5 Melting Technique

What you should know

With the Melting Technique, drawing paper is placed on a warm surface so that the wax colours become liquid when brushed or applied. Working with liquid wax colour calls for spontaneous artistic creativity, which is why it is an ideal means of creative expression for children with their unfeigned naturalness (Dia. 1). But this technique is popular with experienced painters as well (Dia. 2). By applying varying amounts of pressure when painting you can create dense, partially coloured or “pasty” areas which can be used to creatively express (Dia. 3). A hot plate that is used to keep food warm is ideal as a source of warmth, since it distributes heat uniformly. But the fact that it places limits on the format of your picture is a disadvantage. You can improvise, however, by placing a baking tray or cookie sheet on 6 cm high wooden blocks and then placing several small burning tea candles underneath it. In any event, the hot plate or baking tray has to be covered with ample newspaper, so that you don’t come into direct contact with the hot metal.

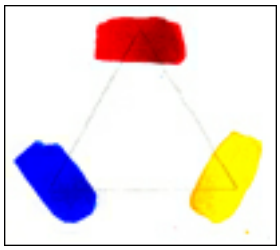
1

2

By varying the pressure you apply when painting you can create densely or partically coloured areas. The pasty, relief-like application of coloured wax (at right) is a typical characteristic of the melting technique.

5 Mixing Colours with the Melting Technique (see also Directions No. 2)

1



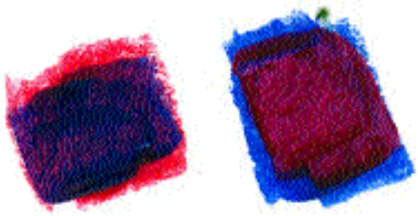
2

3

There are three primary colours, yellow, red and blue. From these all other colours can be mixed, but they themselves cannot be produced by mixing.

Many artists have concerned themselves with the phenomenon of mixing colours, among them Johann Wolfgang von Goethe. In his colour theory, he developed a colour-circle (Dia. 1 drawn with STOCKMAR Wax Colours) in which the three primary colours are positioned in the form of an equilateral triangle (= black triangle). The intermediate colours that result from mixing the primary colours are located opposite one another to form another upside-down equilateral triangle (= white triangle). From this it can be seen that yellow and blue mix to create green, red and blue produce violet, and yellow and red make orange. The colours of the circle which face each other diametrically are referred to as complimentary colours (Dia. 2 and 3). Mixing the complimentary colours with each other produces grey and brown colour tones.

When mixing colours with the melting technique, the rule of thumb is that the upper layer of colour is always the dominant one (Dia. 4).

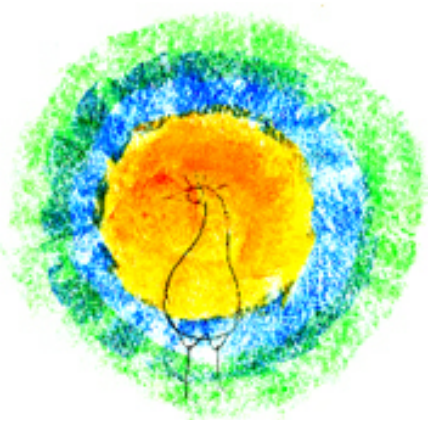


4

Blue on red Red on blue

The Peacock / Mixing Technique

You need:
- STOCKMAR Wax Colouring Blocks in the colours golden, ultramarine blue and light green and STOCKMAR Wax Crayons in blue, green, yellow and red shades.
- smooth drawing paper DIN A4
- a hot plate or baking tray (see page 1)
- newspaper
- soft pencil (B2)



5

1- Place drawing paper on the pre-heated hot plate that's been amply covered with newspaper and first experiment a bit: How do the liquid colour tones blend with each other? What happens when the wax colour is applied with light or with strong pressure?

2- Draw a golden coloured circle on the drawing paper and frame it with an ultramarine and light green border. This works best by repeatedly re-positioning the narrow edge of the wax colouring block as you turn the drawing paper in a circular movement (see also page 5).

3- Then sketch the peacock's body with a pencil (Dia. 5). Colour the bird's body using bright blue, green and red colour tones. When doing so, apply colours over each other to blend the tones.

4- Using red, blue and green tones, colour the peacock feathers in the light green and the blue circles. Draw the feather quills with a wax crayon or the corner of a wax colouring block. You can best draw fine lines e.g. in the head feathers or feathers by removing the drawing paper from the heat so the lines don't run . Finally, frame the peacock by drawing a deorative circle around it with a golden wax colouring block (Dia. 6).

