

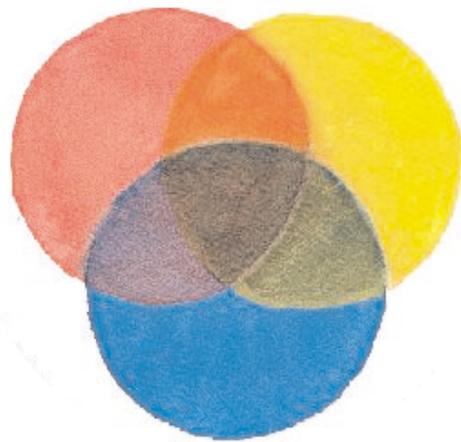


### 3

## Mixing Colours

Even though STOCKMAR offers a wide range of 19 brilliant colour tones to choose from, you shouldn't miss out on the experience of mixing your own colours. You can create a really limitless variety of colour shades and nuances. To start off, it makes sense to learn a few basic rules.

From the three so-called basic or primary colours red, yellow and blue you can mix all colours of the colour-circle. STOCKMAR's Colour-Circle Paints are particularly well-suited for this. If you prefer working with STOCKMAR Watercolours, the colours carmine red, lemon yellow and ultramarine will provide the best results.



**A Simple Experiment with Transparent Paper**  
Take pieces of red, yellow and blue transparent paper. Hold the sheets up against a window pane and slide the different colours over each other so that they lie on top of each other: where they overlap, the intermediate colours green, violet and orange will appear.

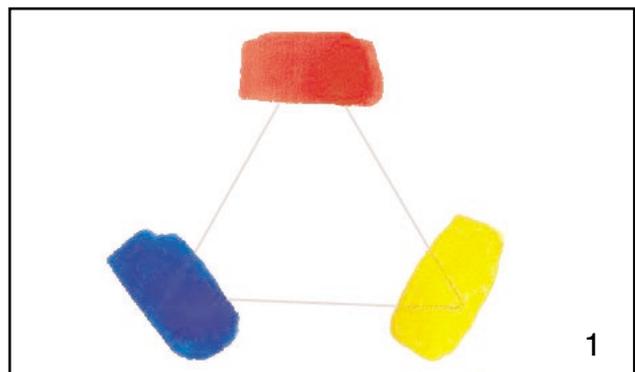
## Discovering the 6-part Colour-Circle

You need:

- the primary colours red, yellow, blue (see above)
- a flat no. 18 or 22 paintbrush
- watercolour paper ca. DIN A 4
- a palette; a white plate or piece of cardboard can also be used

**1-** Use a pencil to sketch an equilateral triangle on the paper. Mix the paints as described in chapter 2 / "Mixing STOCKMAR Paints". Dip your brush into the first colour and paint a stroke of intensive colour at one point of the triangle. Wash out your

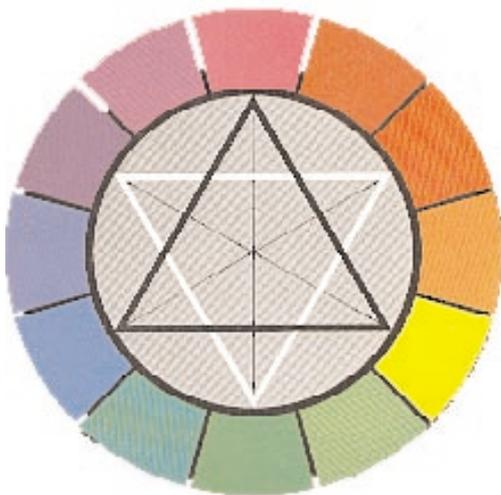
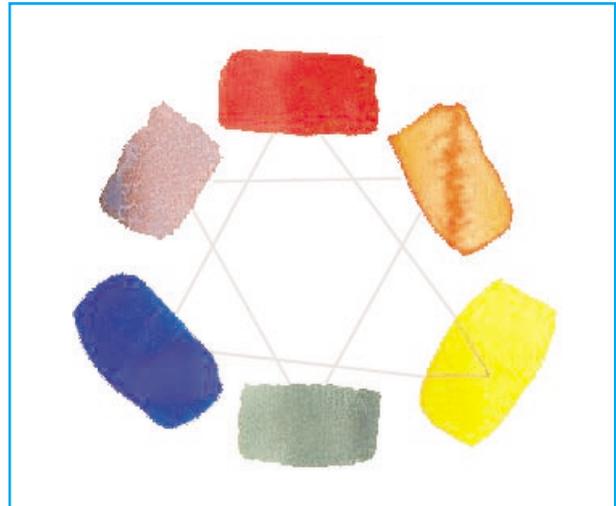
brush and repeat this for the other two colours (diagr. 1).





