



PIGMENTE

PRODUCT CATALOG



www.kremer-pigmente.com

Kremer Pigmente

Materials for Conservation, Restoration & Fine Arts

Trusted by professionals worldwide

Since 1977, Kremer Pigmente has been dedicated to producing historical pigments. Founded by **Dr. Georg Kremer**, the company is built on expert chemical knowledge and a deep passion for rediscovering forgotten pigments and raw materials.

In 1984, Kremer Pigmente moved into an old flour mill in **Aichstetten**, in Germany's Allgäu region. Today, the **Color Mill** is home to our production, storage, shipping, sales, and showroom.

Our commitment to tradition continues: many of our products are still hand-made using historic recipes. The range includes not only pigments, but also **watercolors, oil and retouching paints, shellac inks, color pastes, binders, varnishes, and painting mediums.**

With locations in **Aichstetten** and **Munich** and a global network of distributors, we serve artists and conservators worldwide.

Kremer Pigmente offers conservators and artists a comprehensive selection of in-house Kremer-made products, complemented by high-quality raw materials and carefully selected supplies from restoration and fine art specialists.

Explore our full range at: www.kremer-pigmente.com.

Colorful greetings from the Color-Mill

Dr. Georg Kremer & David Kremer



ICONS

The following Icons are used in the catalog:



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Information

Additional interesting product information, recipes or instructions for use.

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01 Pigments



»The purity of color truly resonates when the traditional qualities and integrity of a pigment are considered as they relate to other materials in a composition.«

Dr. Georg Kremer

Kremer Pigmente offers over 1500 Pigments, of which 250 are produced in our color mill. Raw materials from all over the world are carefully treated and manually ground, sieved and filtered into powder. This is how, for example, 100 grams of precious stone are turned into 4 grams of pure Ultramarine Blue pigment. Striving for the highest quality and purity standards, Kremer Pigmente has become the world leader in the field of historic pigments.

Besides the handmade historic pigment range, Kremer Pigmente also distributes modern, synthetic pigments.

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ORANGE & RED PIGMENTS



KREMER-MADE PIGMENTS

Our Kremer-made pigments are carefully manufactured in our colormill in Aichstetten according to old recipes. Our Snaefellsjökull Red, Burgundy Ochre, Spanish Ochre and Moroccan Ochre can be found in this Chapter under Earth Pigments / Red Earths.

Pinkcolor

With its dusky pink tone Pinkcolor is an unusual pigment. We offer a brighter and a darker quality. Both resemble ultramarine red, somewhat warmer and more broken in tone.

- | | | |
|---|--|--------------|
|  | <p>10150 Pinkcolor,
lightfast, < 38 μ</p> | PR 233.77301 |
|  | <p>10154 Pinkcolor Deep,
very lightfast, < 38 μ</p> | PR 233.77301 |

Cinnabar

Chinese cinnabar is historically considered to be of best quality. This is not only because China understood the manufacturing process of Vermilion early on, but because it developed a system of separating the different colored particles in a glue solution – similar to the process explored by Michael Price (see Azurite MP).

- | | | |
|---|---|--------------|
|  | <p>10610 Natural Cinnabar Monte Amiata,
< 63 μ, mercury sulfide
Natural Cinnabar Monte Amiata originates from Tuscany, from the hydrothermal cinnabar deposits at the former Monte Amiata volcano.</p> | PR 106.77766 |
|  | <p>10620 Natural Cinnabar,
mineral pigment, from China
This unique red-orange pigment with bluish tendencies cannot be reproduced by mixing other pigments. This cinnabar of exceptional quality is mined in Hunan County.</p> | PR 106.77766 |
|  | <p>10624 Cinnabar, very fine,
chien t'ou, < 20 μ
The finest and brightest of our cinnabars.</p> | PR 106.77766 |
|  | <p>10625 Cinnabar, fine,
chu piao, 20 - 50 μ</p> | PR 106.77766 |
|  | <p>10627 Cinnabar, medium,
chu sha or yin chu, bright, intense, 50 - 63 μ</p> | PR 106.77766 |
|  | <p>10628 Cinnabar, dark,
p'i sha, 63 - 100 μ</p> | PR 106.77766 |

▲ 11300		Red Jasper, semi-transparent, 0 - 120 µ	PW 27.77811
▲ 11302		Opal Red, warm red, < 63 µ	
▲ 11308		Ruby, pale pink, fine, < 100 µ	
▲ 11312		Thulit, pink flesh tone, finer 63 µ Thulit is a pink-red Zoisit specialty from Norway. The shade is suitable for skin illustration, especially combined with Kremer White (#46360). Very lightfast and stable pigment.	

CADMIUM PIGMENTS

Cadmium compounds are often used in paints and as pigment because of their brilliant color. Cadmium red is derived from CdSSe, which is brown-black in its pure state. With increasing selenium content, the pigment changes its color from orange to red to dark red.

21080		Cadmium Orange No. 0, very light, very lightfast, opaque	PO 20.77202
21090		Cadmium Orange No. 0.5, light, very lightfast, opaque	PO 20.77202
21100		Cadmium Orange No. 1, medium, very lightfast, opaque	PO 20.77202
21110		Cadmium Orange No. 2, vermillion, very lightfast, opaque	PR 108.77202, 77196
21120		Cadmium Red No. 1, light, very lightfast, opaque	PR 108.77208, 77196
21130		Cadmium Red No. 2, medium, very lightfast, opaque	PR 108.77202, 77196
21140		Cadmium Red No. 3, dark, very lightfast, opaque	PR 108.77208, 77196



Cadmium pigments

Cadmium pigments are excellently lightfast, opaque and suitable for most artistic techniques.



However, toxic fumes are released when cadmium pigments are burnt, so the use of these pigments for utilitarian and painting purposes, such as colored wall designs, is prohibited. We also do not recommend these pigments for encaustic.



ORGANIC PIGMENTS, SYNTH.

23153		Quinacridone Pink, PR 122, brilliant	PR 122.73915
23177		Perinone Orange, PO 43, Fanchon Orange 43	PO 43.71105
23178		Orange DPP RA, PO 73, glazing	PO 73.561170
23179		Scarlet Red DPP EK, PR 255, opaque	PR 255.561050
23180		Red DPP B0, PR 254, opaque	PR 254.56110
23181		DPP - Red, transparent	PR 254.56110
23182		Ruby DPP TR, PR 264, opaque	PR 264.561300
23184		Red DPP, PR 254, very glazing	PR 254.56110
23200		Scarlet Red, most brilliant scarlet	PR 168.59300
23202		CPT - Scarlet Red, warm orange	PR 166.20730
23230		Permanent Red A, deep clear red, anthraquinone pigment	PR 177.65300
23290		Permanent Red, neutral red B	PR 170.12475
23291		Permanent Red FRLL, neutral red C	PR 9.12460
23293		CPT - Red, Medici-Red	PR 144.20753
23395		Quinacridone Magenta, PR122/PV19	PR 122/PV 19
23401		Quinacridone Pink, transparent, PR 122, bright Magenta	PR 122.73915
23402		Quinacridone Pink D, PV 19, transparent	PV 19.73900
23403		Novoperm Carmine Red, excellent overall fastness	PR 176.12515
23408		Quinacridone Scarlet, PR 207 A yellowish red shade, semi-transparent, mixed phase quinacridone pigment with excellent overall fastness.	PR 207.73906, 73900
23493		Gubbio Red, transparent brownish-red	PBr 23.20060
23495		Mahogany Brown, transparent, PBr 25, very lightfast	PBr 25.12510

23600		Alizarine Crimson Light, bright red	PR 112.12370
23610		Alizarine Crimson Dark, bluish red	PR 83.58000:1
23614		Alizarine Crimson medium, shining red The pigment is well suited for aqueous techniques such as watercolor, egg tempera or casein. When used in acrylic, the addition of a wetting agent may be necessary. In oil, a thorough rubbing of the paint is necessary.	PR 83.58000:1
23720		Quinacridone Red Magenta, PV 19, light reddish violet	PV 19.73900
23730		Quindo Violet light, PV 55	PV 55
23800		Isoindole Orange, warm dark orange	PO 61.11265
23950		Studio Red, Helio, bright red	PR 3.12120

MADDER LAKE

Please find the Madder Roots in **Chapter 02** Natural & Synthetic Dyes.

♣ 37202		Madder Lake, genuine, from roots, 63 µ, batch 03/2024	NR 9.75330, 75420
♣ 372051		Madder Lake Coral, from roots	NR 9.75330, 75420
♣ 372057		Madder Lake Carmine Red, from roots, precipitated with copper	NR 9.75330, 75420
♣ 372065		Madder Lake Red, intense, from roots, < 70 µ	NR 9.75330, 75420
♣ 372141		Madder Lake made of roots, Dark Red, brilliant, intense hue, very fine grind, translucent	NR 9.75330, 75420
♣ 372142		Madder Lake made of roots, Bordeaux Red, brilliant, very fine grind	NR 9.75330, 75420
♣ 37217		Madder Lake Violet-Brown, fine, made from roots	NR 9.75330, 75420
♣ 37218		Madder Lake Violet, made from roots	NR 9.75330, 75420



Recipe: Madder Lake

The hue of madder lakes is determined by many factors, amongst others by the quality and origin of the roots, pH, temperature or mordant. Therefore, the result can vary each time.



42000		Vermilion, synth. mercury sulfide, from China	PR 106.77766
42060		Zirconium Red, salmon pink, 12 µ Cadmium red in a matrix of zirconium silicate.	
42100		Carmines Naccarat, made of cochineal	NR 4:1.75470
42300		Cerium Red	PR 265.77283:2
42400		YInTiCo-Red, mixed oxide pigment YInTiCo-Red (Yttrium - Indium - Titanium - Cobalt) is the most recent of the big new pigment discoveries and has only been produced in laboratory quantities since around 2015. YInTiCo-Red is a calcined high-temperature pigment, has a red full tone and high color strength with excellent UV and visible opacity. It has excellent infrared reflective properties. It has low oil absorption and a low resin requirement for easy incorporation and high pigment loading. The pigment is lightfast, temperature-stable, can be used in all techniques and opens up a new color range between red and violet.	
ⓐ ✕ 42500		Red Lead, Minium, contains lead, toxic	PR 105.77578
42605		Ultramarine Red B, dark pink, very lightfast	PV 15.77007

GARNET POWDER

Garnet is a semi-precious stone of a beautiful garnet-red color that is mainly used as an ornament in jewelry. Our ground garnet has a red-brown color and can be used in all painting techniques. It is very lightfast and chemically stable.

