

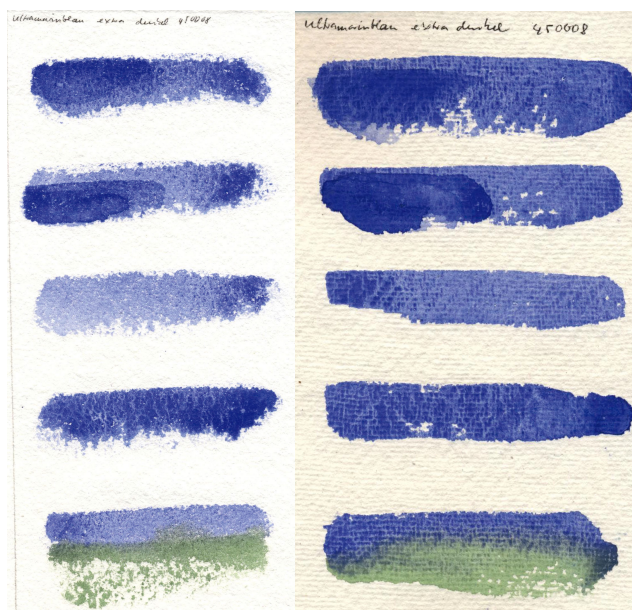
## #450008 Ultramarine Blue, very dark

Ultramarine blue, very dark is a strongly luminous, deep blue with a tendency to violet. The luminosity is equally strong on all tested papers, with the exception of rice paper. The glazes and washes form a variety of structures on hot-pressed paper. Here, the color forms a cloudy surface and sharp drying edges, which is less evident on Cotton Rag and handmade paper.

The mixture was created together with #442008 Chrome Oxide Green (lowest color application in each case).

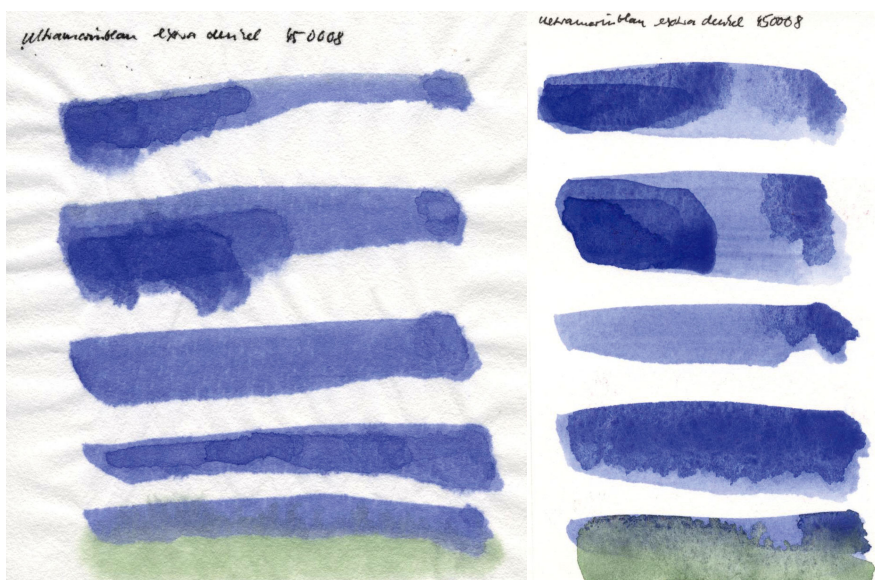
*Mould-made Paper*

*Cotton Rag Paper*



*Chinese Rice Paper*

*Hot Pressed Paper*



## 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