assigned to the ten circles which are called Sephiroth. The rest are assigned to the paths that connect the ten Sephiroth, and these are referred to simply as 'Paths'.

Placing the Minor Arcana on the Tree

The Tarot assigns the cards numbered Ace through ten to each Sephiroth in each Tree. The Wands for Fire go to the Tree of Atziluth, the Cups for Water go to Briah, the Swords for Air go to Yetzirah, and the Disks for Earth go to Asiah.

Placing the Court Cards on the Tree

There are four Court cards, the Knight, the Queen, the King, and the Princess for each Tree. They represent the Yod Heh Vav Heh of each tree. The Knights are assigned to Sephirah 2, the Queens to Sephirah 3, the Kings to Sephirah 6, and the Princess' to Sephirah 10. They relate directly to the four Elements.

Placing the Major Arcana on the Tree

Picture cards make up the rest of the deck, and are called The Major Arcana. They are each assigned to one of the 22 paths and represent that path in all four trees at once.

The Minor Arcana, the Major Arcana, and the Court Cards complete the deck. We will address each of them in detail.

THE FOUR COLOR SCALES

The Order used four color scales which relate to איהיה, the Four Planes, the four Tarot suits, and the four Elements. They are the King Scale of Atziluth, the Queen Scale of Briah, the Prince Scale of Yetzirah, and the Princess Scale of Assiah. I believe that all of the colors on the scales should be transparent where possible, since they aid in meditation.

The King Scale

The colors of the King Scale are derived from the natural essence of color and should be transparent, like the colors seen in stained glass windows.

The Queen Scale

The colors of the Queen Scale are the colors we perceive from reflected light and are taken from nature.

The Prince Scale

The Prince Scale, for the most part, is a mixture of the pigments used in the King and Queen Scales. Try to mix to the description given in the Florence Faar tables.

The Princess Scale

This scale is a degeneration of the Prince scale. Some are mixes of the Queen and Prince scales. Some are complementary colors or are contrived. When the colors of the four scales are too much alike, a complementary color is sometime used here. The Princess colors, which represent Assiah, should show a brightness that reflects from the Plane of Atziluth. Try to mix to the description given in the Florence Faar tables.



PART II

THE COLOR SCALES OF FLORENCE FARR



INTRODUCTION

These four scales are from the booklet *THE GOLDEN DAWN COURT CARDS as Drawn by W.W. Westcott*, and edited by Darcy Kuntz. In it, he gives us the color scales from the notes of Florence Farr. She was the second member admitted to the inner Order (RR ET AC) on Dec 22 1891. Her tables are of historical interest, and they precede and are somewhat different than those given by Crowley and Regardie. Keep in mind that even though some of the color names are also pigment names, many are not. All of them are meant to be *descriptions of colors* in common use a century ago. If some of them are unknown to you, descriptions of them can be found in a good dictionary.

Aleister Crowley left us his interpretation of the meanings of the colors in each scale, in his *The Qabalah of Aleister Crowley*. I urge you to read his descriptions on pp. 67 through 77 as an example of what you should try to do on your own behalf. It will help you to visualize the colors you need. Note that his scale titles are King, Queen, Emperor, and Empress.

It may be a mistake to be too rigid with rules when the whole idea is to express the meaning or the nature of the path that the card with its symbols and connections evoke. In the booklet *The Golden Dawn Court Cards as Drawn by W.W. Westcott*, Anthony Fleming mentions in his introduction, that Brodie-Innis and Carnegie-Dickson both had hand written notes very similar to those of Florence Farr. Such small differences would indicate that each followed his or her intuition. Keep this in mind when painting your cards. Try to understand why a color description was chosen. I have always found it helpful to go back in time and stand in the shoes of others, relate my question to what they knew and experienced, and what they had available to work with. I was taught this technique some years ago; I call it 'Standing on the banks of the Nile'. It has brought me many realizations.

Flecking and Raying Colors

For the technique of applying flecking and raying see Appendix A.

Flecking is done with small dots, while raying is done with small (~) wiggle shaped lines or small ✓s. Flecking and raying are mostly used in the Princess Scale.

In the Princess Scale, Sephirah numbers 1 and 10 are rayed. In the Princess Scale Sephiroth 2 through 5 and Sephiroth 7 through 9 are flecked. Sephirah number 6 is neither rayed nor flecked.

In the Princess Scale, the paths of the Planets, 12, 13, 14, 21, 27, 30, and 32 are rayed. In the Princess Scale the paths of the three Elements, 11, 23, and 31 are flecked.

The rest of the paths in the Princess Scale belong to the Zodiac, and are neither rayed nor

flecked.

Flecking also occurs in the Prince Scale, path 31 - Fire, where the 'scarlet red flecked yellow' may be used to color the Coruscating Fire behind the head of the Angel. Flecking also occurs in the Queen Scale, path 29 - Pisces, where the 'buff flecked silvery white' might be used to put a background sky behind the Moon, or perhaps as the water.

Note that the same color may be found in each of the groups below. An example is 'sky blue'. It appears in each of the groups, but only once.

THE 10 PATHS OF THE SEPHIROTH

The Minor Arcana, Aces through 10, are assigned to the 10 Sephiroth. Each Scale is assigned to a different Tree.

The Ten Sephiroth

Read Appendix A before using these scales.

Note that the colors of the 10 Sephiroth in the Queen Scale come down the planes from white, gray, and reddish black; to the three primary colors of blue, red and yellow; followed by the three secondary colors of green, orange, and violet; then the three tertiary colors of citrine, olive, and russet; and finally conclude with black.

| # | | KING SCALE | QUEEN SCALE | PRINCE SCALE | PRINCESS SCALE |
|----|---|----------------------|-------------------------------|-------------------------------------|------------------------------------|
| 1 | כ | Uncolored brilliance | White brilliance | White brilliance | White rayed golden |
| 2 | ה | Pure soft blue | Gray | Blue pearl gray, mother of pearl | White flecked red, blue and yellow |
| 3 | ב | Crimson | Black with hidden red | Black and crimson = dull dark brown | Gray flecked pink |
| 4 | ה | Deep violet | Blue | Deep purple | Deep orange flecked yellow |
| 5 | ג | Orange | Scarlet red | Bright scarlet | Red flecked black |
| 6 | ה | Clear rose pink | Yellow (gold) | Rich salmon | Golden amber |
| 7 | ז | Amber | Emerald green | Bright yellow green | Olive flecked golden |
| 8 | ה | Violet purple | Orange | Red russet | Yellow brown flecked white |
| 9 | ו | Indigo | Violet | Very dark purple | Citrine flecked azure |
| 10 | ד | Yellow | Citrine, olive, russet, black | 4 tertiaries flecked glowing gold | Black rayed yellow |

THE 22 PATHS OF THE MAJOR ARCANA

The Major Arcana is assigned to the twenty-two paths that connect the Sephiroth, and is divided into three parts: the 12 Zodiac Signs, the 7 Planetary Signs, and the 3 Elemental Symbols.

