

SECTION III WORKSHOP

DRAWING AND PAINTING MANDALAS

There are many approaches to drawing and painting mandalas and I would like to put forward the idea that it is very much a matter of each individual exploring their own creative process. Before working with mandalas I was very interested in creative expression in general and the visual arts in particular. At quite an early age I became interested in art which comes from “within” as distinct from art which intends to portray “external reality”. This resulted in me looking at and reading about “modern art” as represented by artists of the 19th and 20th Century, especially the latter. Some of those artists were involved in esoteric and mystical studies and also depth psychology. Mandala art is an expression of an inner vision, though I should qualify this statement by saying that strictly speaking there is no separation, and inner and outer are merely conceptual terms, as distinct from descriptions of reality. It may well be that interest in visionary and mystical art in the late 20th century has been a natural evolution from the modern art of the earlier part of the century which had already begun to explore the inspiration available from the personal and collective unconscious. This is relevant to the process of creating mandalas because a good deal of mandala art does concern the personal unconscious, the collective unconscious and especially the transpersonal consciousness and the ability and willingness to open up to these dimensions. **In other words a good starting point from which to explore painting a mandala is the wish to turn within.**

It has been my good fortune over the years to come into contact with many artists and explore creativity and share ideas in the context of friendship. More recently during the late 1980's, 1990's and 2000's I have also given talks and workshops in a variety of situations and countries. It is apparent that mandala art and related art forms are of especial interest to people who are artistically inclined and have a sense of “spiritual vision”.

As an art form painting mandalas can be approached as a spontaneous expression of inspiration, a sadhana, a ritual, a study of form and colour, a method of healing or all

of these and more. **I do not wish to place any limitations on what the mandala can be or is to each person, but rather to foster an openness to exploring the unknown and unknowable.**

When giving talks and workshops on the mandala, I endeavour to introduce the visionary dimension through meditation and creative visualisation. This is not an essential prerequisite to painting a mandala, but does seem to facilitate tuning into the process involved. In this section on the practical side of drawing and painting mandalas, I would suggest that as a first step towards creating a mandala, it is appropriate and helpful to centre oneself and find a peaceful and uplifting location, or at least a place where you feel comfortable and at ease.

In terms of materials that are good to work with I don't think there are any special recommendations I wish to make in that respect. I have known people create mandalas with sand, earth, water colours, crayons, oils, computers, wood, cardboard and dance. There are many possibilities. For myself I have, generally speaking, worked with acrylics on thick water colour paper. When travelling I have also used water colours, crayons and pencils. So initially I would suggest, as a practical suggestion, it is a good idea to try out a few different possibilities and find out what works for you. In the context of drawing and painting symmetrical mandalas it is obviously helpful to have a good compass and a few geometrical instruments.

I have mentioned that as an art form painting mandalas can be approached in a variety of ways. My feeling is that it is necessary to find that point of balance between structure and spontaneity. So for instance if the intention is to regard painting a mandala as a meditative discipline working with a specific symbol it is also necessary to leave some room for the "unplanned" and "undisciplined" to happen. The structure in such a context is the "springboard" from which the jump into inspiration can occur.

Inspiration is an interesting subject in its own right. It seems to be that inspiration occurs when egoic identity is largely, if not totally, absent and there is the experience of the creative process happening unaided by any effort by the artist. This is a process of surrender and flow and is free of and beyond conceptual-

isation. Generally speaking some preliminary process is required to facilitate inspiration occurring and this usually involves some form of conscious intent and therefore conceptual framework. So, in the context of a ritualistic approach to painting a mandala there would be all the ideas and symbols associated with the ritual concerned. Rituals abound in all religious traditions and life generally and provide a structure and starting point from which to explore and experience inspiration and intuition arising from within.

When painting a mandala as a sadhana (spiritual discipline) there is again the process of moving to and from the perspective of conscious intent and surrender. So for instance a person might decide to work with the six pointed star as a focus for meditation and also allow the star to change in any way it might do so, and then come back to the original image of the star as and when feels appropriate. Often visualisation is accompanied by incantation and chanting so that both the visual and auditory faculties are active. This process can be explored in the context of eyes closed meditation and/or as a creative process involving music and/or painting.

