

#407208 Burnt Umber, dark brown

Burnt Umber is a dark brown with a high black content, which turns out quite differently on the four tested papers. If the color on handmade paper almost shows a tendency towards blue-brown, it appears much warmer, i.e. more reddish, on hot-pressed paper. When simply applied, the color is very homogeneous and transparent. Drying marks only occur on rice paper. On all papers, the effect is much darker with the third application than with only two coats.

The color is excellent for mixing with #472508 Furnace Black, which is on the border between blue and black (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