The Twelve Zodiac Signs

Read Appendix A before using these scales.

Note that the 12 Zodiac Signs in the King Scale follow the 12 colors of the artist's color wheel: Red, Red-orange, Orange, Yellow-orange, Yellow, Yellow-green, Green, Blue-green, Blue, Blue-violet, Violet, and Red-violet.

| # | | KING SCALE | QUEEN SCALE | PRINCE SCALE | PRINCESS SCALE |
|----|----------|---------------|----------------------------|--|---|
| 15 | ^ | Scarlet | Red | Brilliant flame | Glowing red |
| 16 | — | Deep orange | Deep indigo | Deep warm olive | Rich brown |
| 17 | ˘ | Orange | Pale mauve | Color of new leather. [Yellow pale brown] | Reddish gray inclined to mauve |
| 18 | a | Amber | Deep brown maroon | Rich bright russet brown | Dark greenish brown |
| 19 | b | Green yellow | Deep purple | Gray | Reddish amber |
| 20 | c | Yellow green | Slate gray | Green gray | Violet or plum color |
| 22 | d | Emerald green | Blue | Deep blue green | Light pale green |
| 24 | e | Greenish blue | Dull brown | Very dark brown | Vivid indigo brown like back of lobster |
| 25 | f | Blue | Yellow | Green | Dark vivid blue |
| 26 | g | Indigo | Black | Blue black | Cold dark gray, near black |
| 28 | h | Violet | Sky blue | Bluish mauve | White tinged purple |
| 29 | i | Crimson | Buff flecked silvery white | Light translucent brown with pink | Stone color |

The Seven Planetary Signs

Read Appendix A before using these scales.

The colors used in the King Scale represent *the seven prismatic colors of the rainbow*. They are the transparent pigments of red, orange, yellow, green, blue, indigo, and violet (red). The Princess Scale colors for the planets are all rayed.

| # | | KING SCALE | QUEEN SCALE | PRINCE SCALE | PRINCESS SCALE |
|----|---|---------------|---------------|---------------------|--------------------------|
| 32 | ♄ | Indigo | Black. | Blue black | Black rayed blue |
| 21 | ♆ | Violet | Blue | Rich purple | Bright blue rayed yellow |
| 27 | ♂ | Scarlet | Red | Flame scarlet. | Scarlet rayed amber |
| 30 | ♌ | Orange | Golden yellow | Rich amber | Amber rayed red |
| 12 | ♀ | Yellow | Purple | Gray | Indigo rayed violet |
| 14 | ♁ | Emerald green | Sky blue | Early spring green | Cerise rayed pale green |
| 13 | ♃ | Blue | Silvery white | Very cold pale blue | Silver rayed sky blue |

The Three Elemental Signs

Read Appendix A before using these scales.

Note that the 3 elements are colored according to their natures in the King Scale; the yellow of a clear dawn, the blue of the sea, and the color of flame. Element Earth is not represented in the scales, in the deck, or on the Tree, since it is a union of the other three elements.

| # | | KING SCALE | QUEEN SCALE | PRINCE SCALE | PRINCESS SCALE |
|----|---|------------------------|--------------------------------|----------------------------|---|
| 11 | ♌ | Bright pale yellow | Sky blue | Blue green | Emerald green flecked golden |
| 23 | ♎ | Deep blue | White with dull sapphire green | Deep olive green | White flecked purple like mother of pearl |
| 31 | ♋ | Glowing orange scarlet | Vermilion red | Scarlet red flecked yellow | Vermilion flecked crimson and emerald |



PART III

THE TWENTY TWO MAJOR ARCANA

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THE GENERAL RULES FOR COLORING THE MAJOR ARCANA

There are no descriptions of where to place the colors. This is left up to you. The best way to do this is to meditate on the black and white card and then paint it according to your own intuition. This process of painting the deck impacts your unconscious mind and makes your deck a personal magical tool.

Flesh tones are not used. When painting flesh, use a translucent color or complement from the scales.

The scales give you four colors plus their four complementaries - eight colors in all. The main colors on the card are from the scales, so use the complementary colors sparingly. Each color may be used in light and dark tones to give shape and shadow to the images of the card. In the color wheel, the complementary colors are opposite each other. An example is red and green. Put red and green side by side and watch the 'flashes'. This is why complementary colors are also called 'flashing colors'. There is a technique for finding the complementary of a color.

Generating Flashing Colors

If you look at a color swatch intently under good lighting (you may blink your eyes), you will see flashes of another color at its edges. When this occurs, transfer your vision to a blank white surface and you will see it's complementary. Match that color with your pigments.

Additional Instructions for Painting the Major Arcana

The descriptions given here are to assist you in coloring your deck, and to be aware of some symbolism that is not evident by looking at the card. For full descriptions and the hidden esoteric meanings and connections, see *The Magical Tarot of the Golden Dawn* by Pat and Chris Zalewski. We refer you also to *The Golden Dawn* by Dr. Israel Regardie.

In coloring these cards you may take some liberties. You may use white and black, but sparingly, for effect. To produce a traditional deck, we indicate where additional colors may be used if you choose, and we give a few suggestions, but the final coloring of your deck is a personal choice. Be cautious using additional colors, they must enhance the meaning of the card. Try to work with the colors of the scales and their complementary colors before adding additional colors.

Read Appendix A before coloring your cards.

Key 0: The Fool - Path 11, Air

The child stands in the shape of the Hebrew letter Aleph and faces his source, Kether on the Tree. He stands nude, in his Inner Robe of Glory, exposing his divine innocence. The six white roses are in the shape of the southern constellation, Lepus the Hare. The card should depict spring and dawn.

Key I: The Magician - Path 12, Mercury

The Magician stands in the shape of the caduceus which covers his chest. The two serpents should be of different colors. The brim of his hat is infinity. Before him is a double cubed altar. The four talismans are in the shape of a pentagram. Globe and wings of the caduceus may be white

Key II: The Priestess - Path 13, Luna

She holds a chalice as though offering it. There are five moonstones around the rim of her cup, and on the base, a pearl. Paint them accordingly. Her necklace is of pearls. The moons on her girdle are white. The lunar crescent on her brow is silver/white.

Key III: The Empress - Path 14, Venus

The brooch is an emerald. The curtain behind her is spring green. The dove is white. The jewels in her crown are beryls. Her throne is green.

Key IV: The Emperor - Path 15, Aries

Lots of reds and greens here, make them distinctive. The three globes may be painted gold. They form an Order symbol, a triangle surmounted by a cross. The cross is red.

Key V: The Hierophant - Path 16, Taurus

His brooch is gold/yellow. It forms a triangle with the two bull's heads. Three crosses may be red.

Key VI: The Lovers - Path 17, Gemini

Perseus' shield is white with the sun a solar yellow. Note the three magical items; a Sword, a Helm, and a Shield.