42711		Garnet Powder Red, very fine, 0.1 - 0.3 mm	
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STUDIO PIGMENTS

Studio pigments are synthetic organic pigments extended with fillers. These pigments are easy to wet, brilliant and relatively lightfast. They are reasonably priced studio pigments, for all aqueous binders and oil paints, for wall paints or loam renderings, but are not stable in lime and cement.

55200		Studio Pigment Orange, synthetic organic pigment and filler	PO 5.12075
55300		Studio Pigment Light Red, synthetic organic pigment and filler	PR 112.12370
55400		Studio Pigment Dark Red, synthetic organic pigment and filler	PR 112.12370, PR 12.12385
55450		Studio Pigment Bordeaux, synthetic organic pigment and filler	PR 12.12385
55470		Studio Pigment Pink, synthetic organic pigment and filler	PR 122.73915



YELLOW PIGMENTS



01

KREMER-MADE PIGMENTS

Our Kremer-made pigments are carefully manufactured in our colormill in Aichstetten according to old recipes. Our Heydatsvegur Yellow, Burgundy Ochre and more yellow Ochres can be found in this Chapter under Earth Pigments / Yellow Earths.

Lead Tin Yellow

Ⓐ ✕ 10100 ▲		Lead Tin Yellow Light, < 38 µ, contains lead, toxic	77629
Ⓐ ✕ 10110 ▲		Lead Tin Yellow Deep, < 38 µ, contains lead, toxic	77629
Ⓐ ✕ 10120 ▲		Lead Tin Yellow II, 0 - 63 µ, contains lead, toxic	77629
Ⓐ ✕ 10130		Naples Yellow from Paris, < 50 µ, contains lead, toxic	PY 41.77588
✕ ▲ 10700		Orpiment, genuine, 175 µ, containing arsenic, toxic, Kings Yellow	PY 39.77086
✕ ▲ 10800		Realgar, genuine, red orpiment, 175 µ, contains arsenic, toxic Realgar is a natural orange-red sulphide of arsenic. It is chemically closely related to orpiment. The two minerals are often found in the same deposits.	PY 39.77085
▲ 11305		Carnelian, pale yellow, < 120 µ	PW 27.77811
▲ 114051		Diamond Powder, approx. 100 µ, small bright yellowish-green crystals	



Diamond Powder

Most valuable gemstone, consists of crystallized pure carbon. Diamond usually forms octahedrons. The most valuable diamonds are colorless, glass-like transparent, shiny and very strongly refractive crystals. In addition, there are also colored, transparent diamonds, which have, for example, brownish, yellow, grayish, greenish or black hues.

CADMIUM PIGMENTS

Cadmium yellow consists of pure cadmium sulphide CdS and has a golden yellow color. Up to one third of the cadmium can be replaced by zinc. The pigment is insoluble in water and alkaline solutions, slightly soluble in dilute mineral acids and decomposable with the formation of hydrogen sulphide in strong mineral acids.

All cadmium pigments produced today are highly lightfast, opaque and suitable for all artistic techniques. Please note the hazard warnings and handling instructions for each individual cadmium pigment in our online-shop.

21010		Cadmium Yellow No. 1, lemon, very lightfast, opaque	PY 35.77205
21020		Cadmium Yellow No. 2, very light, very lightfast, opaque	PY 35.77205
21030		Cadmium Yellow No. 4, light, very lightfast, opaque	PY 35.77205
21040		Cadmium Yellow No. 6, medium, very lightfast, opaque	PY 35.77205
21060		Cadmium Yellow No. 9, dark, very lightfast, opaque	PY 35.77205

ORGANIC PIGMENTS, SYNTH.

23300		Permanent Yellow light, organic pigment	PY 151.13980
23310		Permanent Yellow Medium, organic pigment	PY 154.11781
23330		Yellow, greenish, PY 129, transparent	PY 129.48042
23340		Isoindole Yellow, organic pigment	PY 109.56284
23350		Indian Yellow Imitation, contains nickel	PY 150.12764
23370		Pyramid Yellow Medium, clear warm yellow	PY 108.68420
23380		Pigment Yellow 83, warm yellow	PY 83.21108
23651		Brilliant Yellow, Hansa Yellow	PY 74.11741
23660		Perm Yellow H5G, greenish	PY 213.117875
23670		Isoindole Yellow-Orange, PY 110, light orange	PY 110.56280
23850		Studio Yellow, old quality Hansa Yellow	PY 3.11710
24000		Isoindole Yellow-Orange, PY 139, brilliant orange	PY 139.56298

LAKE MADE OF RESEDA

- ▲ 362611  **Lake made of Reseda and Buckthorn Berries,**
mixed lake pigment from weld (Reseda luteola)
and buckthorn berries, 63 µ
- ▲ 36262  **Lake made of Reseda,**
yellow lake pigment, slightly greenish

NY 2.75590,
75580

OSAGE

- ▲ 37370  **Osage, yellow,**
made of wood flour

STIL DE GRAIN

In the past Stil de Grain was a widely used paint. It was used as glue-bound distemper and lime paint for wall painting, as well as for the preparation of wallpaper and colored paper. Watercolor painters valued Stil de Grain for the delicate, glazing hue.

- ▲ 37392  **Stil de Grain light,** NY 14.75440
yellow lake pigment made from buckthorn berries
- ▲ 37394  **Stil de Grain,** NY 14.75440
yellow lake pigment made from buckthorn berries
The warm, dark ochre tone becomes more yellow with a transparent
application of paint.
- ▲ 373941  **Stil de Grain, Schützenberger,** from buckthorn berries NG 2.75440,
Recipe by Schützenberger 1873. 75650, 75695

MASSICOT

Massicot is made through a gentle heating process of white lead at 300° C. The heat causes the white lead to give off carbon monoxide and water, leaving a nice and soft yellow powder.

- Ⓢ ✕ 43010  **Massicot, Litharge,** yellow lead oxide, PY 46.77577
litharge, may contain pieces, contains lead, toxic

BRISTOL YELLOW

Bristol Yellow is based on non-toxic bismuth, is metal-based and exhibits good hiding power. It is also brilliant and lightfast. The powder has a high specific weight and can be used in all media.

- 43101  **Bristol Yellow, pale,**
Naples yellow imitation
- 43111  **Bristol Yellow, medium,**
Naples yellow imitation
- 43131  **Bristol Yellow, reddish,**
Naples yellow reddish imitation

43200		Nickel-Titanium Yellow, synthetic mineral pigment	PY 53.77788
43210		Nickel-Titanium Yellow, greenish, synthetic mineral pigment	PY 53.77788
43260		NTP-Yellow, PY 227, opaque, warm, neutral dark yellow	PY 227
43300		Titanium Orange, golden-orange	PBr 24.77310
43340		Hokkaido-Orange, RTZ, rutile tin zinc, very fine, 1,3 µ High heat stability, high total solar reflectance.	PY 216
43500		Cobalt Yellow, Aureolin	PY 40.77357
43870		Yellow Zircon, Zircon-Praseodymium-Silicate	PY 159.77997
43880		Intensive Yellow, transparent	PY 159.77997

BISMUTH-VANADATE YELLOW

Bismuth vanadate yellow is an inorganic pigment with greenish yellow hue. It is very pure, opaque, light and weather resistant. Bismuth vanadate yellow enables a formulation of lead-free hues.

43910		Bismuth-Vanadate Yellow, lemon, very lightfast	PY 184.771740
43915		Bismuth-Vanadate Yellow, light, similar to Cadmium Yellow No. 4	PY 184.771740
43918		Bismuth-Vanadate Yellow, medium, similar to Cadmium Yellow No. 6	PY 184.771740
43920		Bismuth-Vanadate Yellow, dark, similar to Cadmium Yellow No. 9	PY 184.771740

STUDIO PIGMENTS

55100		Studio Pigment Yellow, synthetic organic pigment and filler	PY 74.11741
55125		Studio Pigment Egg Yolk Yellow, synthetic organic pigment and filler	PY 83.22108
55140		Studio Pigment Yellow Sun Gold, synthetic organic pigment and filler	PY 74.11741, PBr 24



GREEN PIGMENTS



01

KREMER-MADE PIGMENTS

Our Kremer-made pigments are carefully manufactured in our colormill in Aichstetten according to old recipes. Earth from Verona, Bavaria or Russia and Green Earth from Cyprus, Epidote, Florence Green and Brimisevillir Green can be found in this Chapter under Earth Pigments / Green Earths.

Egyptian Green

▲ 10064



Egyptian Green,
copper glass, 40 - 120 µ

PB 31.77437

Maw Sit Sit, Kosmochlore-Jadeite

Maw Sit Sit is an extremely rare mineral which was first found inside a meteorite. Today the only location known for small deposits of this Kosmochlore is the Tawmaw region (Kachim State) in Myanmar.

The gemstone is a chromium sodium clinopyroxene and just as hard as rock crystal. Its brilliant light emerald green hue is unparalleled amongst natural pigments. It is suitable for waterborne applications, it is lightfast and opaque. Only available in very small quantities.

▲ 10290



Maw Sit Sit, Kosmochlore-Jadeite,
unique brilliant natural emerald green

Malachite

The natural copper carbonate was the most important green up until the 18th century. We offer natural Malachite as well as the MP-quality. Michael Price - has developed a process to preserve the subtle green hue of Malachite in oil by coating the particles with protein. Their hue is of special purity and varies according to particle size.