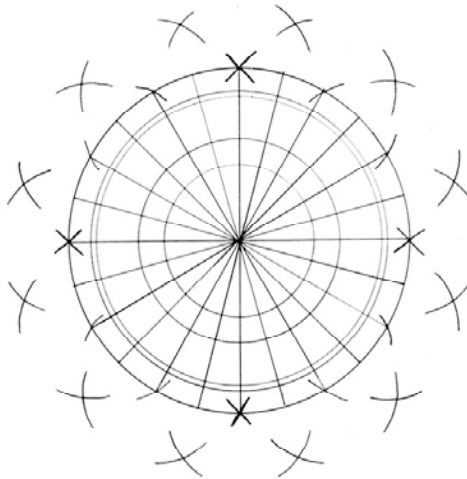


Diagram 1 A - see text on page 48

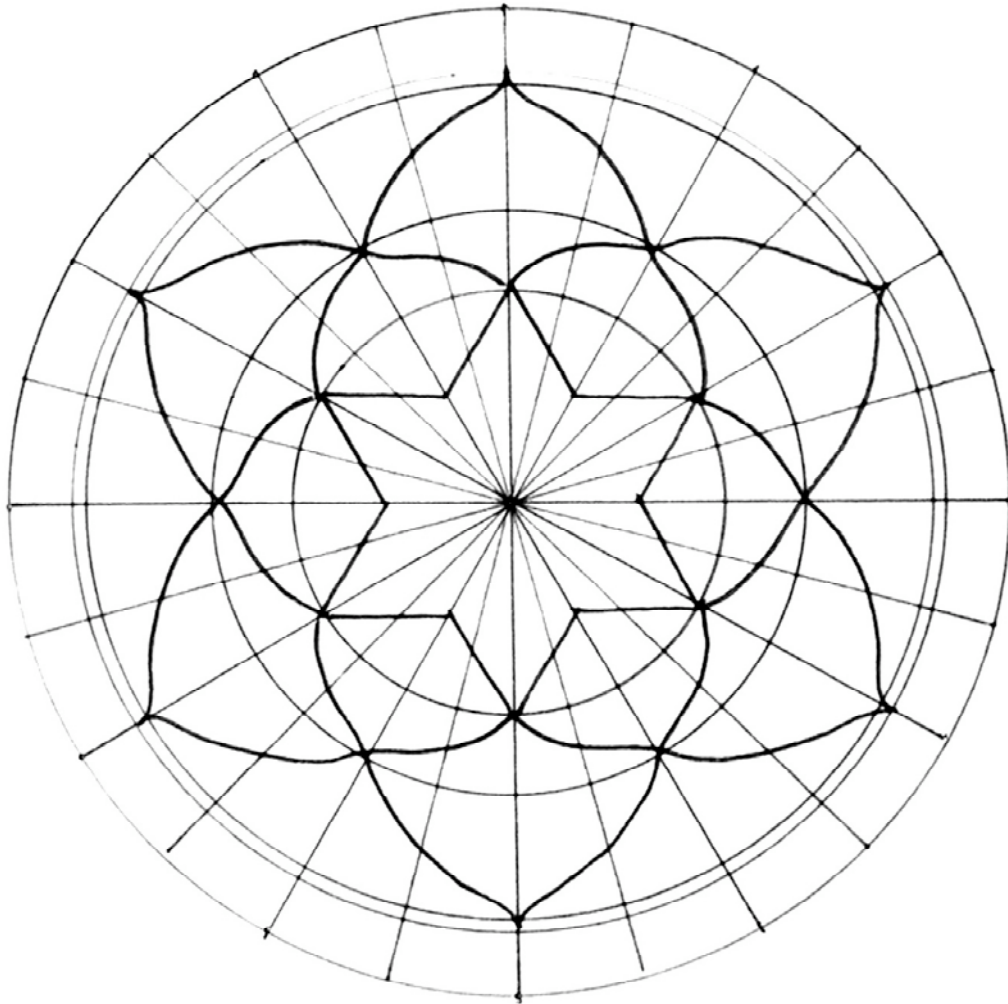
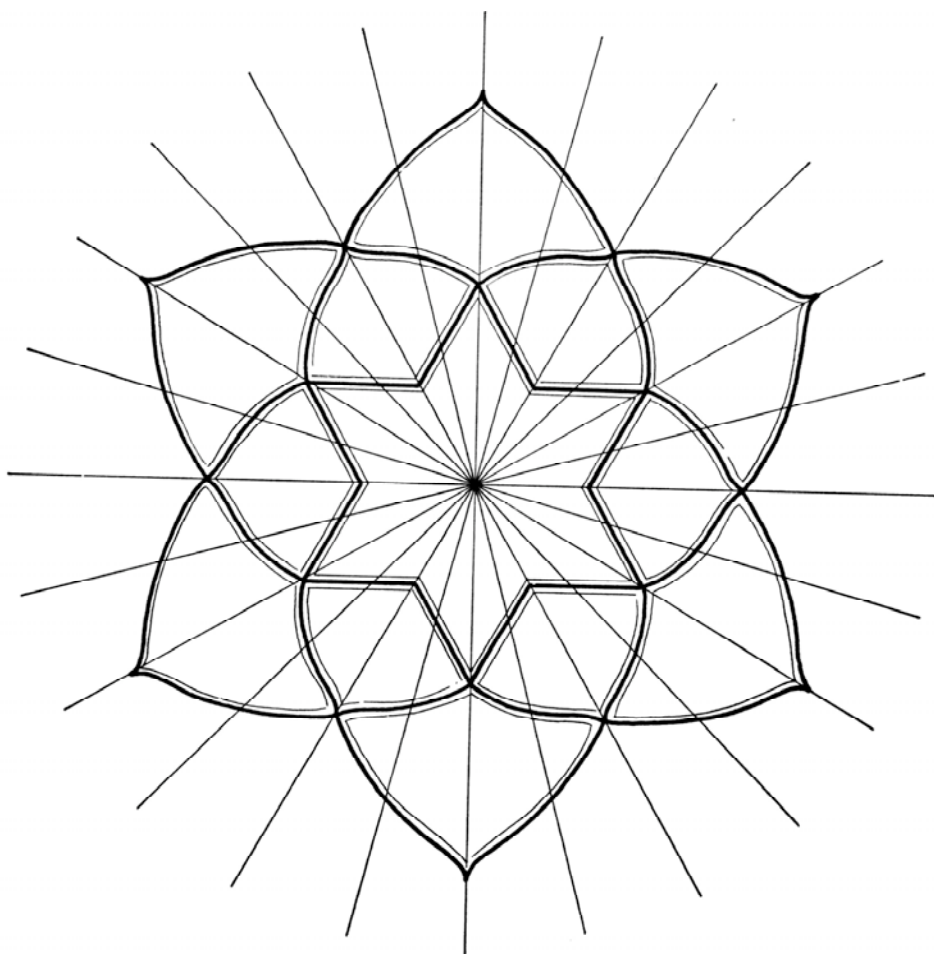


Diagram 1 B



Finished design drawn about 1975

Meditative practices, rituals and working with mandalas are amongst those many activities associated with the healing journey. In the case of the mandala this is because mandalas involve working with principles of harmony and balance and the process of relating to and establishing resonance with such symbols has a wholing effect on consciousness. This inevitably has effects on the physical and other bodies. However, I do not wish to see working with mandalas as an activity which has certain specific effects though I think those effects do (probably) exist, but instead I would rather see the mandala process in more general terms as part of “tuning into the centre”.