Key VII: The Chariot - Path 18, Cancer

One horse may be black and the other white.

Key VIII: Strength - Path 19, Leo

The woman is the Green Lion of Alchemy, while the lion represents the Red Lion of Alchemy.

Key IX: The Hermit - Path 20, Virgo

Beam of light and staff are white. Small cross has white center, bottom black, left red, top yellow, right blue. The six beams are to be an over paint, and are translucent white. The hexagram is White.

Key X: Wheel of Fortune - Path 21, Jupiter

The spokes of the wheel are the color wheel divided into twelve parts. Starting at the top with red and going left to red-orange, orange, yellow-orange, yellow, yellow-green, green, blue-green, blue, blue-violet (indigo), violet, and red-violet. The center is white surrounded by a black band. On the rim of the wheel, you may write 'Ashtaroth' in black.

Key XI: Justice - Path 22, Libra

The pillar on the left is black with a white lotus. The other is white with a black lotus at the base. The checkered floor may be red and green. The two lotus flowers at the top of the throne are white.

Key XII: Hanged Man - Path 23, Water

Note the cross over the triangle. Also note the symbols L. V. and X. in the posture of the hanged man.

Key XIII: Death - Path 24, Scorpio

The field is wet with the corruption of decay - a sickly green. The penumbra of the darkened Sun is white.

Key XIV: Temperance - Path 25, Sagittarius

The vase in her right hand is red, while the vase in her left hand is blue. Of the two waters, one is watery fire. It is jagged externally, soft internally and may be colored soft red. The other water is fiery water. It is soft externally, jagged internally, and may be colored soft blue. The square on her breast is yellow. The hexagram disk is white.

Key XV: The Devil - Path 26, Capricorn

The radiating pentagram above his head is white. The water horn may be deep blue, and the torch flame a glowing scarlet.

Key XVI: The Tower - Path 27, Mars

The source of the arrow and the arrow itself are the scarlet of Mars. The 21 spheres are white. The clouds are colored dark and the sky is colored light. The lightening flashes may be white.

Key XVII: The Star - Path 28, Aquarius

The vase in her left hand is green; the vase in her right hand is orange. The ten spheres in the tree on the right may be white. The seven planetary stars may be: Jupiter-violet, Sol-orange, Venus-emerald green, Mars-scarlet, Mercury-yellow, Luna-blue, and Saturn-indigo.

Key XVIII: The Moon - Path 29, Pisces

Use the color scales assigned to Pisces (The color scale for Luna is assigned to the High Priestess). No flesh tones. The yods are drops of dew and may be white. Buff flecked silvery white might be used to put a background sky behind the Moon, or perhaps as the water. You have lots of creative room here.

Key XIX: The Sun - Path 30, Sol

No flesh tones. Try using a pale complimentary color for the children. The yods may be white.

Key XX: Judgment - Path 31, Fire

Color the rainbow with the seven prismatic colors of the King scale. Start on the inside with red, then orange, yellow, green, blue, indigo, and violet.

Note: If you choose to add the colors from Crowley's book, *LIBER 777*, table of correspondences, 31 bis, the colors are white merging into grey (King Scale) for the bodies and deep purple nearly black (Queen Scale) for the tomb.

The upper area of the card has four corners. As a background around the Angel and triangle, begin with black at the corners of the upper area of the card, then blue, yellow, red, and white inside (Empress or Princess Scale). These colors should be blended leaving a large area of white so as not to interact with the rainbow.

Key XXI: Universe - Path 32, Saturn

Her left hand wand is green with red tips, and her right hand wand is red with green tips. Color the 12 large discs in the colors of the Zodiac in the King scale. Color the disc at her right hand with scarlet **^**, then going counterclockwise, red-orange **_**, orange **`**, yellow-orange **a**, yellow **b**, yellow-green **c**, green **d**, blue-green **e**, blue **f**, indigo **g**, violet **i**, and red-violet **h**.

Within the large yellow circle (**b** Leo), there are 6 small circles. Going counterclockwise, the first 2 correspond to Saturn, then 2 to Jupiter, 2 to Mars and so on around the oval in the order of the planets. These three pairs represent the three planetary decans of that sign. Each pair represents the positive and negative forces of that decan.. For each pair, the first is the color of that planet in the King scale, while the second is its color in the Queen scale.

In all there are 72 small circles. They are the Shemhamphoresh mentioned in the Qabalah.

Note: for the rest of the card, you may choose to add the colors from Crowley's book, *LIBER 777*, table of correspondences, 32 bis, they are citrine, olive, russet, and black (King Scale), amber (Queen Scale), dark brown (Prince Scale), and black flecked yellow (Princess Scale).

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PART IV

THE SIXTEEN COURT CARDS



THE GENERAL RULES

Unlike the Major Arcana, the Court Cards require specific coloring instructions. The Wands belong to Fire (red), the Cups belong to Water (blue), the Swords belong to Air (yellow), and the Disks belong to Earth (russet, citrine, and olive).

Each card combines the elemental color of its suit with the elemental color of its title along with their complementary colors. The titles are Knight (red of Fire), Queen (blue of Water), King (yellow of Air), and Princess (green for Earth, with citrine, olive, and russet used sparingly).

In the Golden Dawn documents, the descriptions of the figures in the Court Cards, speak of the 'Sigils of the Scales'. They refer to the symbols found at the forehead, throat, and waist of the Knight and Queen. They also appear at the forehead and waist of the King, and on the forehead only of the Princess. They may be colored with the elemental color of their title, or with the complementary color of their title, which ever works best with your color scheme.

The Court Cards of Wands

The Knight of Wands

Fire of Fire. He is Yod of Yod. His colors are Primary Red with its complementary Green, in varying shades. The Knight has Red-Gold hair, Hazel eyes, and translucent Blue skin. His Horse is Black, his club is Red and his Cloak is Scarlet. His crest is a Horse's head and is black. The remainder of the card is to be colored in varying shades of Red and complementary Green.

The Queen of Wands

Water of Fire. She is Heh of Yod. Therefore the colors used will be Primary Blue and splashes of its complementary Orange, and Primary Red and its complementary Green. The Queen of Wands has Red-Gold hair and Blue eyes. Her Orange crest is a winged Leopard's head. Translucent Red for her skin. The rest of the card is painted predominately Red with a little Green and at least a quarter Blue, in varying shades.

The King (Prince) Of Wands

Air of Fire. He is Vav of Yod. His color is Primary Yellow and Primary Red, and their complementary colors of Violet (blue) and Green. The King has Gold hair, Blue Gray eyes, and translucent Red skin. His crest is a Lions head. The chariot is Yellow, Violet (blue), and Green. The Lion is Red and Yellow. The rest of the card is Red with one quarter Yellow and small amounts of the complementary colors.