▲ 10300



Malachite natural, standard,
0 - 120 µ, ground and sieved

PB 30.77420

▲ 10310



Malachite natural, extra fine,
0 - 80 µ, intense color

PB 30.77420

▲ 10341



Malachite MP, coarser,
100 - 125 µ

PB 30.77420

▲ 10343



Malachite MP, medium,
80 - 100 µ

PB 30.77420

▲ 10344



Malachite MP, fine,
63 - 80 µ, intense color

PB 30.77420

▲ 10345



Malachite MP, extra fine,
0 - 63 µ, very light

PB 30.77420

▲ 10346



Malachite MP, finest grind,
0 - 20 µ

PB 30.77420

- 10350  **Chrysocolla**, bluish green, copper silicate, 0 - 120 μ
Brilliant hydrated copper mineral for beautiful subtle translucence.
- 10355  **Dioptase, copper silicate**, < 40 μ ,
rare emerald-green to bluish green mineral
Dioptase has a hardness of 5 which makes it suitable for use as a pigment. It is lightfast, but the color may change in the sun.

Fibrous Malachite

The pigment made of this fibrous mineral is more color-intense than the pigment made of Malachite rocks.

- 103600  **Fibrous Malachite, standard**,
0 - 120 μ PB 30.77420
- 103601  **Fibrous Malachite, fine**,
0 - 80 μ PB 30.77420

Malachite, Arabic

Arabic malachite is the traditional green of the Prophet Mohammad. This particular malachite from Algeria is a lighter green and behaves differently from other malachite pigments because it is easier to cut. Its small crystals show a very homogeneous shape.

- 103700  **Malachite Arabic, Antlerite**,
standard, 0 - 120 μ PB 30.77420
- 103701  **Malachite Arabic, Antlerite**,
fine, 0 - 80 μ PB 30.77420

Atacamite

This mineral is very rare in nature and mostly known through the South-American, Spanish and Dutch paintings after 1550. Atacamite is a very brilliant, green pigment and best suitable for neutral and watery-alkaline binders. The pigment contains little amount of quartz.

- 103900  **Atacamite, standard**,
0 - 120 μ
- 103901  **Atacamite, fine**,
0 - 80 μ

Conichalcite

Conichalcite is a natural mineral with a copper-arsenic-carbonate component. Its color resembles a light green earth.

- ✕ 10870  **Conichalcite**,
contains arsenic, toxic

Aegirine

Aegirine is an iron containing silicate which forms elongated crystals. The particles are dark green and very hard.

- ✕ 11140  **Aegirine, fine**,
0 - 63 μ , dark green earth
- 11141  **Aegirine**,
63 - 80 μ , dark green earth



Andeer Green

Green Gneiss from the Andeer region of Switzerland is a light green mineral.

- | | | | |
|---------|---|--|-------------|
| ▲ 11181 |  | Andeer Green, fine,
0 - 200 µ | |
| ▲ 11182 |  | Andeer Green, medium,
200 - 500 µ, fine sand | |
| ▲ 11183 |  | Andeer Green, coarse,
0,5 - 2 mm, sand | |
| ▲ 11200 |  | Green Jasper,
0 - 120 µ, bright grass green, from crystallized iron silicate | PW 27.77811 |
| ▲ 11210 |  | Green Quartz,
63 - 100 µ | PW 27.77811 |
| ▲ 11230 |  | Opal Green,
from Colorado, celadonite, finer 63 µ | |
| ▲ 11250 |  | Celadonite,
green earth, from the Côte d'Azur, France | |
| ▲ 11354 |  | Slate Green from Mels,
Switzerland | |
| ▲ 11390 |  | Jade, very fine,
Russian, ground and elutriated, < 63 µ | |

Fuchsite

Fuchsite is a dark green variety of muscovite and has an intensive, emerald hue.

- | | | | |
|---------|---|---|-------------|
| ▲ 11420 |  | Fuchsite, extra fine,
green quartz mica, 0 - 100 µ | PW 20.77019 |
| ▲ 11421 |  | Fuchsite, fine,
green quartz mica, 100 - 250 µ | PW 20.77019 |
| ▲ 11422 |  | Fuchsite, medium,
green quartz mica, 250 - 500 µ | PW 20.77019 |
| ▲ 11424 |  | Fuchsite, coarse,
green quartz mica, 500 µ - 1000 µ | PW 20.77019 |

Copper Resinate

Transparent copper green, contains rosin and copper, suitable for glazes. Copper resinate is soluble in numerous organic solvents such as benzene, chloroform, etc.

- | | | | |
|---------|---|---|--|
| ▲ 12200 |  | Copper Resinate,
transparent copper green | |
|---------|---|---|--|

ORGANIC PIGMENTS, SYNTH.

- | | | | |
|-------|---|--|-------------|
| 23000 |  | Phthalo Green, bluish, PG 7,
dark | PG 7.74260 |
| 23010 |  | Phthalo Green, yellowish, PG 36,
lightfast | PG 36.74265 |

36267		Indigo Green 0 - 63 µ, precipitation of reseda and indigo,	
37391		Sap Green, made from buckthorn berries and weld	NG 2.75440, 75650, 75695
44101		Cobalt Green PG 50, Co-Ni-Zn-Titanate - no hazardous labeling	PG 50.77377
44105		Cobalt Green PG 50, slightly bluish, Co-Li-Zn-titanate, chromium- and nickel-free	PG 50.77377
44110		Cobalt Oxide Green Blue, deep turquoise, contains cobalt	PG 26.77344
44130		Cobalt Bottle Green, dark green, contains cobalt	PG 26.77344
44140		Silva Green, bluish dark green, contains cobalt, infrared reflective	PG 26.77344
44151		Cobalt Green Bluish A, Rinmann Green, contains cobalt	PG 19.77335
44190		Pastel Green, Victoria Green, bright, very lightfast, transparent Chromium based silicate pigment.	PG 51.77300
44200		Chrome Oxide Green, cool green, opaque	PG 17.77288
44250		Viridian Green, hydrated chromium oxide, bright, transparent	PG 18.77289
44280		Permanent Green, mixture, lightfast	PG 7, PG 17, PB 15, PB 28, PW 7
44400		Malachite, synthetic, contains copper	77422
44450		Verdigris, synthetic, coarse bluish green powder, contains copper	PG 20.77408

CADMIUM PIGMENTS

Cadmium green is a mixture of cadmium yellow and phthalocyanine blue. Like all cadmium pigments, these green mixtures are characterized by their excellent light fastness and opacity. Please note the hazard warnings and handling instructions for each individual cadmium pigment in our online-shop.

44500		Cadmium Green, light, mixture of cadmium yellow and phthalocyanine blue	PW 21, PY 35, PB 15:3
44510		Cadmium Green, dark, mixture of cadmium yellow and phthalocyanine blue	PW 21, PY 35, PB 15:3

STUDIO PIGMENTS

55700		Studio Pigment Light Green, synthetic organic pigment and filler	PY 74.11741, PG 7.74260
55800		Studio Pigment Dark Green, synthetic organic pigment and filler	PG 7.74260, PY 74.11741



BLUE & VIOLET PIGMENTS



01

KREMER-MADE PIGMENTS

Our Kremer-made pigments are carefully manufactured in our colormill in Aichstetten according to old recipes.

Smalt

Smalt was the earliest of all cobalt pigments. In the middle of the 16th century, certain cobalt minerals were discovered on the borders of Saxony and Bohemia in Germany. It basically consists of cobalt glass and therefore is extremely transparent.

- | | | |
|---|---|-------------|
|  | <p>10000 Smalt, standard,
according to a recipe from 1820, 0 - 120 μ</p> | PB 32.77365 |
|  | <p>10010 Smalt, very fine,
according to a recipe from 1820, < 80 μ</p> | PB 32.77365 |

Egyptian Blue

The blue copper silicate which is called Egyptian blue is made in a similar way to smalt, by boiling quartz with copper and calcium at temperatures of up to 1000°C. It is the first synthetic pigment that we know of and it was popular during the ancient cultures of Babylon and Egypt until the end of the Roman period in Europe.

- | | | |
|---|--|-------------|
|  | <p>10060 Egyptian Blue,
blue copper silicate, < 120 μ</p> | PB 31.77437 |
|---|--|-------------|

HAN-Blue

In nature there are only a few blue colors. In Egypt there is no cobalt, only copper, therefore the Egyptians invented Egyptian-blue. For a long time the Chinese blue of the Han time was a mystery. Today we can offer this somewhat reddish blue barium copper frit.

- | | |
|---|--|
|  | <p>10071 HAN-Blue, fine,
the blue of ancient China, 0 - 40 μ</p> |
|  | <p>10072 HAN-Blue Deep,
intensive blue, 40 - 80 μ</p> |
|  | <p>10074 HAN-Purple, fine,
< 40 μ, high tinting strength</p> |
|  | <p>10075 HAN-Purple, deep,
40 - 80 μ</p> |
|  | <p>10170 Ploss Blue,
copper calcium acetate</p> |

Blue Verditer / Blue Bice

- | | | |
|---|---|-------------|
|  | <p>10180 Blue Verditer,
synthetic azurite</p> | PB 30.77420 |
|  | <p>10184 Blue Bice,
Copper-Calcium-Carbonate, CCC-Blue</p> | PB 30.77420 |

Azurite

Medieval European paintings harbour many secrets, which is why we often speak of the „secrets of the old masters“. Painting was organized in guilds, and members of the guild traded recipes of certain processes only among other members. No written account remains of many of these recipes which today pose a riddle to restorers and painters alike.

10200		Azurite natural, standard, 0 - 120 µ	PB 30.77420
10201		Azurite MP, extra dark, coarse, 100 - 125 µ	PB 30.77420
10204		Azurite MP, dark, 63 - 80 µ	PB 30.77420
10206		Azurite MP light, 38 - 63 µ	PB 30.77420
10207		Azurite MP, Sky-Blue light, extra fine, < 38 µ	PB 30.77420
10210		Azurite natural, fine, very fine grind, 0 - 80 µ	PB 30.77420



One of the unsolved mysteries of painting technology is why Azurite used in oil sometimes remains stable even though it usually tends to turn greenish in oily media. Azurite contains copper, which is notorious for changing its color in acidic environments, such as linseed oil. A customer of ours – Michael Price – has developed a process to preserve the subtle blue hue of Azurite in oil by coating the particles with protein.