So, as a practical suggestion it might be interesting to start with the six pointed star which is a universal symbol found worldwide. It appears in many variations around the world and is widely recognised as a symbol representing the union of the ascending and descending energies. **Geometrically the six pointed star is very easy to construct and that is part of its beauty.** It is simply a matter of drawing a circle with a compass and then dividing the circle into six equal sections which is very simple since the radius of the circle fits into the circumference exactly six times. Then to draw the star it is necessary to join up every other of the six points. I have attempted to illustrate this process in diagrams 1A & 1B and accompanying finished design. **As well as occurring widely in mandalas around the world hexagonal (six sided) shapes occur universally in nature as flowers, crystals, snow flakes and many other forms.** So, I think it is true to say that variations of the six pointed star not only resonate with the the deep and collective layers of human consciousness, but also link in with the consciousness which permeates nature, which is sometimes called Cosmic Consciousness.

So, once the star is drawn there are many possibilities in terms of form and colour and also visualisation and meditation.

FORM, COLOUR, VISUALISATION AND MEDITATION

(For myself) I would say that working with mandalas, form, colour, visualisation and meditation are very much a part of each other. I would also like to say that I came to the mandala in general and the circle in particular as a result of an experience which touched into meditation and the mystical dimension. **After the experience I am referring to, the image of a circle ‘dropped into consciousness’.** At the time the circle seemed to be an entirely appropriate symbol to represent the transcendent state because as I have mentioned earlier it is Whole, Complete and Perfect.

To explore this issue further it seems a good idea to clarify what I mean by meditation and the mystical dimension. To facilitate that I would like to quote from a book called “In the Days of Great Peace”, written by Mouni Sadhu.

“...and the pupil entered the shrine of his heart. An altar was there and on it two lights were burning.

He understood that these were the lights of his own life. They were himself. The flame of the nearer one was many-hued, pulsating with a richness of colour, and emanating a slight smoke. He recognised it to be his thoughts and emotions by the very familiar rhythm of their vibrations.

The second and farther light was colourless, but its rays were pervading everything and penetrating through the changing hues of the first one. Immovable in its pristine purity it was quietly burning, breathing a peace as great as eternity itself.

Then a Rabbi dressed in white appeared, took both the lights in his hands and changed their places. “From this moment you will look through the light of eternity on that of the fleeting life, instead of looking, as you have done till now, through the ephemeral light, which made the perception of the eternal difficult...”

The above quotation says something about a change in perspective which is sometimes called a reversal of consciousness.

Generally speaking before the awakening of the meditative process the focus of attention is the “many-hued” light of the personality which is inseparable from the realm of change and duality and is inherently relative. The meditative process as I understand it is about changing the focus of attention from the limited viewpoint of the individual to an awareness of the transcendent nature of consciousness or the “colourless light” in the above quote. In between these two possibilities various intermediary states can be conceived of. Generally speaking I think it could be said that meditative practices are concerned with facilitating this transition from the finite to the infinite.

My understanding and experience is that the transcendent state referred to is indeed a totally “non-relative” state and no relative plane communication can adequately describe it. So, for instance in terms of the above quote it seems appropriate to say that in the transcendent state eternity is not a vantage point so much as a state of Being and the relative dimension of the personality is not seen as separate from the One.

This brings me to another quote, this time from “Who Am I?” The Sacred Quest?” (Jean Klein)

Q. “As language is dualistic, linear and sequential, therefore completely inappropriate to express the divine, wholeness, being, do we not need symbols?”

A. Symbols are a necessary part of culture. They express reality more deeply and suddenly than most words. The understanding of symbols does not belong to the everyday functioning of the mind. They pierce the mind and reflect its own ground in wholeness. Symbols take you beyond complementarity.”

So working with mandalas can be seen to be about this process of “piercing the mind” and transforming consciousness. So if we go back to my suggestion that we explore this idea in the context of the 6 pointed star, how does it all fit together?! Here are a few ideas for you to consider in that respect.

When we draw and/or paint a mandala we are tuning into and invoking the energy that the symbol represents.

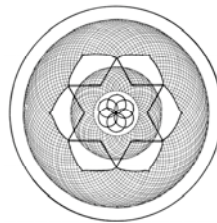
Likewise when we paint a certain colour we are tuning into the colour in question and experiencing it's energy. If we are not drawing or painting a mandala, but visualising and/or meditating on it, or simply being in it's presence, the same applies to a lesser or greater degree. So in the context of a black and white line drawing of a 6 pointed star radiating light such as the one illustrated previously there is the balancing energy of the ascending and descending triangles and also the centering and energising quality of the radiation. If we introduce colour all kinds of possibilities arise when you consider the number of colours and tones that exist and possible combinations. As part of this book I am presenting many mandalas and the following mandalas explore the 6 pointed star:

Diagrams on page 45/46/47 and 53/54.

Mandalas which explore variations of six sided symbols include SPACE STAR (page 23) and Indigo Snowflake (page 30).

A black and white mandala design which explores the hexagonal theme can be found on page 40.

There are also a few on page 34 including, Sunstar, Radiant Star, White Eagle Rainbow Star and Lace Light. The six pointed star has featured in my work right from the beginning and is a symbol that I continue to feel an affinity for.



A BREAKDOWN OF THE PROCESS OF DRAWING AND PAINTING SPACE STAR

To further explore the geometrical side to these designs and to introduce the reader to the way one of the mandalas is drawn and subsequently painted, I propose to look at how the mandala I call SPACE STAR was created.

There are several stages to painting this mandala. First of all there is the geometrical basis of the design.

At first glance it may not be apparent but the main geometrical pattern in this design is a series of overlapping circles as illustrated in diagram II. The final image is arrived at by removing some of the lines and forming the six pointed star.

In the cases of Diagrams I, II and III, I have attempted to highlight the places where it is essential to place the point of the compass. If you use a pencil to start with you have the option of rubbing out lines that are not required for the final presentation. I will not go into great detail about the process involved, so that you can experiment and make mistakes! Making mistakes can be a very creative process and result in new possibilities arising that had not been previously considered. I have made a mistake in Diagrams II and III in that the geometry is not quite the same as in SPACE STAR. However, the general principle is the same and should indicate the kind of geometrical process involved. All the mandalas in this book have a geometrical basis and some are quite complicated in that respect.