The Princess of Wands

Earth of Fire. She is Heh final of Yod. Her colors are Primary Green and Primary Red which are complementary. Gold, Russet, Citrine and Olive can be used sparingly. The Princess has Red-Gold hair, Blue eyes, and translucent Red skin. She has a Gold Altar and her crest is a Tiger's head. One quarter of the card is Green for her earthly influence. The rest is Red with small amounts of the complementary colors.

The Court Cards of Cups

The Knight of Cups

Fire of Water. He is Yod of Heh. His colors are Primary Blue and Primary Red with their complementary Orange and Green. The Knight has fair hair, Blue eyes, and translucent Blue skin. His crest is a Peacock with spread wings, and his horse is White. One quarter of the card is Red. The rest is Blue with small amounts of the complementary colors.

The Queen of Cups

Water of Water. She is Heh of Heh. Her colors are Primary Blue, with the complementary of Orange/Gold. The Queen has Gold-Brown hair, Blue eyes, and translucent Blue skin. Her crest is an Ibis which is Orange. The rest of the card is Blue with complementary Orange.

The King (Prince) Of Cups

Air of Water. He is Vav of Heh. His color is Primary Yellow and Primary Blue, with their complementary colors of Violet (blue) and Orange. The King has Brown hair, Gray or Brown eyes, and translucent Blue skin. His crest is an Eagle. One quarter of the card is Yellow. The rest is Blue with small amounts of the complementary colors.

The Princess of Cups

Earth of Water. She is Heh final of Heh. Her colors are Green and Blue, and their complementary colors of Red/Russet and Orange. The Princess has Brown hair, Blue Brown eyes, and translucent Blue skin. Her crest is a Swan. One quarter of the card is Green. The rest is Blue with small amounts of the complementary colors. Citrine, Olive, Russet, and Gold can be used sparingly.

The Court Cards of Swords

The Knight of Swords

Fire of Air. He is Yod of Vav. His colors are Red and Yellow, and their complementary colors of Green and Violet (blue). The Knight has Dark Brown hair, Dark eyes, and translucent Yellow skin. His crest is a winged Hexagram, and his horse is Brown. One quarter of the card is Red. The rest is Yellow with small amounts of the complementary colors.

The Queen of Swords

Water of Air. She is Heh of Vav. Her colors are Blue and Yellow, and their complementary colors of Orange and Violet (blue). The Queen has Gray hair, Light Brown eyes, and translucent Yellow skin. Her crest is a winged Child's head. One quarter of the card is Blue. The rest is Yellow with small amounts of the complementary colors.

The King (Prince) Of Swords

Air of Air. He is Vav of Vav. His color is Yellow, with its complementary Violet (blue). The Knight has Dark hair, Dark eyes, and translucent Yellow skin. His crest is the head of a winged Angel. The rest of the card is varying shades of Yellow and its complementary Violet. Black and White may be used for shading.

The Princess of Swords

Earth of Air. She is Heh final of Vav. Her colors are Green and Yellow, and their complementary colors are Red and Violet. The Queen has Light Brown hair, Blue eyes, and translucent Yellow skin. She has a Silver Altar and her crest is a Medusa's head. One quarter of the card is Green. The rest is Yellow with small amounts of the complementary colors. Citrine, Olive, Russet, Black, and White can be used sparingly.

The Court Cards of Disks

The Knight of Disks

Fire of Earth. He is Yod of Heh final. His colors are Red and Green with small amounts of Citrine, Olive, Russet, Black and White. The Knight has Dark hair and Dark eyes, and translucent Green skin. His crest is the head of a winged Stag, and his horse is Light Brown. One quarter of the card is Red. The rest is Green with some Citrine, Olive, Russet, and Black for shading.

The Queen of Disks

Water of Earth. She is Heh of Heh final. Her colors are Blue and Green, and their complementary colors of Orange and Red. The Queen has Dark hair, Dark eyes, and translucent Yellow skin. Her crest is the head of a winged Goat. One quarter of the card is Blue. The rest is Green with complementary colors and small amounts of Citrine, Olive, Russet, and Black.

The King (Prince) Of Disks

Air of Earth. He is Vav of Heh final. His colors are Yellow and Green, with their complementary colors of Violet (blue) and Red. The King has Brown hair, Dark eyes, and translucent Green skin. His crest is the head of a winged Bull. One quarter of the card is Yellow. The rest is Green with complementary Red. Citrine, Olive, Russet, and Black can be used sparingly.

The Princess of Disks

Earth of Earth. She is Heh final of Heh final. Her colors are Green with complementary Red. The Queen has Rich Brown hair, Dark eyes, and translucent Green skin. Her crest is the head a winged Ram. The rest is shades of Green with its complementary Red. Citrine, Olive, Russet, and Black can be used sparingly.



PART V

THE ACES

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THE GENERAL RULES

The four Aces are colored with the Elemental colors of the Sephiroth in the Queen's Scale and their complementary colors. The colors of Malkuth, Sephirah 10, are not used. Generally the background is the complementary of the elemental color, and is used to color the objects in the card.

Coloring the Aces

Ace Of Wands

The background color is Green. The hand and clouds are Bright White. The Wand and Yods (little flames) are colored Red. The three symbols are the Sigils of the Scales from the Court Cards. The left is from the Knight of Wands, the middle from the King of Wands, and the right from the Queen of Wands, and are colored according to the instructions given for the Court Cards.

Ace Of Cups

The background, lotuses and lotus pods are Orange. The hands, clouds and the fountain water are Bright White. The Cup and letter Heh are Blue and are reflected in Blue in the sea which is White.

Ace Of Swords

The background is violet (blue). The hand, clouds and Crown are Bright White. The Sword and Vovs are Yellow. The stars issuing from the Crown are also Yellow. The Palm and Olive branches are Green.

Ace Of Disks

The background is translucent Red with sparkles of White. The hand, clouds, roses and buds are Brilliant White rayed Gold. The central circle of the Main Disk and the Winged Disk are Brilliant White rayed Gold, and have Red Maltese and Kerubic Crosses. The 2nd and 4th bands of the Disk are Primary Green, as are the Rose Branch and Leaves. The 3rd and outer bands of the Disk are Black, which is also used for shading on the Rose Branch.



Clouds: Deep Violet (blue) of Chesed with white highlights.

Five Of Wands *Saturn In Leo*

Background: Yellow Greenish of Leo. **Leo & Flames:** Comp. of Yellow Greenish.

Wands: Indigo of Saturn. **Saturn & Shading:** Comp. of Indigo.

Clouds: Orange of Geburah with white highlights.

Six Of Wands *Jupiter In Leo*

Background: Yellow Greenish of Leo. **Leo & Flames:** Comp. of Yellow Greenish.

Wands: Violet (red) of Jupiter. **Jupiter & Shading:** Comp. of Violet (red).

Clouds: Clear Pink Rose, Tiphareth with white highlights.

Seven Of Wands *Mars In Leo*

Background: Yellow Greenish of Leo. **Leo & Flames:** Comp. of Yellow Greenish.

Wands: Red of Mars. **Mars & Shading:** Comp. of Red.