As a by-product of this process, the pigment particles are sorted according to purity and size – yielding many new and vibrant shades that can be used in oil painting. Scientific analysis supports the use of a protein coat in historical copper paint pigments. The IRPA in Brussels even found protein coating on most of the pigments used by the brothers Van Eyck. We offer from our own production this line of „MP“ Azurite pigments. Their hue is of special purity and varies according to particle size.



Azurite S

Azurite S is a very pure crystalline azurite of deep dark color. Like all azurites that are not coated, Azurite S can only be used in aqueous binders, acrylic, tempera or watercolor.

10251		Azurite S, fine, 63 - 80 µ	PB 30.77420
10252		Azurite S, medium, 80 - 100 µ	PB 30.77420
10253		Azurite S, coarse, > 100 µ	PB 30.77420

Turquoise

Only a few kinds of the Turquoise minerals are suitable for the pigment production. Turquoise is a blue-to-green mineral that is a hydrous phosphate of copper and aluminium.

- 
103800 Turquoise Sky-Blue,
0 - 120 μ
- 
103801 Turquoise Sky-Blue, fine,
0 - 80 μ

Vivianite

The crystalline and earthy forms of vivianite have been used as a blue color since ancient times. The gray blue pigment is lightfast and stable.

- 
104000 Vivianite,
0 - 63 μ
- 
104010 Vivianite II,
0 - 63 μ



Sodalite

Sodalite is a rare mineral that is occasionally used as ornamental stone, as well as in the decorative arts. It is a cubic sodic aluminosilicate mineral, named after its sodium content.

- 
104200 Sodalite, standard,
0 - 120 μ , bluish-purple gray pigment
- 
104201 Sodalite, fine,
0 - 80 μ

- 
10435 Kyanite bluish,
< 80 μ
The mineral is a blue aluminum silicate (Mohs ca.6) and comes from Brazil. The powder is faint grayish-bluish.

- 
104602 Cavansite, extra fine,
0 - 40 μ



Cavansite (#104602)

Cavansite is a relatively rare mineral and is polymorphic with the even rarer mineral, pentagonite. Our cavansite is found near Poona, India. This bright turquoise blue color was used on Moghul miniatures.

Lapis Lazuli

There are two areas where Lapis Lazuli is found. It has been mined in Afghanistan for more than 8000 years and in Chile since the 20th century. Our Lapis Lazulis #1056045 and #10561 are from Chile, all others are from Afghanistan.

🏠 10500		Lapis Lazuli, grayish-blue, natural ultramarine	PB 29.77007
🏠 10510		Lapis Lazuli, medium quality, natural ultramarine	PB 29.77007
🏠 10520		Lapis Lazuli, good quality, natural ultramarine	PB 29.77007
🏠 10530		Lapis Lazuli, purest, Fra Angelico Blue Made from a historic recipe. Clear, distinct blue.	PB 29.77007
🏠 10540		Lapis Lazuli light, made from crystals	PB 29.77007
🏠 1056045		Lapis Lazuli from Chile, 38 - 45 µ	PB 29.77007
🏠 10561		Lapis Lazuli from the Andes - Stone, unsorted pieces	
🏠 10570		Lapis Lazuli, second choice, medium quality, < 80 µ	PB 29.77007
🏠 10580		Ultramarine Ash, blue-gray By-product of Lapis Lazuli #10530	PB 29.77007



Lapis lazuli is a relatively rare, semi-precious stone which has been prized for its intense blue color since antiquity. The metamorphic rock is a mixture of the blue mineral lazurite, white calcspar and golden iron pyrites. Through extensive grinding, washing, sieving, and a lavish process of multiple extraction, lapis lazuli is turned into the costly natural pigment ultramarine known for its pure bright blue color and fine quality.



Because of its high price during the Middle Ages (it was once more expensive than gold), lapis lazuli was used only for certain parts in the most precious paintings, e. g. the robe of the Virgin Mary thus indicating her spiritual importance.



Côte d'Azur Violet

Mica-like, hard slate, colored violet by iron and manganese. Intermediate stage between ochers and Radiolarites. There are two places of recovery: Switzerland close to Sargans and between Nice and Turin in the Maritime Alps.

🏠 11350		Côte d'Azur Violet, light caput mortuum
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ORGANIC PIGMENTS, SYNTH.

23045		Phthalo Turquoise, dark	
23050		Phthalo Blue, primary, PB 15:1, lightfast	PB 15:1.74160
23060		Phthalo Blue, Royal Blue, PB 15:3, dark	PB 15:3.74160
23065		Phthalo Blue, Cyan Blue transparent, PB 15:4 This new phthalo blue is, especially in aqueous techniques, more transparent than our other varieties. It is therefore ideal for watercolor or translucent paint applications with egg tempera, casein and acrylic.	PB 15:4.74160
23070		Phthalo Blue, reddish, PB 15:6, very lightfast	PB 15:6.74160
23080		Phthalo Blue, greenish, PB 16, stable in lime	PB 16.74100
23100		Anthraquinone Blue, PB 60, steel blue	PB 60.69800
23451		Dioxazine Violet, halogen-free	PV 37.51345
23710		Quinacridone Violet, PV 19, reddish violet	PV 19.73900
23740		Quindo Violet dark, PV 55, prilled Quindo violet dark can be wetted easily in oil but requires thorough grinding.	PV 55

INDIGO

Indigo is an organic blackish blue pigment. Natural indigo was the only source of the dye until the late 19th century. Today Indigo is also produced synthetically and available in various shades. A variety of plants, such as Indigofera species or Isatis tinctoria, provide the indigo dye.

36000		Indigo, genuine, Indian, powder, Indigofera tinctoria	NB 1.75780
36002		Indigo, genuine, pieces, from India	NB 1.75780
36003		Indigo made of Woad, natural blue dye, Isatis tinctoria Woad indigo differs from the real indigo by its more grayish hue.	NB 1.75780
36004		Indigo, Japanese polygonum, Japanese dyer's knotweed Organically grown in Belgium. Extra-fine, first quality product for painting and textile dyeing.	NB 1.75780
36009		Indigo, synthetic, VAT Blue 1 - Micropearls	VAT Blue 1

TYRIAN PURPLE & PURPURISSUM

The royal red of antiquity is named after *Pupura Lapillus*, the shellfish which excretes the purple dye, also called Tyrian dye. Traditionally adorning the robes of emperors, kings and chief magistrates. Since ancient times Purple has been used for dyeing wool, cotton and silk. The pigment made from this natural dye is called Imperial Purple and can be used for painting.

▲ 36010		Tyrian Purple, genuine, Imperial Purple 1 gram of this dye is made from the secretion of 10.000 of these large sea snails.	NV 1.75800
▲ 36015		Purpurissum , historical pigment, made from Tyrian purple and stone powder	NV 1.75800
360163		Purpurissum brilliant reddish light , on diatomaceous earth	NV 1.75800
360164		Purpurissum brilliant reddish medium , on diatomaceous earth	NV 1.75800

ULTRAMARINE PIGMENTS

45000		Ultramarine Blue, very dark , synthetic mineral pigment	PB 29.77007
45010		Ultramarine Blue, dark , synthetic mineral pigment This pigment is the standard grade for oil, glue and lime.	PB 29.77007
45020		Ultramarine Blue, reddish , synthetic mineral pigment	PB 29.77007
45030		Ultramarine Blue, greenish extra , synthetic mineral pigment	PB 29.77007
45040		Ultramarine Blue, greenish light , synthetic mineral pigment	PB 29.77007
45080		Ultramarine Blue, light , synthetic mineral pigment	PB 29.77007
45100		Ultramarine Violet, medium , bluish, mixture	PV 15.77007
45110		Ultramarine Violet, reddish , dark	PV 15.77007
45120		Ultramarine Violet, reddish light , synthetic mineral pigment	PV 15.77007
45202		Prussian Blue LUX , also Milori Blue, Berlin Blue	PB 27.77510
45320		YInMn Blue , mixed oxide pigment YInMn-Blue is a mixed oxide pigment from the very expensive rare earth yttrium (Y), the extremely rare semi-metal indium (In) and manganese (Mn).	PB 86
45350		Manganese Violet , synthetic mineral pigment	PV 16.77742
45364		Copper Blue , very light turquoise blue	
45400		Zirconium Cerulean Blue , semi-opaque, light blue	PB 71.77998

COBALT PIGMENTS

Cobalt Blue is a relatively new pigment. Discovered by Leithner in 1775, it was not industrially produced until the early 19th century. Since then it has become indispensable in all artist colors including pastel, because of its characteristic soft, yet strong hue, which tends a little towards the azure.

It is particularly beautiful in water-based media, where the dark shades can be diluted to a light blue. It is the only absolutely lightfast and weatherproof blue which makes it an ideal pigment for fresco painting. Its permanence and the irreplaceable visual experience created by its soft hue make it a favorite classic among artists.

45700		Cobalt Blue Dark, synthetic mineral pigment	PB 74.77366
45701		Cobalt Blue Dark, greenish, slightly lighter and more greenish than #45700	PB 28.77346
45702		Cobalt Blue, Sapporo	PB 74.77366
45710		Cobalt Blue Medium, opaque	PB 28.77346
457141		Cobalt Blue Pale, synthetic mineral pigment	PB 28.77346
45720		Cobalt Blue Light, synthetic mineral pigment	PB 35.77368
45730		Cobalt Cerulean Blue	PB 35.77368
45740		Cobalt Blue, greenish	PB 36.77343
45750		Cobalt Blue Turquoise Light	PG 50.77377
45760		Cobalt Blue Turquoise Dark	PB 36.77343
45800		Cobalt Violet, dark, semi-opaque This violet has been improved several times in recent years in terms of its consistency, color purity and yield. It is a dark, fiery shade of violet.	PV 14.77360
45810		Cobalt Violet Brilliant, dark, < 75 µ Cobalt Violet Brilliant, dark belongs to the group of magnetic pigments.	PV 14.77360
45821		Cobalt Violet, light, brilliant This cobalt violet is the clearest available, transparent light violet.	PV 14.77360

STUDIO PIGMENTS

55500		Studio Pigment Sky Blue, synthetic organic pigment and filler	PB 15:3.74160
55600		Studio Pigment Dark Blue, synthetic organic pigment and filler	PB 15:3.74160
55900		Studio Pigment Violet, synthetic organic pigment and filler	PV 23.51319



WHITE PIGMENTS



KREMER-MADE PIGMENTS

Our Kremer-made pigments are carefully manufactured in our colormill in Aichstetten according to old recipes.

