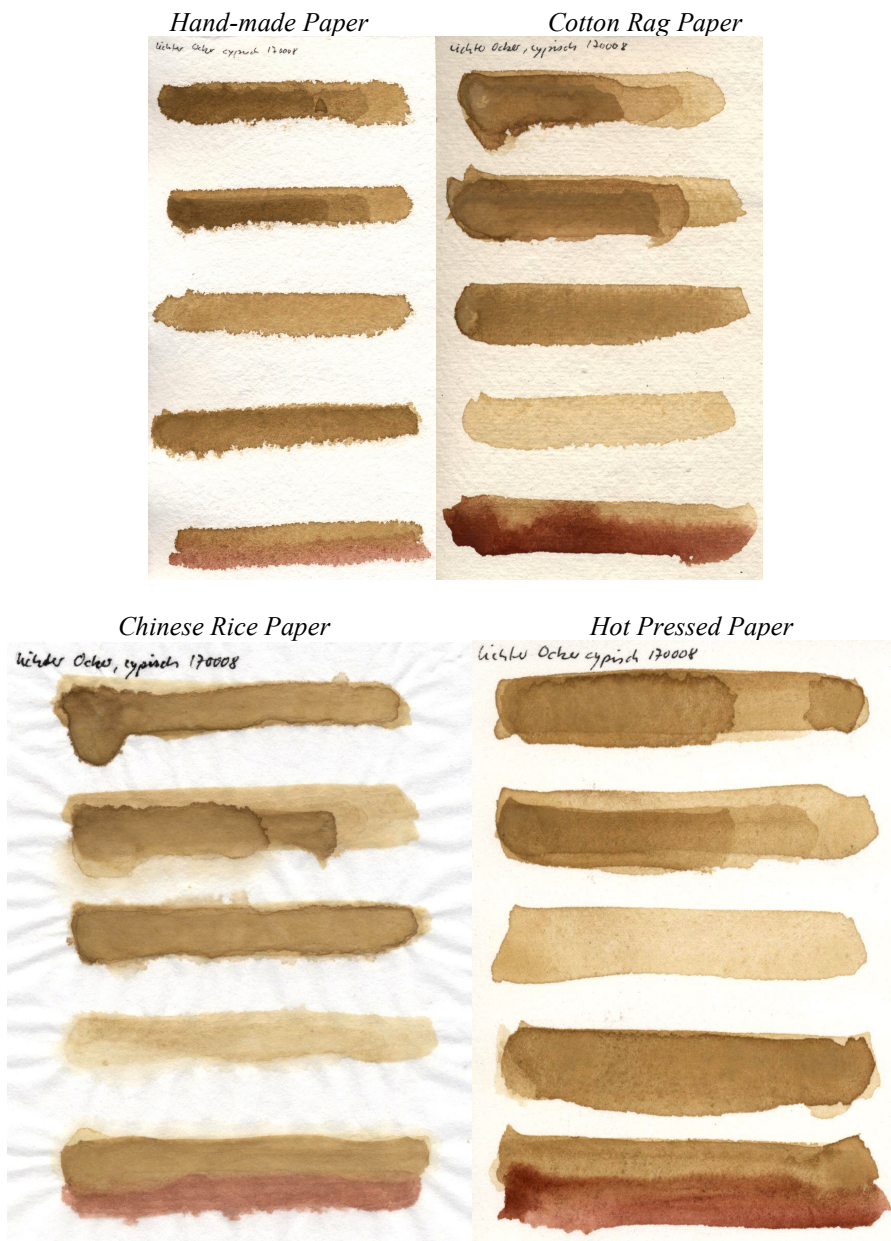


#170008 Jarosite, from Cyprus

Unlike the red burgundy ochre, Jarosite is a rather weak ochre shade, which can be attributed to its slight green component, which dampens the yellow components. The color retains its transparent character even in multiple glazes or washes. When drying, the color forms dense, cloudy structures. The most beautiful differentiations unfold on hot-pressed paper, the greatest intensity is achieved on laid paper.

In mixtures, here with #115748 Burgundy Ochre red, fine, Jarosite evenly absorbs the neighboring color and is rather recessive (in each case lowest color application).



Influence and properties of painting surfaces

The "colorfulness" or character of a pigment is influenced not only by the different binders; a significant expression is also created by the different textures of the various painting surfaces.

For example, glazing pigments appear even more "transparent" on rice paper and seem to become "one" with the painting surface. On canvas, regular or hand-made paper, on the other hand, they appear more solid and stable.

Properties of hand-made paper (German: Büttenpapier)

- Low density
- Soft, velvety
- Voluminous, full-bodied
- Firm, stable
- Absorbs a lot of water and the color penetrates deeply

Properties of Chinese rice paper

- Dissolves with "too much" water
- Transparent (as a result, the light behind the painting surface has different effects on the paint application)
- The paint soaks through the paper and is highly runny
- practically untextured

Properties of cotton rag paper

- "woven" paper with regular, tiny corrugation
- slightly shimmery effects
- The color seems to move
- Clear texture

Properties of hot pressed paper

- Certain firmness and rigidity (less flexible)
- Clear lines and contours
- Smooth, dense surface
- Less absorbent, color penetrates less into the paper and runs more evenly
- Less "shadow" due to lack of texture