Clouds: Amber (yellow) of Netsach with white highlights.

Eight Of Wands *Mercury In Sagittarius*

Background: Blue (pale) of Sagittarius. **Sagittarius & Flames:** Comp. of Blue.

Wands: Yellow of Mercury. **Mercury & Shading:** Comp. of Yellow.

Clouds: Violet Purple (blue) of Hod with white highlights.

Nine Of Wands* *Luna In Sagittarius*

Background: Blue (pale) of Sagittarius. **Sagittarius & Flames:** Comp. of Blue.

Wands: Blue (deep) of Luna. **Luna & Shading:** Comp. of Blue (deep)

Clouds: Indigo of Yesod with white highlights.

Ten Of Wands *Saturn In Sagittarius*

Background: Blue (pale) of Sagittarius. **Sagittarius & Flames:** Comp. of Blue.

Wands: Indigo of Saturn. **Saturn & Shading:** Comp. of Indigo.

Clouds: Yellow of Malkuth with white highlights.

**See coloring hints Appendix A*

Coloring The Suit Of Cups

All of the cards in this suit take their colors from the Queen Scale.

Hands and Roses are White in all cases.

Two Of Cups *Venus In Cancer*

Background: Deep brown maroon (red) of Cancer.

Cancer & Lotus Plant: Comp. of Maroon.

Cups: Sky Blue of Venus.

Venus, Blossoms & Shading: Comp. of Sky Blue.

Front Dolphin & Water: Silver.

Rear Dolphin & Water: Gold.

Lotus Water: Bluish Gray of Chokmah.

The Sea: Bluish Gray & Silver & Gold.

Three Of Cups* *Mercury In Cancer*

Background: Deep brown maroon (red) of Cancer.

Cancer & Lotus Plant: Comp. of Maroon.

Cups: Purple (blue) of Mercury.

Mercury, Blossoms & Shading: Comp. of Purple.

Water: Translucent Reddish Black of Binah.

Clouds: Translucent Reddish Black with white highlights.

Four Of Cups *Luna In Cancer*

Background: Deep brown maroon (red) of Cancer.

Cancer & Lotus Plant: Comp. of Maroon.

Cups: Silvery white of Luna.

Luna, Blossoms & Shading: Comp. Silvery white.

Water: Blue of Chesed.

Clouds: Blue with white highlights.

Five Of Cups *Mars In Scorpio*

Background: Dull brown of Scorpio.

Scorpio & Lotus Plant: Comp. of Dull brown.

Cups: Red of Mars.

Mars, Blossoms & Shading: Comp. of Red.

Clouds: Scarlet red of Geburah with white highlights.

Six Of Cups *Sol In Scorpio*

Background: Dull brown of Scorpio.

Scorpio & Lotus Plant: Comp. of Dull brown.

Cups: Golden yellow of Sol.

Sol, Blossoms & Shading: Comp. of Gold yellow.

Water: Yellow of Tiphareth.

Clouds: Yellow with white highlights.

Seven Of Cups *Venus In Scorpio*

Background: Dull brown of Scorpio.

Scorpio & Lotus Plant: Comp. of Dull brown.

Cups: Sky blue of Venus.

Venus, Blossoms & Shading: Comp. of Sky blue.

Clouds: Emerald green of Netsach with white highlights.

Eight Of Cups* *Saturn In Pisces*

Background: Buff flecked silvery white of Pisces.

Pisces, Lotus Plant: Comp. of Buff flecked silvery white.

Cups: Black (soft) of Saturn.

Saturn, Blossoms & Shading: Comp. of Black.

Water: Orange of Hod.

Clouds: Orange with white highlights.

Nine Of Cups *Jupiter In Pisces*

Background: Buff flecked silvery white of Pisces.

Pisces, Lotus Plant: Comp. of Buff flecked silvery white

Cups: Blue (soft) of Jupiter.

Jupiter, Blossoms & Shading: Comp. of Blue.

Water: Violet (red) of Yesod.

Clouds: Violet (red) with white highlights.

Ten Of Cups *Mars In Pisces*

Background: Buff flecked silvery white of Pisces.

Pisces, Lotus Plant: Comp. of Buff flecked silvery white

Cups: Red of Mars.

Mars, Blossoms: & Shading Comp. of Red.

Water: Citrine, olive, russet and black of Malkuth.

Clouds: Citrine, olive, russet and black of Malkuth with white highlights.

**See coloring hints Appendix A*

Coloring The Suit Of Swords

All of the cards in this suit take their colors from the Prince Scale.

Hands and Roses are White in all cases.

Two Of Swords *Luna In Libra*

Background: Deep blue green of Libra.

Libra: Comp. of Deep blue green.

Swords: Cold Pale blue of Luna.

Luna & Shading: Comp. of Cold Pale blue.

Clouds & Rays: Blue pearl gray of Chokmah. Clouds with white highlights.

Three Of Swords *Saturn In Libra*

Background: Deep blue green of Libra.

Libra: Comp. of Deep blue green.

Swords: Blue black of Saturn.

Saturn & Shading: Comp. of Blue black.

Clouds: Dull dark brown mixed from black and crimson of Binah. Clouds with white highlights.

Four Of Swords *Jupiter In Libra*

Background: Deep blue green of Libra.

Libra: Comp. of Deep blue green.

Swords: Rich purple of Jupiter (blue).

Jupiter & Shading: Comp. of Rich purple.

Clouds & Rays: Deep purple (blue) of Chesed. Clouds with white highlights.

Five Of Swords *Venus In Aquarius*

Background: Bluish mauve of Aquarius.

Aquarius: Comp. of Bluish mauve.

Swords: Spring green of Venus.

Venus & Shading: Comp. of Spring green.

Clouds: Bright scarlet of Geburah. Clouds with white highlights.

Six Of Swords *Mercury In Aquarius*

Background: Bluish mauve of Aquarius.

Aquarius: Comp. of Bluish mauve.

Swords: Gray of Mercury.

Mercury & Shading: Comp. of Gray.

Clouds & Rays: Rich salmon of Tiphareth. Clouds with white highlights.

Seven Of Swords *Luna In Aquarius*

Background: Bluish mauve of Aquarius.

Aquarius & Rose stalk: Comp. of Bluish mauve.

Swords: Cold Pale blue of Luna.

Luna & Shading: Comp. of Cold Pale blue.

Clouds: Bright yellow green of Netsach. Clouds with white highlights.

Eight Of Swords *Jupiter In Gemini*

Background: Yellow pale brown of Gemini (New Leather).

Gemini: Comp. Yellow pale brown.

Swords: Rich purple of Jupiter (blue).

Jupiter & Shading: Comp. of Rich purple.

Clouds & rays: Red russet of Hod. Clouds with white highlights.

Nine Of Swords *Mars In Gemini*

Background: Yellow pale brown of Gemini (New Leather).

Gemini: Comp. Yellow pale brown.

Swords: Flame scarlet of Mars.

