

# Liste der Farben im Farbkreis

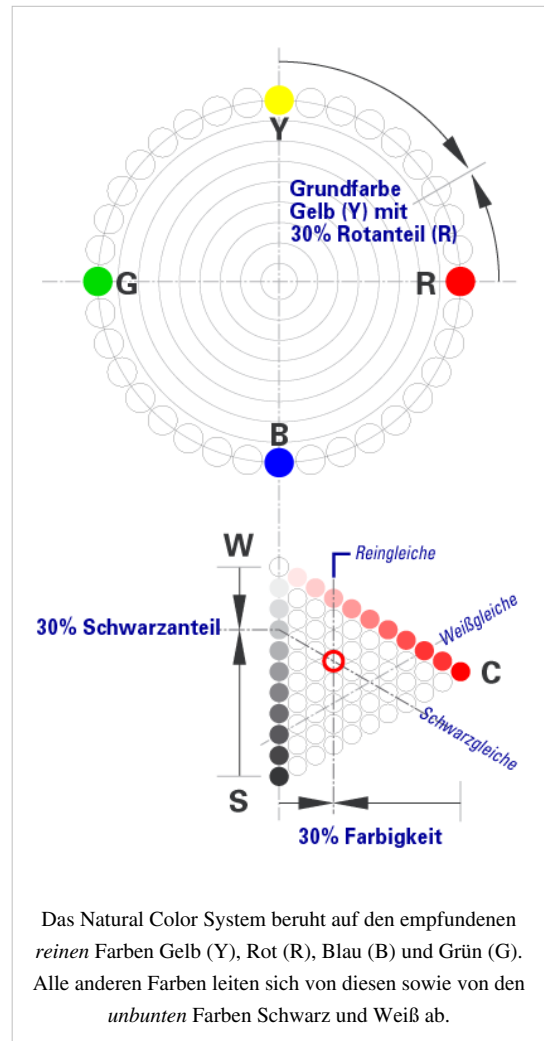
Die **Liste der Farben im Farbkreis** bietet eine farbsystematische Eingliederung gebräuchlicher Farbbezeichnungen aller *bunten* Farben im *Farbkreis*.

## Aemilius Müller

Als Basis dienen hierbei die von Aemilius Müller oder auch im Natural Color System verwendeten von den meisten Menschen als rein *empfundenen* Primärvalenzen (Grundfarben) (Mittel-)Gelb, (Mittel-)Rot, (Mittel-)Blau und (Mittel-)Grün. Die gewählte Einteilung und Abfolge der Farben ist unabhängig davon, ob subtraktiv (also Körperfarbe) oder additiv (also Lichtfarbe) gemischt wird. Je nach technischen Voraussetzungen ändern sich dabei lediglich die Grundfarben (bei Druckfarben also Cyan, Magenta und Gelb, bei Monitoren und Fernsehgeräten Rot, Grün und Blau).

Auf der dargestellten CIE-Normfarbtafel wird nach Müller der ursprünglichen Zuordnung der wahrgenommenen Farben zu bestimmten Spektralfarben Rechnung getragen. Hierbei war allerdings ein standardisiertes Weiß Grundlage der Zuordnung, und so gilt dies folglich nur für diesen (Spezial-)Fall.

Häufig als übergeordnete Farbnamen verwendete Begriffe wie Rot, Gelb, Grün, Blau, Braun tauchen in der Liste nicht auf, da ihnen kein fester Bereich auf dem Farbkreis zugeordnet werden kann. Hinzu kommt, dass Braun ein dunkles Orange wäre, also keine ungetrübte Farbe. Gleichmaßen entfällt es, die *unbunten* Farben im Farbkreis darzustellen. Dem Farbkreis fehlt die dritte Dimension, die nach Graßmann benötigt wird, um alle vorstellbaren Farben anzuordnen. Historisch war es aber wichtig, diesen Farbkreis zu bilden, ehe es Anfang des 20. Jahrhunderts gelang, in der Helligkeit die dritte Komponente zu abstrahieren.





Farbkreis mit Bezeichnungen nach dem **Farbtonkreis** von Müller. Hier sind die Farben eingebaut in die CIE-Normfarbtafel, unter Verwendung der CIE-Standardbeleuchtung C.