In terms of colour, outside the star the movement is in tone rather than hue. To create this effect it is simply a matter of adding more and more white to the background blue. Inside the star the colours move through the spectrum. To achieve an even flow through hue and tone does require some practice and patience. It is just a matter of getting the hue or tone as near as possible to what is required and then improving on that till the desired effect is created. To start off with it may be difficult to achieve what is intended, but with practice it becomes relatively easy to establish a natural flow and proficiency in the medium involved. Finally in the case of SPACE STAR the gold is painted as a solid block for the star itself and as a line overlay for the centre.

You may like to try and experiment with these ideas in the context of SPACE STAR or incorporate the same, or related principles into one of your own designs. In the case of the Black and White designs in this book, you might like to photocopy them and experiment with colouring them in.

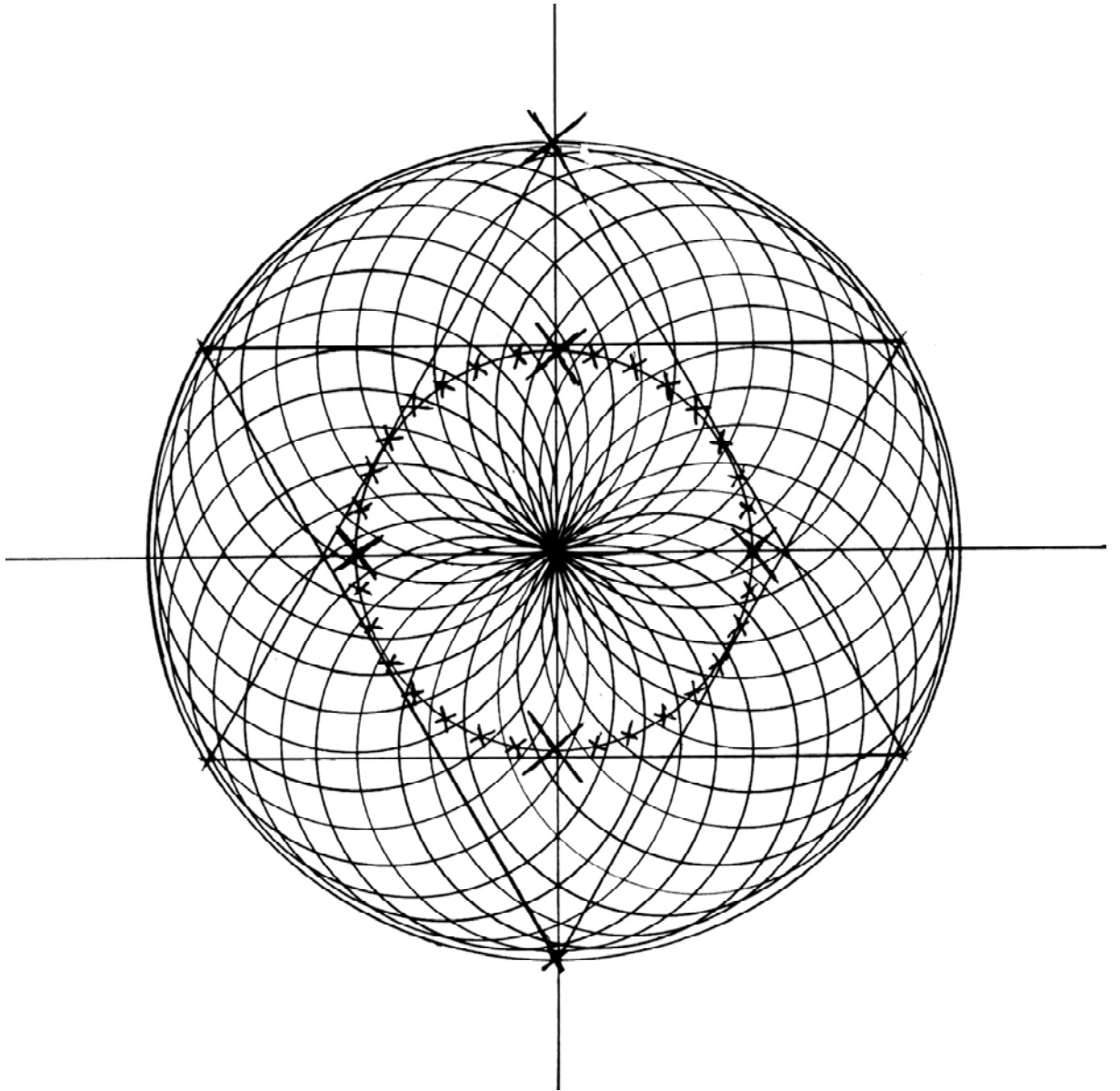


Diagram 2

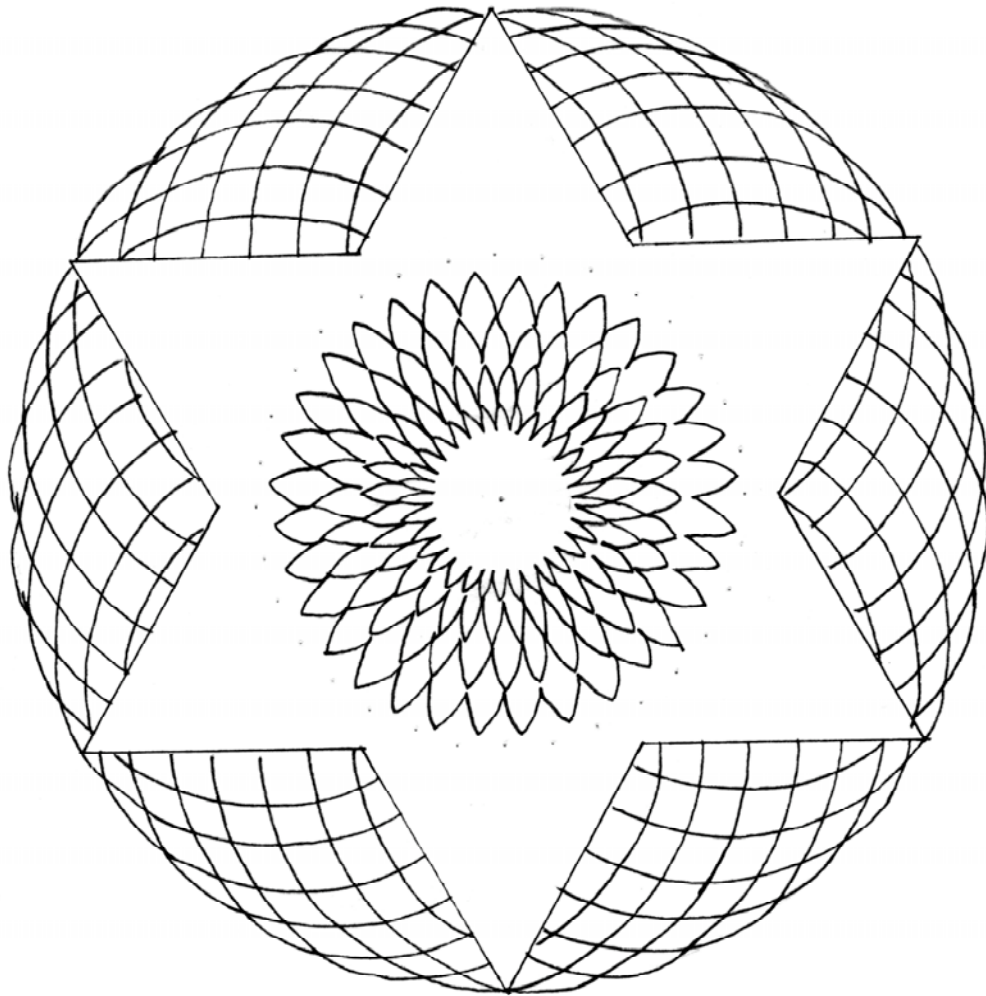
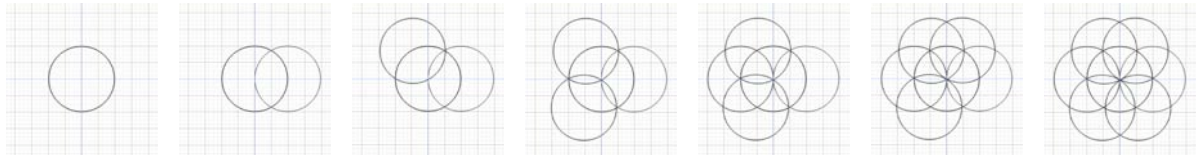
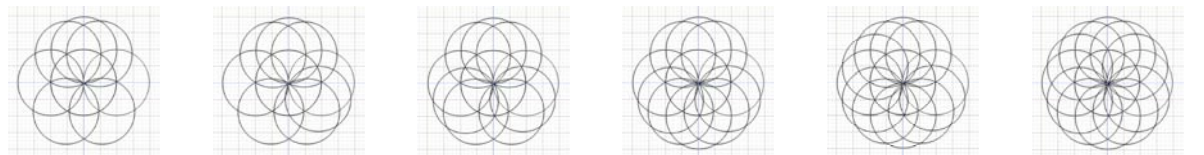


Diagram 3

When giving workshops in recent years from about 2000-9 I have gained some more experience in sharing how to help others construct mandalas and here are a few ideas which myself and workshop participants have explored. As mentioned earlier working with variations of six sided shapes is a good place to start in that the images that can result can be beautiful and uplifting and the geometry is relatively simple. A further development of dividing the circle into six segments is the possibility of creating a flower like pattern by placing the point of the compass at the six points on the circumference and drawing six more circles. This process generates the centre of the mandala on page 40. By dividing the circle into four or eight other similar patterns can be generated as on pages 36, 37, 39. The same principle is the geometrical basis of many of my painted mandalas as on pages 19, 23 (centre), 27 and several on page 34. To help clarify and illustrate the process I will take one of my early black and white designs and break it down into hopefully easily understandable segments.