Mars & Shading: Comp. of Flame scarlet.

Clouds: Very dark purple (blue) of Yesod.

Ten Of Swords *Sol In Gemini*

Background: Yellow pale brown of Gemini (New Leather).

Gemini: Comp. Yellow pale brown.

Swords: Rich amber of Sol.

Sol & Shading: Comp. of Rich amber.

Clouds: Citrine, olive, russet and black flecked with glowing gold of Malkuth and with white highlights.

Coloring The Suit Of Disks

All of the cards in this suit take their colors from the Princess Scale.

Hands and Roses are White in all cases.

Two Of Disks *Jupiter In Capricorn*

Background: Cold dark gray nearly black of Capricorn.

Capricorn: Comp. of Cold dark gray. **Serpent:** Green and Gold.

Disks: Bright blue rayed yellow of Jupiter. **Jupiter & Shading:** Comp. of Bright blue.

Clouds & Stars on Disks: White flecked red, blue & yellow of Chokmah with white highlights.

Three Of Disks *Mars In Capricorn*

Background: Cold dark gray nearly black of Capricorn.

Capricorn & Rose bush: Comp. of Cold dark gray.

Disks: Scarlet rayed with amber of Mars.

Mars & Shading: Comp. of Scarlet rayed amber.

Clouds & Stars on Disks: Gray flecked pink of Binah. Clouds with white highlights.

Four Of Disks *Sol In Capricorn*

Background: Cold dark gray nearly black of Capricorn.

Capricorn & Rose bush: Comp. of Cold dark gray.

Disks: Amber rayed red of Sol.

Sol & Shading: Comp. of Amber rayed red.

Clouds & Stars on Disks: Deep orange flecked yellow of Chesed. Clouds with white highlights.

Five Of Disks *Mercury In Taurus*

Background: Rich brown of Taurus.

Taurus & Rose bush: Comp. of Rich brown.

Disks: Indigo rayed violet (red) of Mercury

Mercury & Shading: Comp. of Indigo rayed violet.

Clouds & Stars on Disks: Red flecked black of Geburah. Clouds with white highlights.

Six Of Disks *Luna In Taurus*

Background: Rich brown of Taurus.

Taurus & Rose bush: Comp. of Rich brown.

Disks: Silver rayed Sky blue of Luna

Luna & Shading: Comp. of Silver rayed Sky blue
Clouds & Stars on Disks: Golden amber of Tiphareth. Clouds with white highlights.

Seven Of Disks *Saturn In Taurus*

Background: Rich brown of Taurus. **Taurus & Rose bush:** Comp. of Rich brown.
Disks: Black rayed blue of Saturn **Saturn & Shading:** Comp. of Black rayed blue.
Clouds & Stars on Disks: Olive flecked gold. Clouds with white highlights.

Eight Of Disks *Sol In Virgo*

Background: Violet or plum (red) of Virgo.
Virgo & Rose bush: Comp. of Violet or plum of Virgo.
Disks: Amber rayed red of Sol. **Sol & Shading:** Comp. of Amber rayed red.
Clouds & Stars on Disks: Yellow brown flecked white of Hod. Clouds with white highlights.

Nine Of Disks *Venus In Virgo*

Background: Violet or plum (red) of Virgo.
Virgo & Rose bush: Comp. of Violet or plum of Virgo.
Disks: Cerise rayed pale green of Venus.
Venus & Shading: Comp. of Cerise rayed pale green.
Clouds & Stars on Disks: Citrine flecked azure of Yesod. Clouds with white highlights.

Ten Of Disks *Mercury In Virgo*

Background: Violet or plum (red) of Virgo.
Virgo & Rose bush: Comp. of Violet or plum.
Disks: Indigo rayed violet (red) of Mercury.
Mercury & Shading: Comp. of Indigo rayed violet
Clouds & Stars on Disks: Black rayed yellow. Clouds with white highlights.



PART VII

THE BACKING DIAGRAM OF THE CARDS



COLORING INSTRUCTIONS

The Solar Pentagram is Gold, the Lunar Pentagram is Silver. The right-hand arm is Scarlet with the Wand and Sign of Leo in Green. The left-hand arm is Blue with the Cup and Sign of Scorpio in Orange. The lower arm is Yellow with the Sword and Aquarius in Violet. Where the arms join, color the union as shown, with Black, Olive, Russet, and Citrine.

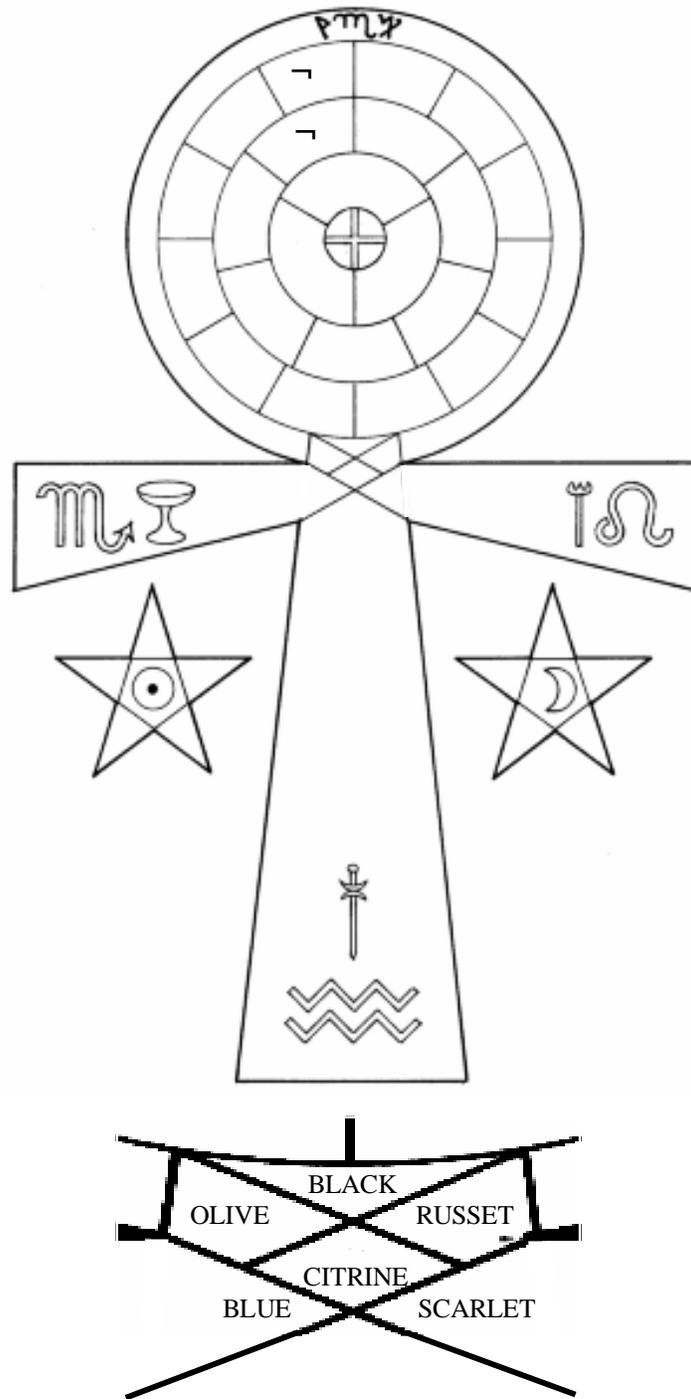
The very center of the head of the Ankh is White with a Red Kerubic Cross. The next ring of three segments assigns Bright Pale Yellow to the top, Deep Blue to the left, and Glowing Orange Scarlet to the right.