6

Techniques & Tips

An Adventure with

Wax Colours

Double Window Transparency

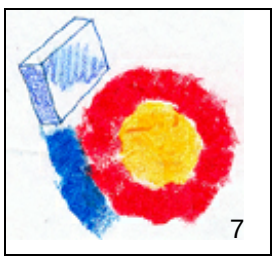
The window transparency consists of two circles that are coloured with different colour tones and then glued together. This increases the colours' intensity and lets them blend in attractive ways. .

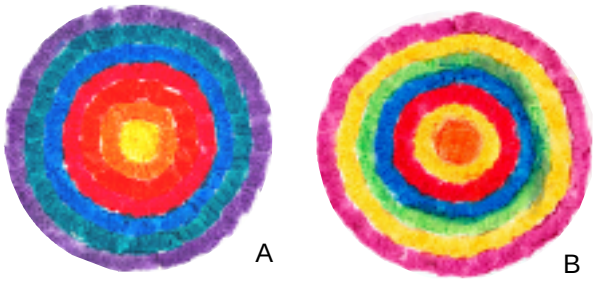
You need:

- STOCKMAR Wax Crayons or Colouring Blocks in several colours, e.g. a tin case with 16 colours or a cardboard carton with 12 colours
- transparent or greaseproof sandwich paper
- a hot plate or baking tray/cookie sheet (see page 1)
- black tinted paper for the passe-partout, DIN A4 format
- Zirkel, scissors, glue

1- Using a pair of compasses, draw two circles on a piece of transparent paper; the diameter should be about 17 cm. Cut out the circles.

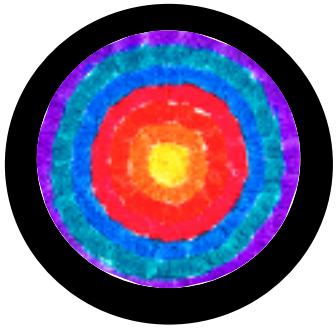
2- Pre-heat the hot plate and carefully cover with newspaper so that children don't come in contact with the heated surface. Draw coloured concentric circles with the narrow side of the wax colouring blocks; these can overlap and blend with each other. Begin at the center of the circle and work outwards by repeatedly positioning the wax colouring block as you turn the drawing paper (Dia. 7). (Abb 7).


7


A B

3- The colours should be applied in such a way so that when the transparencies are glued together they become more intensive and blend harmoniously. In the example shown, the following colour sequence is used:
Transparency A from the center outwards: yellow, orange, vermillion, crimson, blue, green, violet blue (Dia. (Abb. B).
Transparency B from the center outwards: orange, yellow, crimson, blue, light green, orange, purple (Dia. B).

4- Make two round passe-partouts from the black tinted paper by using a pair of compasses, glue the window transparency between them, attach a thread for hanging and then hang in a window. Now the transparency exhibits a fascinating brilliance which can hardly be described here.



Techniques & Tips

An Adventure with

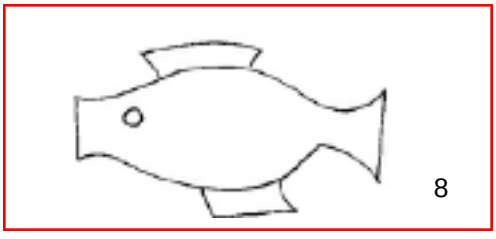
Wax Colours

Wind fish

You need:

- STOCKMAR Wax Crayons in blue or another dark shade,
  Wax Colouring Blocks in several colours, e.g. a tin case with 8 colours or a cardboard box with 12 colours
- white transparent paper (as used in making folded paper stars)
- glue
- floral wire
- cord

1- For fish A, cut the transparent paper to a format of 70 x 70 cm, for fish B, to a format of 70 x 60 cm; fold each sheet down the middle. With e.g. a blue crayon, colour one of the fish. It should have a wide mouth and a large enough belly (Dia. 8). Turn over the paper and trace the contours of the fish. Then cut out both halves of the fish.



8

2- Pre-heat the hot plate and cover carefully with newspaper so that children can't come into contact with the hot surface. Colour the fish halves one after the other with simple patterns. Since the hot plate or baking tray is smaller than the paper fish, you'll have to change the position of the transparent paper accordingly. But this is not a problem; even if the patterns do not perfectly overlap each other, the light shimmering through will blend the colours in a fascinating way.

3- Glue the completed fish halves together at the edges (except at the mouth and tail fin!). Bend an oval ring out of floral wire that is big enough so that the fish's mouth can be fitted over it. Snip several 1 cm deep cuts into the edges of the mouth, apply glue to the flaps you've created, place ring in the mouth, fold over the flaps (Dia. 9) and press the glued flaps together. Then fasten a thread or wire for hanging.

9

A

B

Die Bauchflossen des blauen Fisches wurden nachträglich angeklebt.

STOCKMAR