The sequence above shows how to create a 6 petalled flower like pattern using circles. It actually does n't matter where on the circumference of the first circle you place the compass point. Having a grid background I have started at a particular place and that is an option too! The first point naturally leads you to the second point as the compass goes round the circumference six times. Continuing the process by taking a mid point leads to a 12 petalled flower as below.



If we repeat the process again it brings us to approximately the background for diagram 2 on page 53. The process of creating a six pointed pattern involves dividing the

circle into six. This means that since the full circle is 360 degrees each segment is 60 degrees. To make a four or multiples of four sided pattern it is necessary to divide the circle into 4 which is 90 degrees. Similarly to make 5 & 7 sided patterns it is necessary to divide the circle into 72 degrees and 52 degrees (approx.). It is possible to arrive at these angles through geometry alone rather than using a protractor which is the easy way! There are books on geometry which go into this in detail. I am just giving a few ideas and clues as a place to start from!



4 Divisions
90°



5 Divisions
72°



6 Divisions
60°



7 Divisions
51.4°

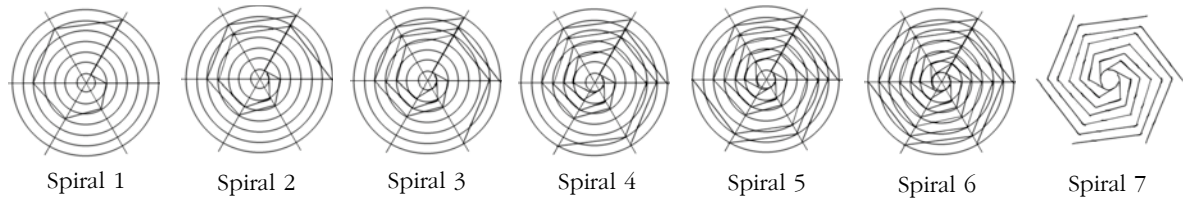


Yin Yang
Stage 1



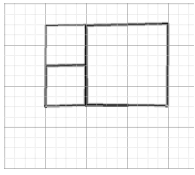
Yin Yang
Stage 2

Patterns which are based on four divisions include all the crosses you find around the world and in the context of this book I refer you to Radiant Cross on page 34. By duplicating the process we can generate patterns which have divisions which are multiples of four. So for instance Topaz on page 19 is an example of that. I will explore that principle later in this section. Five divisions generate Pentagons which could take us into a discussion of The Golden Mean but I will also discuss that later. Six divisions I have discussed already. Seven divisions can generate seven sided stars and I refer you to Alkyone on my web site. Another symbol with a geometrical basis is The Yin Yang. If you take the original circumference and divide into two and draw two circles you arrive at Stage 1 above. By erasing the horizontal line and half the circles you arrive at Stage 2. There are numerical and energetic associations with all these numbers and the symbols that they can generate but I will leave it to you to feel into that for yourself. Another principle that I have explored on many occasions and which workshop participants have also been interested in is The Spiral. This is a beautiful symbol of Infinite Possibilities and Growth!