The next ring of seven segments starts at the \neg (asterisk) with Red and going clockwise to Violet, Blue Violet (indigo), Blue, Green (emerald green), Yellow, and Orange. The next ring of twelve segments starts at the \neg (asterisk) with Scarlet and going clockwise to Crimson, Violet, Blue Violet (Indigo), Blue, Blue Green, Emerald Green, Green Yellow, Yellow Green (Lemon Yellow), Amber (yellow orange), Orange, and Red Orange. The Blue and Scarlet are the same colors as the left and right arms.

The outer rim is White. The name of the great Angel HRU is written in Theban Script. The rest of the lettering remains white.

Where the arms join, color the union as shown, with Black, Olive, Russet, and Citrine.





Backing Diagram

APPENDIX A COLORING HINTS



WORKING WITH PIGMENTS

All applications of color, whether as house paint, auto lacquer, oils, water color, acrylics, or wax pencils, use the same pigments. The only difference is in the fineness of grind and the binding media used. Pigments are assigned international Color Index numbers and names. Ex: Pigment Blue 28 is expressed as PB28 and given the Color Index #77346. The *Winsor Newton* company names their watercolor PB28 ‘Cobalt Blue’. Other manufactures may give it another name, which can cause confusion. Some colors are a combination of two pigments. Ex: PB28 plus PV14 (Pigment Violet) make the color ‘Cobalt Violet’. Therefore, if you have these two pigments you can make your own Cobalt Violet. When buying paints, whether acrylics, watercolor, or oils, look for the Color Index name (PB28) on the label. It will always be the same Cobalt Blue pigment. However, colored wax pencils are the exception. They do not give you Color Index numbers and names. Instead, pick the manufacturer’s sheet showing their color system.

Good quality colored pencils work well and may be the easiest to use. They are bright and come in a full range of colors. My preferences are Prismacolor by Beryl (I use these mostly) and Polychromos by Faber Castell. Quality colored pencils are less expensive than paints and easier to control.

Be sure to buy a “Colorless Blender”. After you apply two or more colors, you can blend them into a color mixture with a blending pencil. This allows you the same freedom of mixing pigments that water colors give.

Some colors from the scales are rayed with very small (~) wiggle shaped lines or small ✓s. Others are flecked with small dots. To do this with colored pencils, you must impress the marks into the area of the card you wish to fleck or ray. Place a sheet of tracing paper over the area you wish to impress. Use a graphite pencil to firmly impress the marks. Remove the tracing paper, and tone the area with the base color to reveal the impressed line work. This will leave clear lines of flecking or raying that you can color with the tip of the appropriate pencil. Experiment with this. When properly done, it will give you excellent results.

As to the characteristics of acrylics, oils, and watercolors; what we should look for in coloring our cards are ease of use, bright clear colors, and smooth application. Oils use a binding base that dries with a slight under gray that can darken and flatten a pigment. Oils are not practical for coloring your cards, as they take a while to dry and are too thick in application. Acrylics dry quickly and can be over painted without affecting the under color. On the other hand, they are thick and will break up if diluted too much, and some pigments are difficult to mix. Watercolors are easy to mix, spread well, and dry in a reasonable length of time. However, they cannot be over-painted without lifting the under color. Nevertheless, you can have it all, because there is a solution.

Making Polymer Watercolors

I recommend using a quality watercolor to get a fine grind. My personal preference is *Winsor Newton Artists' Water Colors*. Whatever brand you use, you can convert watercolors into a paint that can be over-painted or used as a glaze, by turning them into acrylics. Add one or two small drops of *Acrylic Polymer Medium* to the watercolor pigment and dilute with water. *Acrylic Polymer Medium* is used to dilute acrylics. Test this since too much will thicken the pigment.

When these paints dry, they should not smear with water. Polymer watercolors can be used to glaze over other colors and will be very transparent, like looking through stained glass. An example is Temperance. After painting the Angel with the same color as its face, hands, and feet, glaze the Angel's gown with another transparent color.

Painting Tips

For painting wands etc., I use *Golden Artist Colors* acrylics because the binding media dries crystal clear. Acrylics such as *Liquitex* use a binder that dries slightly gray, giving a flat color. You can match the pigment colors in watercolor and acrylic by using the same Color Index name. They will both give you the same color.

When buying paints, look for pigments that display a Color Index name. At the art store pick up a *Winsor Newton Technical Pamphlet*. It will give you good information no matter what paints you use. It will tell you what pigments are light fast and which have elements that are hazardous to you health. For example, all of the Cadmium paints contain an element that is hazardous. There are a few others; so do not put a brush in your mouth to point it.

When mixing pigments you want to keep your colors pure. My method for doing this is to use a flexible spatula for adding and mixing pigments. It can be easily wiped clean with toilet tissue before using it again. I only use my brush for a final blending of colors. I mix my paints in a small dish and wipe it clean between mixes.

I have two containers of water at hand. One is for washing my brushes between mixes; the other is for clean water to dilute with. I use a plastic straw from my favorite coffee house as a pipette. It can pick up an exact amount of water at a time.

Work with small amounts of pigment, medium, and water at a time. Pigments are expensive, so buy the small tubes and don't waste them. Different colors have different strengths, so adding two colors in the same amount may not work. Start with the lightest color and add small amounts of the second color until you have what you want. Try your mix on a piece of scrap before using it. It helps to paint several cards at once if they use the same colors, as in the background colors of the Minor Arcana. All of this is a little more work, but it will give you beautiful colors for your cards.

I use a #6 Bright synthetic brush for flat work, and a #1 Round synthetic brush for detail. Synthetic brushes work well with Polymer Medium paints. To clean a brush, use hand soap (not

detergent) and warm water. Shape your brush by drawing it across your hand and store it upright to keep the bristles safe.

Some colors from the scales are rayed with very small (~) wiggle shaped lines or small ✓s. Others are flecked with small dots. To keep these colors clear, I use a round toothpick to apply a rubber based 'Masking Fluid' where I want flecks and rays. When the Masking Fluid dries, I paint the background color; and when that dries, I use a bit of rubber to lift the masking fluid. This leaves a clean white area where I can apply the color used for flecking or raying. A good trick is to add some pigment to the masking fluid, or buy some that is already tinted so you can see where you have applied it.