Alba Albula

🏠 11283



Alba Albula,
buff white colored chalk, from Albula, Switzerland

Sugar Dolomite

From the Swiss Alps. Sugar Dolomite consists of small, pure white crystals.

🏠 11290



Sugar Dolomite,
0 - 120 μ

PW 18:1.77220:1,
77713:1

🏠 11291



Sugar Dolomite, coarse,
120 - 250 μ

PW 18:1.77220:1,
77713:1

🏠 11320



Rhodochrosite,
pale-coral pink, 0 - 120 μ

77733

🏠 11400



Rock Crystal,
80 - 150 μ

PW 27.77811

✂ 🏠 11401



Rock Crystal, extra fine,
0 - 63 μ

PW 27.77811

🏠 11405



Diamond Powder, 60 - 80 μ ,
small bright crystals

🏠 114052



Diamond Powder, natural, approx. 140/170 μ ,
white-silver crystals

🏠 114053



Diamond Powder, natural, approx. 250 μ ,
white-silver crystals

114055



Diamond, natural crystals, approx. 1.1 mm,
silver-gray

114056



Diamond, natural crystals, approx. 1.4 mm,
silver-gray

🏠 11410



Eggshell White,
fine, white powder

PW 18.77220

Bianco San Giovanni

Bianco San Giovanni is a pigment of inorganic, mineral origin from limestone, first described by Cennino Cennini.

▲ 11415		Bianco San Giovanni, fine, white pigment, according to Cennino Cennini's recipe	PW 18.77220
▲ 11416		Bianco San Giovanni, coarse, white pigment, according to Cennino Cennini's recipe	PW 18.77220
✕ ▲ 11674		Obsidian Black, 0 - 120 µ	
▲ 11800		Selenite, Marienglas, 0 - 120 µ This white Marienglas from Cyprus can be used as a special filler for brilliant lime and fresco paints. The crystalline (lamellar) structure of selenite gives this product suitable properties for the production of violin varnishes, as it is used as a transparent filler. Special filler for fresco paints.	PW 25.77231
▲ 11810		Selenite, Marienglas, fine, 0 - 80 µ, gypseous spar, from Cyprus	PW 25.77231
11814		Selenite, Marienglas from Sicily, natural white - stone, in pieces	
▲ 11815		Selenite, Marienglas from Sicily, 0 - 100 µ, natural white	PW 25.77231
▲ 11816		Selenite, Marienglas from Sicily, 100 - 200 µ, natural white	PW 25.77231
▲ 11817		Selenite, Marienglas from Sicily, 200 - 500 µ, natural white	PW 25.77231
▲ 11818		Selenite, Marienglas from Sicily, 500 - 1000 µ, natural white	PW 25.77231
▲ 11830		Aragonite, extra white, fine grind, 0 - 63 µ	PW 18.77220
▲ 11840		Alabaster White, pieces, natural transparent alabaster from Morocco	
▲ 11850		Alabaster reddish, pieces, natural alabaster from Morocco	
▲ 11900		Magnesite, magnesium carbonate, < 80 µ	PW 18.77713
11910		Sepiolite, pieces, approx. 1 - 6 cm	
▲ 11920		Baryte, natural barium sulfate, heavy spar, 0 - 120 µ	PW22.77120
▲ 12470		White Drawing Chalk, from Belgium, 8 x 1 x 1 cm	

Ⓢ 46000		Lead White , Lead Carbonate, contains lead, toxic Only permitted for the restoration of art works as well as historically protected buildings, only if the use of substitutes is impossible.	PW 1.77596
46100		Lithopone , Silverseal, 60 % zinc sulphide	PW 5.77115
46200		Titanium White Rutile , pure white, highly opaque	PW 6.77891
46280		Buff Titanium , natural titanium dioxide, opaque, yellowish	PW 6:1.77891
46300		Zinc White , zinc oxide, lead-free	PW 4.77947
46350		Zinc Sulphide , fine soft powder	PW 7.77975
46360		Kremer White , pure white, 5 µ, zirconium silicate Kremer White is not quite as bright as Titanium White, stable at temperatures up to 1400° C, suitable for watercolors, in acrylic dispersions, in lime and cement and in oil.	77995
46400		Gofun Shirayuki , Pearl White, made of oyster shells, from Japan	
46450		Huntite , magnesium calcium carbonate Huntite is suitable for all aqueous applications, especially as a white pigment in pit lime, cellulose glue and acrylic binders.	



Gofun Shirayuki (#46400)

Oyster shells are collected in large heaps by the sea-side in Kyoto, where they start rotting quickly in the warm and humid climate. During a span of 5 – 10 years the organic compounds decompose, leaving behind finest pearl white flakes. These are ground further and sorted by size to produce the most important white in the history of Japanese art and crafts. Gofun is used like a white gilding ground.

We offer genuine Gofun Shirayuki imported from the last existing Japanese manufacturer.





BROWN & BLACK PIGMENTS

KREMER-MADE PIGMENTS

Our Kremer-made pigments are carefully manufactured in our colormill in Aichstetten according to old recipes.



10437		Kyanite Dark Gray, < 80 µ	
Ⓢ 10900		Galena, gray-black lustrous powder, contains lead, toxic	77640
10920		Pyrite Powder, 0 - 120 µ, green-gray, lustrous powder	
10930		Pyrite Powder fine, finely ground, 0 - 80 µ	
10940		Antimony, stibium, gray metallic, 0 - 200 µ	PR 107.77060
10975		Meteorite Brown, finer 80 µ	
11282		Nero Bernino, gray-green slate from Bernina, Switzerland, 0 - 120 µ	PBk 19.77017
11324		Rhodonite brownish Black, < 80 µ	
11356		Gray from Mels, Switzerland	PBk 19.77017
11360		Brown-Red Slate, from Austria	
11362		Gray from Burgundy, < 80 µ, light, warm gray, translucent	
11670		Onyx Black, 0 - 120 µ	SP 27.77811



Meteorite Brown (#10975)

Our Meteorite Brown consists of a real meteorite stone. This stone originally came from the asteroid belt which is found between the planetary orbits of Mars and Jupiter. Our meteorites were found near the Moroccan town of Zagora. These Chondrites belong to the so-called stone meteorites and are about 4.5 billion years old. The meteorite fragments are ground to a fine powder.



Carbonic Black

The uniform structure of the carbon skeleton is determinant for black pigments. The more even the composition, the better the structure of the carbonized product. The darkest charcoal is derived from carbonized beechwood due to its extremely dense structure. Carbon Black is usually produced with wood, bones or deer antlers.

We also provide three varieties of seed black made from peach, grape and cherry seeds. The process of carbonizing requires a constant high temperature without any oxygenation.

- | | | | |
|---------|---|---|-------------|
| ▲ 12010 |  | Peach Black,
matte and silky black | PBk 8.77268 |
| ▲ 12015 |  | Grape Seed Black,
genuine, bluish-black | PBk 8.77268 |
| ▲ 12020 |  | Cherry Black,
genuine, brownish-black | PBk 8.77268 |
| ▲ 12040 |  | Shungite, traditional Icon Painters' Black, < 80 µ
Shungite is a special coal from Karelia in Russia. The coal formed from marine algae over 600 million years ago. In shungite there is a high percentage of carbon in a cage structure, this gives the black its special depth. Shungite is the classic black of northern Russian icon painting, clashingly rough and cold. | PBk 8.77268 |
| ▲ 12151 |  | Anthracite Coal,
< 80 µ | PBk 6.77268 |
| ▲ 12154 |  | Anthracite Coal,
< 200 µ | |
| ▲ 12440 |  | Bideford Black,
finer 80 µ | PBk 8.77268 |
| ▲ 12030 |  | Atramentum, neutral ink stone, black
Produced from the tannic acid of oak bark in a reaction with iron salts, Atramentum is a deep black material that differs from carbon or iron oxide blacks. Historically also called ink stone, it appears grayish black in watery media, which can act corrosive on paper supports. However, in linseed oil or resinous glazes this pigment develops its incomparable depth and lustre. Very lightfast. | |
| ▲ 12046 |  | Turmaline, shiny brown,
< 120 µ | |
| ▲ 12100 |  | Bistre,
genuine beechwood soot, brownish | NBr 11 |

Sepia

The ink sac of *Sepia officinalis* from the family of the Sepiidae supplies a brown dye called Sepia.

- | | | | |
|---------|---|--|-------|
| ▲ 12400 |  | Sepia,
0 - 120 µ, raw, dried | NBr 9 |
| ▲ 12401 |  | Sepia, fine,
0 - 80 µ, raw, dried | NBr 9 |
| ▲ 12402 |  | Sepia, very fine,
0 - 63 µ, raw, dried | NBr 9 |

Graphite in pieces

Suitable for drawing. Can be cut into pieces with a fine saw. This handpicked Graphite is extremely pure with a carbon content of approx. 98%.

- ▲ 12460  **Graphite in pieces,**
high gloss, pieces up to - 700 g

ORGANIC PIGMENTS, SYNTH.