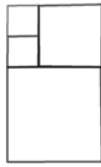


The process of creating a spiral in this case involves taking a circle divided into six and making concentric circles which increase in diameter by an equal amount. So for instance you take a circle with a radius of 2 cms, 4 cms, 6 cms and so on. Then as in Spiral 1 you join the dots or in this case, go out and round one, out and round one till you come to the end. You then proceed to Spiral 2 and repeat the process one step around till you arrive at Spiral 6 above. Then you erase all the lines and circles you do n't wish to keep and you have spiral 7 with six arms! Normally I use freehand to smooth out all the angles but this illustrates the process.

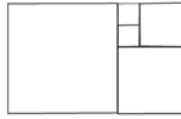
There are many spirals and variations of this theme in my work. In particular I have used Golden Mean Spirals on several occasions. The Golden Mean is related to a mathematical series called the Fibonacci sequence. One way to create a spiral of this nature is by drawing squares. Spirals can rotate closely together in which case the movement sideways is proportionally greater than the movement outwards or alternatively they can proceed outwards rather more that they do around the circle. The Golden mean is a beautiful balance of those two principles and is found widely in nature. It also occurs in music as a particularly beautiful relationship between notes. I will attempt to illustrate "The Square Method" of generating The Golden mean on the next page. Once one spiral has been completed then the process can be duplicated as above to create as many arms to the spiral as you wish. You will need to create concentric circles and divide the circle into the appropriate number of segments. I have presented this process several times in workshops and it can result in something of a muddle! Therefore I suggest you try the more straightforward approach illustrated above before proceeding to the one below!... Unless of course you enjoy a challenge!



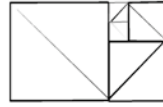
GoldenMean 1



GoldenMean 2



GoldenMean 3



GoldenMean 4



GoldenMean 5



GoldenMean 6



GoldenMean 7



GoldenMean 8



GoldenMean 9

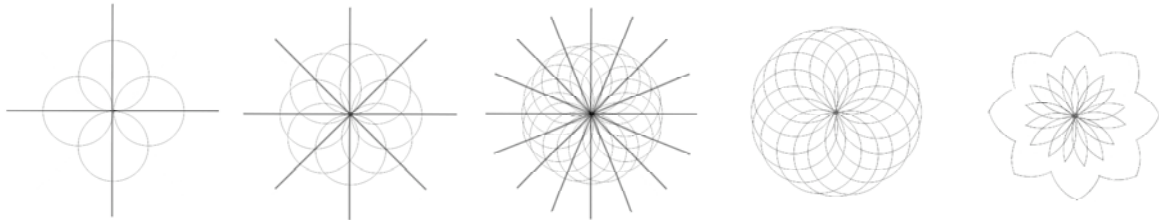


GoldenMean 10

The diagrams above from 1-10 illustrate how to create a spiral of The Golden Mean variety using squares. The system is to draw a square, then another the same, then take the longer side and use that as the new size for the next square up and so on. This relates to The Fibonacci Series, which begins. 1, 1, 2, 3, 5, 8, 13, 21... ad infinitum. As the series and square sequence proceeds the ratio gets closer to that of The Golden mean which is approximately 1.6. The process of connecting the corners of the squares as above generates a spiral. I have left the centre blank as the process requires some improvisation in the centre. You will need to make some concentric circles and radiating lines as in the previous example to help you duplicate the first spiral. I earlier mentioned that five sided shapes also involve the 1.6 ratio and the sequence can be found in nature in many contexts. We are touching into the subject of Sacred Geometry and the idea that a Divine Harmony pervades the universe which can be understood with the aid of mathematics and geometry.

I mentioned on page 56 when discussing dividing the circle that Topaz is based on the number four which is then duplicated several times as indicated on the next page. It is a simple principle involving the initial four circles and then finding the mid points as

indicated by the lines which are used for guidance for drawing the circles. Then some of the design is erased to leave the flower like pattern which is the geometric basis for Topaz.



From an early age I did enjoy arithmetic and geometry and still enjoy a certain amount of “problem solving” of this nature! This brings me to The Sri Yantra.