You've created a colour-circle like the one Johann Wolfgang Goethe developed in his colour theory. This circle can be used to illustrate basic rules and principles of colour behaviour:

- The basic or primary colours form an equilateral triangle within the circle. With these colours, all other colours can be mixed.
- The colours that result from mixing the primary colours – violet, green and orange – also form an equilateral triangle.
- Colours that stand opposite, or face each other diametrically, are the so-called complimentary colours which form the strongest colour contrast.



Johannes Itten's 12-part colour-circle

## The 12-part Colour-Circle

All colours of the colour-circle can be mixed with their neighbouring colours. Johannes Itten, a Bauhaus artist and teacher, carried out such experiments and expanded Goethe's colour-circle to include six further colours, thus creating a 12-part colour-circle.

This graduation of the colour-circle reveals further principles for mixing colours:

- If you mix colors that face each other diametrically, i.e. complimentary colours, grey tones result.
- If you divide the circle in two halves with an imaginary vertical line, cold, passive colours lie on the left and warm, active colours on the right side.



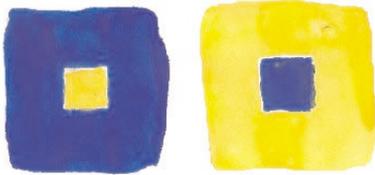
## Easy Painting

1. From the primary colours you can mix all others colours, but they themselves cannot be produced by mixing.



The Primary Colours

3. Dark colours create the optical effect of moving towards you, light colours of moving away.



6. When the colours yellow, blue and red are mixed together, brown colour tones result.

2. Dark shades are created by adding more colour when mixing, lighter shades result by adding more water when mixing.



4. Complimentary colours form the greatest colour contrast and are intensified to create the greatest brilliancy.



5. When mixed together, complimentary colours produce grey tones.

7. There are warm and cold colours. The higher the yellow content, the warmer the resulting colour; the higher the blue content, the colder the resulting colour.





## “Watercolours in Motion” Wet-in-Wet

You need:

- STOCKMAR Colour-Circle Paints: red, blue and yellow or STOCKMAR Watercolours: carmine red, lemon yellow and ultramarine
- 1 flat 18 or 22 mm paintbrush
- absorbant watercolour paper ca. DIN A4
- containers for mixing the paints
- jar of water
- sponge
- painting board
- strips of paper tape

1- Mix each of the colours with water in individual containers. Do this as described in chapter 2 / “Mixing STOCKMAR Paints”. The mixed paints for this technique should be very fluid. So it’s a good idea to span your watercolour paper before beginning to paint (see Chapter 2 / “How to Span Single Sheets”).

2- Dip paintbrush into paint and paint red, yellow and blue areas – like little pools – next to each other (diagr. 1).

BE SURE to wash out your paintbrush with clear water before using the next colour (or use several paintbrushes).

As long as the painted areas are still watery, move the painting board back and forth so that the colours run into each other and begin to mix (diagr. 2).

Excess paint or undesired “pools” of paint can be soaked up with a sponge. If you want painted areas to be more intensive in colour, simply dab on more paint. Take into consideration that after running and drying, the colours become quite a bit lighter.

3- With this technique you can create exciting abstract coloured pictures. When the painting is finished and dry, pick out the most beautiful portion of the painting.

White strips of paper can be helpful in doing this; push the strips (diagr. 3) back and forth until you find the part that appeals to you the best. Then cut out the section and frame it.