- 23502  **Maroon,**
pigment contains coarse particles PR 179.71130
- 24100  **Aniline Black - Pigment Black 1, deep, neutral black**
The first synthetic pigment in the chemical industry in the 19th century. After its discovery in 1863, aniline black was used on a large scale for a wide variety of purposes. Above all, it was indispensable in the field of printers blacks until the development of modern acetylene blacks. The special feature of aniline black is its deep, neutral blackness. PBk 1.50440
- 24120  **Special Black NIR - perylene green, transparent in the infrared range**
The pigment is extremely well suited for watercolor painting. The impressive green hue comes out best in transparent paint applications. Blends of Special Black NIR with transparent yellow pigments allow a variety of interesting green shades, while blends with red pigments open up a blue, brown or gray color range which is often difficult to achieve. PBk 31.71132
- 47000  **Vine Black, German,**
pure plant black PBk 8.77268
- 47100  **Bone Black,**
made of bones PBk 9.77267
- 47110  **Bone Black exclusive, deep black**
Bone Black is also known as ivory black. It is created by grinding and sieving bone charcoal, which is produced by the dry distillation of animal bones. PBk 9.77267
- 47120  **Nano F - Black,**
nano carbon tubes
- 47200  **Ivory Black JU, bone black, improved quality**
Ivory Black JU is produced in a special process to obtain an optimum of blackness and coloring power. PBk 9.77267
- 47250  **Furnace Black,**
Lamp Black PBk 7.77266

BASALT

- 47324  **Basalt Black, fine powder,**
0 - 0.2 mm, fire-dried
- 47326  **Basalt Black, fine sand,**
0.1 - 0.3 mm, fire-dried
- 47327  **Basalt Black, medium fine sand,**
0.1 - 0.6 mm, fire-dried
- 47328  **Basalt Black, sand,**
0.5 - 1 mm, fire-dried

SPINEL PIGMENTS

While other pigments remit at least some part of the light spectrum and appear more or less colored, spinel black remits no more than 1.5% of incoming light at any point of the spectrum. No other commercially available pigment achieves this kind of optical blackness. Its good hiding power also gives this pigment a high yield. Since spinel black is practically insoluble, handling requires the usual precautions against dust inhalation and working hygiene.

47400		Spinel Black, deepest black Evenly non-reflectant across the spectrum. Lightfast in all media.	PBk 26.77494
47420		Spinel Black No. 42, Copper chromite spinel	PBk 28.77428
47430		Spinel Black No. 43, Chromium-iron-nickel-manganese spinel	PBk 30.77504
49700		Haematite-Chrome Oxide, Spinel, black-brown	PBr 29.77500
49710		Iron Chromite, IR Reflecting, bluish	PG 17.77288
47501		Manganese Black, contains manganese	PBk 33.77537
47510		Manganese Gray, contains manganese	PBk 14.77728

GRAPHITE, ASPHALTUM

47130		Graphene, carbon In oily or solvent-based systems, graphene is a very rich and deep black.	
47600		Asphaltum, from USA	NBK 6
47700		Graphite Powder Silver, very fine	PBk 10.77265
47710		Graphite Powder Black, fine	PBk 10.77265

CHARCOAL

 47800		Charcoal, powder, made from beech, Fagus sylvatica	PBk 8.77268
 47810		Charcoal, 0.5 - 1 mm, made from beech	PBk 8.77268
 47820		Charcoal, coarse, 1 - 2 mm, made from beech	PBk 8.77268

EARTH PIGMENTS



For centuries, pigments have been made from raw materials such as minerals and earths. Even Stone Age people created cave paintings from materials provided by nature. Black from burnt wood or bones, yellow or red earths and white chalk from carbonate rock.



YELLOW EARTHS



Kremer-made Pigments

- | | | | |
|---------|---|---|-------------|
| ▲ 11272 |  | Yellow Ochre, from Andalusia,
natural, fine, 0 - 80 µ | PY 43.77492 |
| ▲ 11520 |  | Jarosite, from Lavrion Greece,
clear yellow ochre, < 100 µ | |
| ▲ 11540 |  | Taunus Ochre, German,
ochre from the Taunus region | PY 43.77492 |
| ▲ 11551 |  | Heydalsvegur Yellow,
brown-gold, earth color from Iceland
Further Iceland Earth Colors: #11550 Snaefellsjökull Red,
#11552 Brimisevöllur Green. | |

Burgundy Ochre

These yellow ochres are like their red equivalents from the area around the Loire and have a very intense hue (see: Red Earths).

- | | | | |
|---------|---|--|-------------|
| ▲ 11572 |  | Yellow Burgundy Ochre, fine,
from France, 0 - 80 µ | PY 43.77492 |
| ▲ 11573 |  | Yellow Burgundy Ochre,
from France, 0 - 120 µ | PY 43.77492 |

Moroccan Ochre

Both yellow Moroccan Ochres are transparent and harmonise well with their red equivalents (see: Red Earths).

- | | | | |
|----------|---|---|-------------|
| ▲ 116420 |  | Yellow Moroccan Ochre,
< 120 µ | PY 43.77492 |
| ▲ 116421 |  | Yellow Moroccan Ochre, fine,
< 80 µ | PY 43.77492 |
| 17000 |  | Jarosite, from Cyprus,
pale yellow ochre | PY 43.77492 |
| 17020 |  | Persian Yellow,
Hormuz Iron Oxide Yellow Markazi, natural | PY 43.77492 |

An almost infinite variety of naturally occurring earth pigments are known under the name ochre. The color designation ochre speaks for itself – correctly formulated, one would have to say that it is a broken, grayish orange-yellow.

40010		French Ochre JTCLES, clear yellow earth pigment, washed	PY 43.77492
40012		French Ochre, very light, yellow	PY 43.77492
40030		French Ochre JOLES, yellow earth pigment, washed	PY 43.77492
40050		French Ochre JFLES, yellow earth pigment, washed	PY 43.77492
40060		French Ochre JALS, warm yellow earth pigment, washed	PY 43.77492, PR 102.77491
40070		French Ochre SOFODOR, golden earth pigment	PY 43.77492
40130		French Ochre SAHARA, yellow ochre	PY 43.77492
40200		Ochre Avana, greenish-yellow, Italian	PY 43.77492
40214		Gold Ochre DD, very fine, clear golden yellow, German	PY 42.77492
40215		Yellow Ochre SA, greenish	PY 43.77492
40220		Italian Gold Ochre Light, light yellow, Sienna from Verona	PY 43.77492
40241		Fawn Ochre, very light umber, greenish, German	PY 43.77492
40260		Satin Ochre, Monte Amiata, gold-orange, from Tuscany, Italy	PY 43.77492
40280		Amberg Yellow, deep, German	PY 43.77492
40301		Iron Oxide Ochre, yellow, deep yellow	PY 43.77492
40310		Dark Ochre, German, yellow ochre	PY 43.77492
40320		Dark Ochre, Italian, light ochre	PY 43.77492
40392		Raw Sienna, French, natural yellow earth	PY 43.77492
40400		Raw Sienna, Italian, natural yellow earth	PY 43.77492
40404		Raw Sienna Badia, Italian, natural earth pigment	PY 43.77492
40410		Raw Sienna brownish, Italian, natural earth pigment	PY 43.77492



RED EARTHS



01

Kremer-made Pigments

♣ 11550

**Snæfellsjökull Red,**

dark, reddish brown-violet earth color from Iceland

Further Iceland Earth Colors: #11551 Heydalsvegur Yellow,
#11552 Brimisvellir Green.**Burgundy Ochre**

In western Burgundy, south and north of the river Loire, numerous mines produced a local shade of natural ochre. Long before it became famous for its wines, and ochre was pulled from the earth, thin layers of iron ore were mined in the region.

After taking over the S.O.F. (Societe des Ogres Francaises) in 1970, the ochre producers of southern France closed all mines in Burgundy which had turned unprofitable. By chance we have obtained a good amount of the Burgundy ochres from old stock. The Burgundy ochre is also available in yellow hue (see yellow Earths).

♣ 11574

**Red Burgundy Ochre, fine,**

from France, 0 - 80 µ

PR 102.77491

♣ 11575

**Red Burgundy Ochre,**

from France, 0 - 120 µ

PR 102.77491

♣ 11576

**Red Burgundy Ochre Deep, fine,**

from France, 0 - 80 µ

PR 102.77491

♣ 11577

**Red Burgundy Ochre Deep,**

from France, 0 - 120 µ

PR 102.77491

Spanish Ochre

A special mixture of natural minerals produces this orange-red ochre.

♣ 11273

**Red Ochre, from Andalusia, light,**

natural, fine, 0 - 80 µ

PR 102.77491

♣ 11584

**Spanish Red Ochre,**

0 - 120 µ

PR 102.77491

♣ 11585

**Spanish Red Ochre, extra fine,**

from Castilla, 0 - 63 µ

PR 102.77491

Moroccan Ochre

Moroccan ochre originates in central Morocco and contains a high amount of iron oxide.

The Moroccan Ochre is also available in yellow hue (see yellow Earths).

♣ 116430

**Red Moroccan Ochre,**

< 120 µ

PR 102.77491

♣ 116431

**Red Moroccan Ochre, fine,**

< 80 µ

PR 102.77491

♣ 116440

**Dark Red Moroccan Ochre,**

< 120 µ

PR 102.77491

♣ 116441

**Dark Red Moroccan Ochre, fine,**

< 80 µ

PR 102.77491

17280		Persian Red, Hormuz Iron Oxide Red, natural	PR 102.77491, 77538
▲ 17290		Bean Ore, Ironstone, Swabian Alb	PBr 7
40020		French Ochre RTFLES, red earth pigment, washed	PR 102.77491
40080		French Ochre HAVANE, orange earth pigment	PY 43.77492, PR 102.77491
40090		French Ochre SOFOROUGE, red earth pigment	PR 102.77491
40420		Burnt Sienna, H0 Beautiful shade of brown, which becomes darker with opaque color applications and more reddish with glazing technique.	PBr 7.77491
40430		Dark Burnt Sienna, Italian	PR 101.77491
40440		Pompeii Red, burnt natural sienna, Tuscan earth	PR 101.77491
40470		Burnt Sienna, from France, natural earth	PR 101.77491
40490		Rosso Sartorius, natural red earth from Sardinia, Italy	PR 102.77491
40503		Red Bole, natural red earth from Germany	PR 102.77015
40504		Red Bole, dark, natural red earth from Germany	PR 102.77015
40510		Venetian Red, Italian red earth On the Southern side of the Alps there are numerous occurrences of very old Earth colors. These reservoirs have been preserved by overlapping volcanic rock layers.	PR 102.77491
40520		Red Bole in pieces	PR 102.77015

English Red

English Red is suitable for all techniques. It is very lightfast and weather resistant.