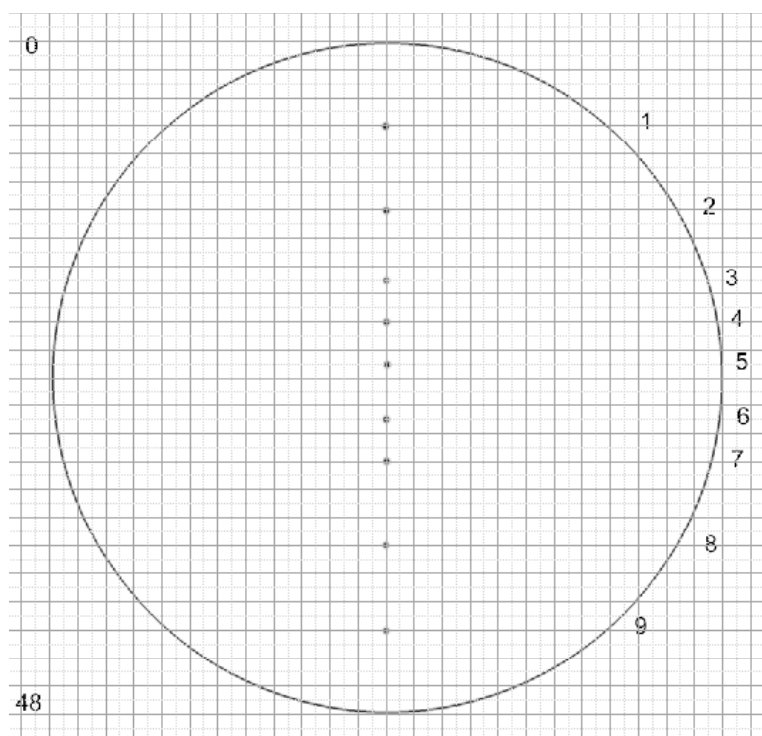
SRI YANTRA

No presentation of the mandala would be complete without a reference to The Sri Yantra which is considered to correspond to the sound Om and there are various ideas and principles associated with it of a profound nature both in mathematical terms and also symbolism. There are books which explore both these avenues as listed in my reference section at the end of this book. I first encountered The Sri Yantra and related images around the time of my journey to India in 1974. It's prominence clearly indicated how important it is but I was initially a bit mystified by it in terms of its geometry and apparent asymmetry. For many years I did not really resonate with it but was nevertheless drawn to it. Twenty years later during a time I was giving mandala workshops in Switzerland I started attempting to draw The Sri Yantra by copying an existing one. I did not know the formula presented on the next page at that time. That came my way some years later. I did manage to draw and paint it as presented on Page 31. I should add that the colour choice is my own and in no way as far as I know relates to how it is coloured in the Indian context. So on the next page is the formula which makes the whole process of drawing the Sri Yantra relatively simple.

There are various ideas about how this symbol came to exist and where the mathematics came from including Higher Dimensions, Other Planetary Systems, Ancient Civilizations and so on! There is a great deal of information on the web about all of this.

The process of drawing The Sri Yantra involves taking a circle and dividing the vertical diameter into 48 equal parts. Then you make a mark at the following points from the top 6, 12, 17, 20, 23, 27, 30, 36, 42. These correspond to points 1-9 below.

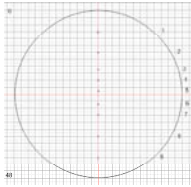
If you proceed to put the triangles in according to sequence 2-10 it should all work out!



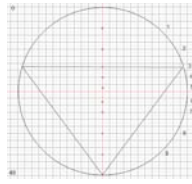
Traditionally the triangles and circles are surrounded by petals and placed in what are called The Four Gates as illustrated on Page 31.

Although very attracted to geometric symbols generally and mandalas in particular I am equally interested in colour and creating a subtle luminous effect. This can sometimes to a certain extent mean that the geometry is not so obvious. I mention this in relation to The Sri Yantra because it is often represented in bold colours or even Black and White. The two versions I have painted involve relatively pastel colours though using the com-

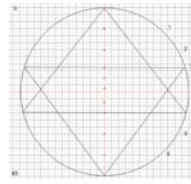
puter I have also generated some versions with stronger colours which can be seen on my web site. When drawing this mandala or Yantra I would advise you to avoid fractions if possible! Often in workshops working out the details has been rather complicated!



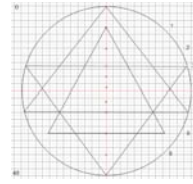
Sri Yantra 1



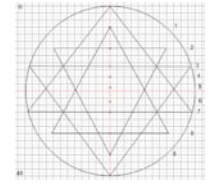
Sri Yantra 2



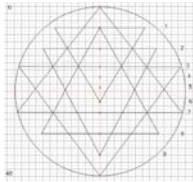
Sri Yantra 3



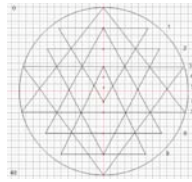
Sri Yantra 4



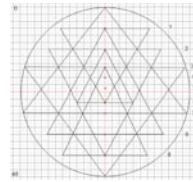
Sri Yantra 5



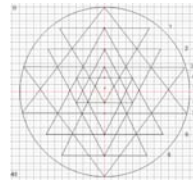
Sri Yantra 6



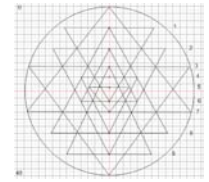
Sri Yantra 7



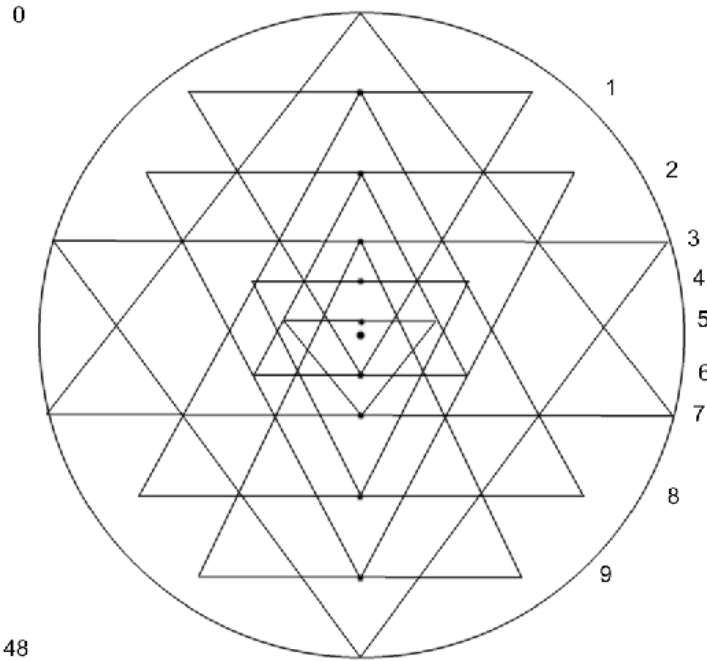
Sri Yantra 8



Sri Yantra 9



Sri Yantra 10



The dot in the middle which is the centre of the circle is not one of the 9 divisions and is referred to as the Bindu.