Mixing Pigments

To mix colors start with the three primary colors; red, blue, and yellow. Mixing red and blue makes violet, mixing blue and yellow makes green, and mixing yellow and red makes orange. These three; orange, green and violet, are called secondary colors. However, if you try using any three primary colors, you will not be able to make three pure secondary colors. For example, Cadmium Red, Lemon Yellow, and Cerulean Blue will give you a nice green but a dull orange and a brown-violet. This is because each of these colors is *biased*. Cad Red is biased towards yellow, Lemon Yellow is *biased* towards green, and Cerulean Blue is *biased* towards green. So both Lemon Yellow and Cerulean Blue are *biased* towards each other to produce a clear green. All colors have a bias.

To make your color mixes clean and pure use two reds, two yellows, and two blues. For example, in the Winsor Newton Line, try this. Scarlet Lake and Winsor Yellow to make Oranges. Lemon Yellow and Winsor Green Yellow Shade to make Yellow-Green. Winsor Green Blue Shade may do for Blue-Green. French Ultra Marine and Permanent Rose for the Violets. You can add Winsor Violet, and Winsor Orange to save mixing. All of your colors should be clear and transparent.

Each color in a series has one neighbor that is lighter and one that is darker or more intense. To brighten a color ('glowing') add a very tiny amount of the lighter neighbor. For a 'deep' color add a tiny amount of the darker or more intense neighbor.

COLOR NAMES

In the color scales you will find both color names and color descriptions. Green is a common pigment name, while Green Blue is a mix of two pigments. Some of these mixes are difficult to describe and you will find different descriptions given by different authors. In this case, Green Blue is the color half way between Green and Blue, and is found by mixing.

The old color terminology used some names that do not mean the same today. One of these is the term 'Amber'. The old term is a mix of colors of Yellow and Orange to give a Yellow-Orange that is mid way between the two. This mix is used in the King Scale of the Astrological Cards as part of the basic color wheel used in the Major Arcana.

In today's pigments you can find 'Amber', but it is designed to imitate the yellow of amber beads. There is also red amber that imitates the reddish amber of beads.

In today's pigments there is a rare pigment called Indigo that cannot be exactly mixed. But if you add a very small amount of Violet (blue) to Blue an amazing thing occurs. The result will be darker than either of the other two, and will pass for true Indigo. This mix is used in the King Scale as part of the rainbow colors of the Planetary Cards in the Major Arcana and for a Blue-Violet

Another color name used in the King Scale for the Astrological card for Scorpio is Yellow Green. It should be a yellow color. The confusion comes from the fact that there are two basic yellows. One leans towards red, but looks yellow and is great for mixing with Orange. The other leans towards Green and reminds one of the skins of a ripe lemon. It is great for mixing with green. Today it is called 'Lemon Yellow', but looks yellow.

Another point of confusion comes from the colors purple and violet. Even the pigment companies transpose the two names. Both are a mix of red and blue. Violet is a blue-violet as in the poem *'Roses are red, Violets are blue . . .'* while Purple is a red-violet.

Florence Farr uses these color names in her color scales. You will find them in Paths 4, 9, 12, 19, 20, 21, and 28. *Webster's Twentieth Century Dictionary* defines 'Violet' as a bluish-violet, and 'Purple' as a reddish-violet. If you use these definitions in the color scales, **THE MIXES WILL NOT WORK.**

If you have some knowledge of pigment mixing you can check this out yourself. Generally a King Scale color and a Queen Scale color should mix to produce the Prince Scale color. For example, in path 9, a violet (blue) and indigo will not mix a purple (red). If you switch them, then a violet (red) and Indigo will mix a purple (blue). Consider her violets as reddish and her purples as bluish. To save confusion, I will indicate the violets and purples as (red) or (blue) as in 'violet (red)' or 'purple (blue)'.

COLOR DESCRIPTIONS

Note that Sephirah #3 in the Queen Scale is 'black with hidden red'. Add a small amount of red to black, but not enough to be easily seen. This is one of the many differences found in the Regardie and Crowley scales.

Mauve is a delicate purple. Maroon is a dark brownish red made from Magenta. Buff is a brownish yellow from the color of a buffalo skin, like chamois skin.

In the 2 of Wands you are given Red for Aries and Red for Mars. These cannot be the same Red. For Aries use a Scarlet, and for Mars a Red. When these two colors are side by side, you should see a definite difference. Experiment.

In the 9 of Wands you are given Blue for Sagittarius and Blue for Luna. These cannot be the same Blue. When these two colors are side by side, you should see a definite difference.

The 3 of Cups gives a 'Reddish Black'. This is a black with a small amount of red added so that it is barely seen.

In the 10 of Swords you are given the tertiaries, Citrine, Olive, Russet, and Black, all flecked Gold. This is to distinguish these colors from the tertiaries in the 10 of Cups.

All of the Clouds in the Minor Arcana may be colored with the assigned color, or with the color and highlighting each cloud with White, or just plain White. We used White highlights in our descriptions.

When a small area such as the stars in the disks, in the suit of disks, call for a color that is also 'rayed', you may choose to drop the raying. Be practical.

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APPENDIX B RECOMMENDED READING



COLOR THEORY

Blue and Yellow Don't Make Green by Michael Wilcox is the best book on color theory today. It is published by North Light Books, F&W Publications, Cincinnati, Ohio, U.S.

THE TAROT

The Classic Golden Dawn Tarot was meant to be used with *The Magical Tarot of the Golden Dawn* by Pat and Chris Zalewski. The book is unique in that it gives the Alchemical and Numerological associations of the cards. It includes the technique of combining Magick and meditation to work the cards. At this writing, the book is out of print but is due to be republished soon.

For a general over view of the Tarot We recommend *The Qabalistic Tarot* by Robert Wang. He does an excellent job of comparing the various esoteric decks.

THE QABALAH AND TREE OF LIFE

There is a mass of published literature on these two subjects, but for people new to the Qabalah and the Tree, we recommend two beginner books.

The Mystical Qabalah by Dion Fortune is packed with information, and requires several readings to extract it all. We consider this book as required reading for beginners. She covers the Sephiroth and the psychology of Magical Transformation in general. She does not cover the Paths, as she was still under the veil of secrecy when she wrote.

For the Paths and the journey of the soul on its return to the Garden, we recommend *The True and Invisible Rosicrucian Order* by Paul Foster Case. This book reveals the nature of that journey path by path up the Tree of Life, and gives an excellent description of the grades of attainment. The title is misleading in that it has nothing to do with the American Rosicrucian Society. It is about any who step onto the path of spiritual attainment.

More specifically on the Qabalah, we recommend *Kabbalah of the Golden Dawn* by Pat Zalewski.

For the more advanced student, any of the works by Pat Zalewski should be in your library as well as any of the works Edited by Darcy Küntz. Darcy's works are published by the Holmes Publishing Group.