40542		English Red Light, mixed red earth, orange, burnt	PR 102.77491
40545		English Red Deep, German, mixed red earth, burnt, cool red	PR 101.77491

Mixed Earth Pigments

41550		Terra Pozzuoli, mixed red earth	PR 101, PR 102.77491
41600		Terra Ercolano, mixed orange earth	PR 101.77491

UMBERS



Native earths from Germany, Italy, Morocco and Cyprus, containing manganese, they are otherwise similar in composition to Sienna earths. Greenish dark hues of raw umber and warm deep hues of burnt umber are excellent dryers and often added to slower drying pigments.

40610		Raw Umber, from Cyprus	PBr 8.77727
40611		Raw Umber, light, from Cyprus	PBr 7
40612		Raw Umber, greenish dark, from Italy	PBr 7.77491
40623		Manganese Brown Intense, from Morocco, Caledonian brown, Cappagh brown, contains manganese	PBr 8.77727
40630		Raw Umber, greenish, German	PBr 8.77727
40640		Raw Umber, greenish A Deep, dark brown shade with a green tint.	PBr 7.77491
40650		Chromite, iron chromium oxide mineral, similar to a dark umber, greenish	
40660		Raw Umber, dark, brown slightly greenish, from Cyprus	PBr 8.77727
40700		Burnt Umber, reddish, Italian	PBr 7
40710		Burnt Umber, brownish, from Cyprus	PBr 8.77727
40720		Burnt Umber, dark brown, from Cyprus	PBr 7
40723		Burnt Umber, type B, from Cyprus	PBr 8.77727
40730		Burnt Umber Light, reddish-brown, from Cyprus	PBr 8.77727



Recipe: Watercolor with Raw Umber (#40610) and Kremer Watercolor Medium

The pigment can be easily processed with the gum arabic-based Kremer Watercolor Medium (#79260).

The recipe yields about 1 whole pan and is intended for direct use. The liquid watercolor has a limited shelf life, dried it has an unlimited shelf life.



GREEN EARTHS



Green Earths are green colored, highly lightfast Iron-(II)-Silicates. Depending on the purity of the iron silicate, the color and suitability for different binders change. The purer the earth, the less contamination of yellow or red parts, the brighter and more bluish the color tone.



Kremer-made Pigments

Verona Green Earth

Verona Green Earth can be found in the mountains north of Verona in Italy.

- | | | | |
|---------|---|--|-------------|
| ▲ 11000 |  | Verona Green Earth,
0 - 120 µ, genuine earth pigment | PG 23.77009 |
| ▲ 11010 |  | Verona Green Earth, extra fine,
Seladonite, 0 - 80 µ | PG 23.77009 |
| ▲ 11100 |  | Bavarian Green Earth,
0 - 120 µ, similar to Bohemian Green Earth | PG 23.77009 |
| ▲ 11110 |  | Russian Green Earth,
natural, finely ground, 0 - 120 µ | PG 23.77009 |
| ▲ 11111 |  | Russian Green Earth, extra fine,
0 - 63 µ, natural earth pigment | PG 23.77009 |
| ▲ 11120 |  | Volkonskoite,
0 - 120 µ, Russian Green, from Siberia | |

Epidote

Epidote is a calcium aluminium iron sorosilicate mineral. This vivid and bright hue is achieved by intense cleaning processes. Its unique green color is often described as pistachio.

- | | | | |
|---------|---|--|--|
| ▲ 11150 |  | Epidote,
yellow-green earth | |
| ▲ 11151 |  | Epidote, greenish extra,
yellow green earth pigment, 0 - 120 µ | |

Florentine Green

Through elaborate grinding and clarifying processes, we gain a very nice, brownish-green earth from this hard, greenish-black stone from Volterra/Tuscany.

- | | | | |
|---------|---|--|-------------|
| ▲ 11152 |  | Florentine Green,
<120 µ, washed | |
| ▲ 11552 |  | Brimisvellir Green, moss green, from Iceland,
silimar to Verona Green Earth
Further Iceland Earth Colors: #11550 Snaefellsjoekull Red,
#11551 Heydalsvegur Yellow. | |
| ▲ 17410 |  | Bluish Green Earth, from Cyprus,
genuine, brilliant | PG 23.77009 |

Genuine Green Earths

Nature provides many different green minerals. The hues of those ground minerals range from green to greenish gray. And many of these powders can be used to make colorful surfaces. In general, the coloring effect of these powders is caused by iron-II- silicates. Differentiating the green powders is very difficult, due to the varying chemical composition.

40800		Green Earth light, yellowish, German	PG 23.77009
40810		Bohemian Green Earth, genuine, brilliant hue, extra fine grinding	PG 23.77009
40821		Green Earth from Verona, genuine, pure	PG 23.77009
40830		Green Earth from France, light	PG 23.77009
40850		Burnt Green Earth, genuine, reddish	

Mixed & enhanced Earth Pigments

Earth colors are sometimes mixed with one another to achieve a particularly beautiful hue, or enhanced with other pigments to create an optical equivalent of a much more rare and precious pigment.

41700		Verona Green Earth, enhanced	PG 23.77009
41750		Vagone Green Earth, mixture of different pigments Vagone Green Earth is not alkali-resistant.	PG 7.74260, PB 11, PY 42
41770		Nicosia Green, mixed green earths with cobalt blue, enhanced Nicosia Green is not alkali resistant.	PG 23.77009
41820		Verona Green Earth, imitation, mixed green earth	





BROWN & BLACK EARTHS



Kremer-made Pigments

- | | | | |
|---------|---|--|--------------|
| ▲ 11276 |  | Brown Ochre, from Andalusia,
natural, fine, 0 - 80 µ | PR 102.77491 |
| ▲ 11280 |  | Black Earth, from Andalusia,
natural, fine, 0 - 80 µ | |
| ▲ 11530 |  | Gold Ochre,
from Saxony, Germany, deep brown-gold, very fine grinding | PY 43.77492 |
| ▲ 11620 |  | Brown Earth from Otranto,
Italy, pea-ore, rust brown, standard grinding | PBr 7 |
| ▲ 11630 |  | Iseo Brown,
reddish-brown umber from Lombardy, Italy, transparent,
own excavation | PBr 7 |

Brown Ochre

- | | | | |
|-------|---|-------------------------------------|-------------|
| 40231 |  | Brown Ochre light,
German | PY 43.77492 |
|-------|---|-------------------------------------|-------------|

Slate & Clay, powder

These powders swell in water and are not recommended for exterior use.

- | | | | |
|-------|---|---|--------------|
| 40900 |  | Slate Gray, extra light,
stone chalk | PBk 19.77017 |
| 40911 |  | Slate Gray, light, greenish,
stone chalk | PBk 19.77017 |
| 40920 |  | Slate Gray, gray-green,
stone chalk | PBk 19.77017 |
| 40960 |  | Pencil Clay, powder, 0 - 0.5 mm,
light warm gray | |
| 40970 |  | Pencil Clay, pieces,
light | |
| 40980 |  | Gray Earth, neutral
The gray earth looks, like graphite gray-black glossy,
but dries gray and rather opaque. | |
| 41000 |  | Van Dyck Brown,
Cassel earth, dark | NBr 8 |
| 41050 |  | Walnut Stain,
oak stain, water-soluble | NBr 8 |

IRON OXIDE & TRANSLUCENT PIGMENTS



Chemically produced pure iron oxide pigments are excellently lightfast, opaque and stable in any medium. They are especially recommended for outside applications, in cement and lime. Color range is equivalent to earth colors, from yellow to dark violet-brown and black.

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ORANGE & RED IRON OXIDE PIGMENTS

48050		Iron Oxide Yellow-Orange 943, Gamma, synthetic iron oxide, acicular particles	PY 42.77492
48060		Iron Oxide Orange 960, light, synthetic iron oxide	PY 42.77492, PR 101.77491
48100		Iron Oxide Red 110 M, light, synthetic iron oxide	PR 101.77491
48120		Iron Oxide Red 120 M, synthetic iron oxide	PR 101.77491
48150		Iron Oxide Red 130 B, medium, synthetic iron oxide	PR 101.77491
48151		Iron Oxide Red, clinker red, synthetic iron oxide	PR 101.77491
48200		Iron Oxide Red 130 M, medium, synthetic iron oxide	PR 101.77491
48210		Iron Oxide Red 160 M, synthetic iron oxide	PR 101.77491
48220		Caput Mortuum Synthetic 180 M, bluish dark iron oxide red, Persian Red	PR 101.77491
48250		Iron Oxide Red 222, dark, synthetic iron oxide, rust protection	PR 101.77491
48289		Iron Oxide Red, micronized, very pure, strong tinting strength	PR 101.77491
48651		Haematite, intense tinting, powder	PR 102.77491
48701		Caput Mortuum, reddish, mixture, contains PB 15 Caput Mortuum is a unique brown with a violet tint.	PR 101.77491
48750		Caput Mortuum violet, haematite, brownish	PR 101.77491
52350		Translucent Orange-Red, iron oxide	PR 101.77491
52400		Translucent Red medium, iron oxide red	PR 101.77491

YELLOW IRON OXIDE PIGMENTS

48000		Iron Oxide Yellow 920, medium, synthetic iron oxide Temperature resistant up to approx. 120°C.	PY 42.77492
48001		Iron Oxide Yellow, maize yellow, synthetic iron oxide pigment Temperature resistant up to approx. 170.	PY 42.77492
48020		Iron Oxide Yellow 415, greenish, synthetic iron oxide Temperature resistant up to approx. 120°C.	PY 42.77492
48040		Iron Oxide Yellow 940, dark, synthetic iron oxide Temperature resistant up to approx. 120°C.	PY 42.77492, PR 101.77491
48045		Iron Oxide Yellow 930, dark, synthetic iron oxide Temperature resistant up to approx. 120°C.	PY 42.77492
52200		Translucent Yellow, iron oxide Temperature resistant up to approx. 120°C.	PY 42.77492