C o l o u r

In terms of colour there are various principles I have explored over the years. Firstly I have endeavoured to create the effect of light emanating from the centre of the mandala as for instance in the case of Pure Light. This is a theme which has always been with me more or less continuously and features in all my work to a lesser or greater extent. I have discussed the principles and ideas associated with this in the earlier Section From Pure Light To Shunyata. In practical terms it has involved developing and fine tuning my use of colour and movement through tones and hues. Speaking generally this requires very gradual transitions from one colour to another and involves careful mixing and recording of paints. My technique has involved the use of acrylics but it is possible to get similar effects in other media. So for instance in the case of one of The Shunyata Series I mix about twenty four colours which move from lighter to deeper colours and then to lighter ones. There is also a gradual change of hue as well as tone. I then paint twenty four concentric circles and later using a very fine paint brush over paint the circles from the centre outwards to create the effect of radiance and luminosity. This is a fairly delicate process which takes practice to perfect though some participants at workshops have to a certain extent accomplished this effect at the first attempt with a little help from me!

Another theme which is prominent in my work is harmonious movement through the spectrum which is accomplished mainly by placing colours next to similar or only slightly different colours. So for instance in the case of Topaz, Blue is next to Lilac in one direction and a paler blue in another direction. This use of colour creates a sense of gentle flow. The opposite approach would be to put colours next to each other which are very different or even contrasting. If we take the spectrum to start with red and go through orange, yellow, green, blue, violet and purple an example of colour harmony would be putting yellow next to green. These colours are adjacent to each other on the colour wheel. If on the other hand we were to put orange next to blue

that would be an example of using the principle of contrast. Contrast tends to make the image stand out more and leap out off the page energetically in a fairly obvious sort of way! An example if this is Space Star on page 23.

I explore other ideas with regards to colour in the next section. Here I am just mentioning practical considerations. When painting mandalas it is a great help and possibly absolutely essential to be in a meditative state of consciousness. It is truly amazing what can come together when one relaxes into the process and conversely equally amazing how impossible it is when there is any tension! I am reminded of the Lester Levenson quote that is mentioned elsewhere in this boiok. "It is either easy or impossible!" I am also reminded of a discussion I was present at with an artist who was painting Tibetan Thankas at a Tibetan Monastery. He said that someone had suggested to him that he could achieve the end result much more easily and quickly using an air brush. His answer was something to the effect that the important thing is the process and not the end product. My experience is that the end product comes together very beautifully if one surrenders to the process.

By process I mean the state of consciousness and the creative flow which is an integral part of working with mandalas. So for instance in the context of workshops I often include some form of meditation as a preliminary attunement. Also participants often find it helpful to have some gentle music playing such as mantra music. The inspiration which drives the creative process so to speak comes from a place beyond the mind so "letting go, surrendering and going with the flow" are all part of the process. In the context of myself living and working alone which is generally the case when I am at home I have endeavoured to create a space which is peaceful and harmonious and supportive of meditative creativity. Creating an appropriate atmosphere and working environment is an integral part of painting mandalas. This is something which does not always come easily to me but I am reminded of some words I once heard at Findhorn many years ago. It was something to the effect that if we want the universe to support

and encourage us then we must express appreciation and look after the gifts that we receive. So on that basis I aspire to look after my home and working environment and as I write I have a card in front of me which says “Gratitude!”

I am mentioning this in the context of colour as somehow working with colour and paint is “inherently flowing” and involves the emotional and feeling element. Working with the design and geometry is more “cerebral” and involves the rational and intellectual element. Both meet in the realm of intuition but have slightly different “flavours”. Some mandala artists emphasize the geometry and some the colour and all the stages in between. Some participants at workshops skip the geometry and go straight into the colour creating more free form mandalas. Others spend hours exploring and working out geometric possibilities. I endeavour to support each person whatever their natural inclinations are. I have no concept of “the right way!” Rather I have a great appreciation of just how amazingly creative and unique everyone can be if given the space to explore their potential.

Anyone who is familiar with my work will be aware that the rainbow is another recurring theme. Again I am reminded of a specific time and place in my life. I was living on The Isle of Iona at the time. Another person living in the same house had placed crystals in her window which refracted the light to create spectra and rainbows around the room. Also at about that time I remember sitting in a cafe and someone saying that “rainbows are one of the wonders of nature” or something to that effect. At that time my use of colour was mainly restricted to golds and blues but subsequently the rest of the spectrum began to feature in my work. This process of the full spectrum entering into my work corresponded to a certain extent with the ideas I present in “From Pure Light to Shunyata” but with reference to colour. In other words the movement has been or is towards a more inclusive and wholistic understanding and expression both in form and colour.

The full spectrum or rainbow culminated in Rainbow Lotus though the rainbow is reversed which according to some people corresponds to the astral equivalent. I refer you to pages 20-22 for more information and ideas regarding that particular design. As you can see on page 34 quite a few of my mandalas explore the full spectrum and rainbow effect. Technically speaking this effect is not that difficult to create though to create a smooth transition from one colour to the next does require careful colour mixing as the tone has to be consistent and the movement through the spectrum has to be even. One easy way round this is to use a medium other than paint such as crayons or pastels. These come in a great range of colours and tones and if you buy enough of them half of the work i.e. colour mixing is already done for you! For some years when I was travelling I did use crayons and found them very easy to work with. However I was unable to create the luminosity I was able to paint with acrylics. So to create the effect of moving evenly through the colours to create a rainbow or spectrum I usually mix about fourteen colours, then paint them on a rough piece of paper to make sure they are about right. I then take two adjacent colours to create the colour in between them and continue the process till I have twenty eight colours. As long as the first fourteen colours are right then the twenty eight will be also. I often use this technique when colour mixing. If there are slight inconsistencies in the initial colours the process of finding the colour in between evens it all out. However it all works out a lot easier if the first colours are right.

So I have mentioned Colour Harmony, Colour Contrast, Radiance or Luminosity and the Rainbow or Full Spectrum with regards to colour. I have mentioned how to create Flower or Lotus Patterns and Six Pointed Stars using the compass, The Division of the Circle, The Spiral and The Golden Mean and The Sri Yantra. I have also touched on the matter of tuning in and creating the right atmosphere and environment. This covers many of the ideas and principles I have studied and explored over the years.