P	S	T	Farbname oder -bezeichnung	Bemerkung	Komplementärfarbe nach Müller
P	.	.	Mittelrot	wird als reines Rot empfunden, das weder zu Violett, noch zu Orange tendiert	etwa <i>Seegrün</i> (zu <i>Türkisblau</i> tendierend)
.	S	.	Zinnoberrot	.	zwischen <i>Türkisblau</i> und <i>Seegrün</i>
.	S	.	Rotorange	.	etwa <i>Türkisblau</i> (zu <i>Seegrün</i> tendierend)
.	.	T	Ocker	Braun auf der Grundlage von Gelb	.
.	S	.	Gelborange	.	etwa <i>Türkisblau</i> (zu <i>Cyanblau</i> tendierend)
.	S	.	Indischgelb	.	.
.	.	T	Umbra	Braun auf der Grundlage von Gelb, dunkler als Ocker	.
.	S	.	Goldgelb	.	<i>Cyanblau</i>
.	S	.	Kadmiumgelb	.	.
P	.	.	Mittelgelb	wird als reines Gelb empfunden, das weder zu Orange, noch zu Grün tendiert; Grundfarbe in der Drucktechnik	zwischen <i>Blauviolett</i> und <i>Violettblau</i>
.	S	.	Zitronengelb	.	zwischen <i>Violettblau</i> und <i>Ultramarinblau</i>
.	.	T	Sepia	Braun mit grünlich-gelbem Grundton	.
.	S	.	Maigrün	.	.
.	S	.	Gelbgrün	.	etwa <i>Blauviolett</i> (zu <i>Violett</i> tendierend)

.	S	.	Grasgrün	.	.
.	.	T	Olivgrün	abgetöntes Grün	.
.	S	.	Blattgrün	.	etwa <i>Violett</i> (zu <i>Purpurviolett</i> tendierend)
.	S	.	Mittelgrün	wird als reines Grün empfunden, das weder zu Gelb, noch zu Blau tendiert	etwa <i>Purpurviolett</i> (zu <i>Violett</i> tendierend)
.	S	.	Blaugrün	.	etwa <i>Purpurviolett</i> (zu <i>Purpurrot</i> tendierend)
.	S	.	Smaragdgrün	.	<i>Purpurrot</i>
.	S	.	Phthalogrün	.	.
.	S	.	Seegrün	.	etwa <i>Mittelrot</i> (zu <i>Karminrot</i> tendierend)
.	S	.	Türkis	als Cyan Grundfarbe in der Drucktechnik	<i>Mittelrot</i>
.	S	.	Türkisblau	.	etwa <i>Gelborange</i> (zu <i>Rotorange</i> tendierend)
.	S	.	Cyanblau	.	<i>Goldgelb</i>
.	.	T	Coelinblau	.	.
.	S	.	Bremerblau	.	etwa <i>Mittelgelb</i> (zu <i>Goldgelb</i> tendierend)
.	.	T	Indigo	.	.
.	.	T	Preußischblau	.	.
P	.	.	Mittelblau	wird als reines Blau empfunden	etwa <i>Mittelgelb</i> (zu <i>Zitronengelb</i> tendierend)
.	.	T	Pariserblau	.	.
.	S	.	Ultramarinblau	.	etwa <i>Zitronengelb</i> (zu <i>Mittelgelb</i> tendierend)
.	.	T	Paynesgrau	.	Grau mit Tendenz zum bläulichen
.	S	.	Kobaltblau	.	.
.	S	.	Violettblau	.	etwa <i>Zitronengelb</i> (zu <i>Gelbgrün</i> tendierend)
.	S	.	Blauviolett	.	etwa <i>Gelbgrün</i> (zu <i>Zitronengelb</i> tendierend)
.	S	.	Violett	.	etwa <i>Blattgrün</i> (zu <i>Gelbgrün</i> tendierend)
.	S	.	Purpurviolett	.	zwischen <i>Blaugrün</i> und <i>Mittelgrün</i>
.	S	.	Purpurrot	als Magenta Grundfarbe in der Drucktechnik	<i>Smaragdgrün</i>
.	.	T	Krapplack	.	.
.	S	.	Karminrot	.	etwa <i>Seegrün</i> (zu <i>Smaragdgrün</i> tendierend)
.	.	T	Venezianischrot	Braun mit rotem Grundton	.
.	S	.	Scharlachrot	.	.

Mit den Interpretationen:

- P = Primärvalenz: nicht aus zwei anderen Farben mischbar

- S = Sekundärvalenz: aus zwei Primärfarben mischbar
- T = Tertiärvalenz: aus drei Primärfarben mischbar – entspricht immer einer abgetönten Primär- oder Sekundärfarbe

Farblich hinterlegte Namen sind die von Müller verwendeten Farbbezeichnungen.



**Die in diesem Artikel verwendeten Farben werden auf jedem Monitor anders dargestellt und sind nicht farbverbindlich.** Eine Möglichkeit, die Darstellung mit rein visuellen Mitteln näherungsweise zu kalibrieren, bietet das **nebenstehende Testbild**: Tritt auf einer oder mehreren der drei grauen Flächen ein Buchstabe (R für Rot, G für Grün oder B für Blau) stark hervor, sollte die Gammakorrektur des korrespondierenden Monitor-Farbkanals korrigiert werden. Das Bild ist auf einen Gammawert von 2,2 eingestellt – den gebräuchlichen Wert für IBM-kompatible PCs. Apple-Macintosh-Rechner

hingegen verwenden bis einschließlich System 10.5 (Leopard) standardmäßig einen Gammawert von 1,8, seit Snow Leopard kommt Gamma 2,2 zum Einsatz.

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