BROWN & BLACK IRON OXIDE PIGMENTS

48300		Iron Oxide Brown 610, light, synthetic iron oxide	PR 101.77491, PY 42.77492, PBk 11.77499
48320		Iron Oxide Brown 640, medium, synthetic iron oxide	PR 101.77491, PBk 11.77499
48330		Iron Manganese Brown 645 T, synthetic burnt umber, red-brown	PBr 43.77536
48340		Iron Oxide Brown 655, reddish, beautiful, rich shade of brown	PR 101.77491, PBk 11.77499
48350		Iron Oxide Brown 660, dark, synthetic iron oxide	PR 101.77491, PBk 11.77499
48360		Iron Oxide Brown 686, extra dark, synthetic iron oxide	PR 101.77491, PBk 11.77499
48400		Iron Oxide Black 318, high tinting, Mars Black, synthetic iron oxide, opaque Temperature resistant up to approx. 80°C.	PBk 11.77499
48401		Iron Oxide Black, neutral, synthetic iron oxide Temperature resistant up to approx. 80°C.	PBk 11.77499
48420		Iron Oxide Black 306, bluish, synthetic iron oxide Temperature resistant up to approx. 80°C.	PBk 11.77499
48422		Iron Oxide Black 360, black blue, for reinforced concrete Temperature resistant up to approx. 80°C.	PBk 11.77499
48440		Iron Oxide Black 320, brownish, synthetic iron oxide Temperature resistant up to approx. 80°C.	PBk 11.77499
48442		Iron Oxide Black 330, brownish black, for reinforced concrete Temperature resistant up to approx. 80°C.	PBk 11.77499
48445		Iron Oxide Black 303 T, dark black, synthetic iron oxide	PBk 33.77537
48447		Iron Oxide Black, temperature stable, up to 900°C	PBk 33.77537

48800		Magnetite, very fine, 10 µ, deep dark gray powder, almost transparent Temperature resistant up to approx. 180°C.	PBk 11.77499
48806		Magnetite, coarse, deep dark gray, <500 µ Temperature resistant up to approx. 180°C.	PBk 11.77499
48900		Micaceous Iron Oxide, 0 - 80 µ, gray Temperature resistant up to approx. 180°C.	PBk 11.77491
48910		Natural Iron Glimmer, < 63 µ, gray Temperature resistant up to approx. 180°C. This fine micaceous iron oxide is particularly suitable for pigmenting oil paints for / on iron objects in outdoor areas.	PBk 11.77491
48915		Iron Glimmer, medium, 200 - 400 µ, gray Temperature resistant up to approx. 180°C.	PBk 11.77499
48916		Iron Glimmer, coarse, 400 - 600 µ, gray Temperature resistant up to approx. 180°C.	PBk 11.77499
48917		Iron Glimmer, very coarse, 600 - 1000 µ, gray Temperature resistant up to approx. 180°C.	PBk 11.77499
48930		Iron Glimmer Violet, flakes, red and glossy, transparent	PBk 11.77941
48933		Iron Glimmer Violet, extra fine, < 5 µ, haematite	PR 102.77491
489624		Spanish Haematite, coarse, glimmer shape, silver, 100 - 200 µ	PBk 11.77941



Recipe: Cooking for Falun Red / Falu Rödfärg

In Falun were the largest copper mines in Northern Europe.
There are still remains of Caput Mortuum in the rubbish.
In the copper extraction from the ore there is a violet red iron
oxide as a by-product, this by-product is called Caput Mortuum.

The Swedes have successfully protected their wooden houses
with their local pigment and other materials available in Sweden
such as linseed oil and rye flour for centuries.



SPECIAL & EFFECT PIGMENTS



Everything that sparkles and shines as well as metallic pigments can be found in this Chapter. Modern synthetic pigments that create rich effects but also natural materials such as mother of pearl, fish scales and glimmer, colored glass flakes, fluorescent and phosphorescent pigments are put together.

PEARLESCENT PIGMENTS

IRIODIN®: Thin natural mica flakes are coated with a thin layer of metal oxide, such as titanium dioxide and / or iron oxide. Through a combination of transparency, refractive index, coating thickness and multiple reflections varied color effects are produced - silver white, interference, gold and multi-colored metallic luster effects.

MIRAVAl®: Pigments based on synthetic borosilicate flakes (a type of synthetic gem) have extremely smooth surfaces. With its brilliant and colorful sparkle and strong shine they give surfaces a certain air of extravagance: extraordinary sparkle, brilliance and high gloss, high transparency and unique rainbow effect. The MIRAVAl® pearlescent pigments are almost colorless, transparent pigments. On a dark background they give a colored glitter effect that is particularly brilliant in glossy binders.

PYRISMA®: These pigments are based on natural muscovite mica with a special titanium interference layer. The hue angle of each variety of PYRISMA® was determined by use of advanced complex colorimetric calculation. With their exceptional color saturation and the especially developed particle size distribution these pigments set a new standard. Their excellent performance and their resistance to environmental influences make them especially suitable for outdoor applications. The product group covers the largest color space which can be achieved with eight interference pigments. All PYRISMA® have particle sizes of 5 - 35 µ.

COLORSTREAM®: COLORSTREAM® pigments differ from conventional pigments in their physical and geometric properties. They are based on synthetically manufactured, optimally coplanar SiO₂ (silicon dioxide) platelets coated with metal oxides. Their production is similar to that of thin quartz wafers used in modern computers. The very thin and flat pigment particles enable exceptional angle-dependent interference effects. We call this magnificent multi-color MAGIC. In combination with other pigments - so called stylings - the COLORSTREAM® effect pigments show to best advantage.

XIRALLIC®: XIRALLIC® shows a very intensive glitter effect with a distinct gleam and is characterized by strong and very pure colors. The effect is intensified by sunlight. By coating with titanium dioxide in different thicknesses silver effects and interference pigments in gold, red, blue and green are produced. The coating with iron (III) oxide leads to bronze, copper and red effect pigments. The entire property profile allows for easy processing in all areas of application. Glittering and shimmering XIRALLIC® pigments show spectacular results especially in thin coats. In direct sunlight a firework of glitter effects unfolds with XIRALLIC® formulated paint or varnish. All pearlescent pigments are suitable for each of the regular binder systems, such as watercolor, oil, or acrylics.

Iriodin®, Xirallic®, Colorstream®, Pyrisma®, Miraval® and Biflair® are trademarks of SUSONITY Commercial GmbH, Gernsheim, Germany or its group companies.



Pearlescent Pigments - Silver

- 50000  **IRIODIN® 103 RUTILE STERLING Silver,**
10 - 60 µ, silky silver
- 50005  **IRIODIN® 9103 Rutile Sterling Silver WR,**
weatherproof
- 50010  **IRIODIN® 153 FLASH PEARL, Silver S,**
metallic-silver, 20 - 100 µ
- 50014  **MIRAVAL® 5411 MAGIC WHITE,** 20 - 200 µ, strong silver shine
Sparkling silver on dark ground.
- 50020  **IRIODIN® 163 FLITTERPERL, Silver,**
20 - 180 µ
- 50024  **IRIODIN® 183 Silver Glitter, coarse,**
45 - 500 µ
- 50035  **IRIODIN® 6103 Icy White,**
pure silver white, 5 - 40 µ
- 50036  **IRIODIN® 96107 Icy White Lightning SW,**
5 - 40 µ
- 50040  **IRIODIN® 119 POLAR WHITE, Polarsilver,**
5 - 25 µ
- 50080  **XIRALLIC® T60-10 SW Crystal Silver,**
5 - 30 µ
- 50084  **XIRALLIC® T 61-10 WNT Micro Silver, < 20 µm**
Small corundum crystals coated with titanium oxide,
tin and zirconium oxide.
- 50091  **IRIODIN® 9605 Blue-Shade Silver SW, silver-grey,**
slightly blue-stitched, 5 - 40 µ
Semi-covering silver-grey pearlescent pigment, highly lightfast,
also suitable for outdoor applications.



Pearlescent Pigments - Gold

- 50016  **MIRAVAL® 5420 MAGIC GOLD, Sun Gold,** 20 - 200 µ
Sparkling golden on dark ground.
- 50061  **PYRISMA® T40-20 SW Color Space Yellow,**
5 - 35 µ
- 50078  **MIRAVAL® 5430 Cosmic Gold,**
20 - 200 µ, glamorous golden-glow, glazing
- 50079  **XIRALLIC® NXT M260-30 SW Leonis Gold,**
5 - 30 µ
- 50086  **XIRALLIC® T60-20 SW SUNBEAM, Sunshine Gold,**
5 - 30 µ

- 50100  **IRIODIN® 300 GOLD PEARL, Colibri Gold,**
10 - 60 µ
- 50110  **IRIODIN® 307 STAR GOLD, Colibri, fine,** 10 - 60 µ
Most intense bright golden hue.
- 50111  **IRIODIN® 9307 STAR GOLD SW, Colibri, very fine,** 5 - 40 µ
Most intense bright golden hue, weather-proof.
- 50140  **IRIODIN® 351 Sunny Gold Pearl,**
5 - 100 µ
- 50160  **IRIODIN® 355 Glitter Gold,**
10 - 100 µ
- 50179  **IRIODIN® 323 ROYAL GOLDSATIN,**
5 - 25 µ
- 50180  **IRIODIN® 303 ROYAL GOLD,**
10 - 60 µ, warm dark yellow hue
- 50200  **IRIODIN® 320 BRIGHT GOLD PEARL, Pale Gold,**
10 - 60 µ
- 50220  **IRIODIN® 7205 ULTRA GOLD, Chroma Yellow Gold,**
10 - 60 µ
- 50221  **IRIODIN® 249 FLASH GOLD, Chroma Gold,**
10 - 125 µ, very large plates



Pearlescent Pigments - Red & Copper

- 50011  **MIRAVAL® 5450 Cosmic Bronze,**
20 - 200 µ, glamorous bronze effect
- 50017  **MIRAVAL® 5421 MAGIC COPPER,** 20 - 200 µ
Sparkling copper on dark ground.
- 50062  **PYRISMA® T40-21 SW Color Space Red,**
5 - 35 µ
- 50085  **XIRALLIC® T60-21 SW SOLARIS RED, Sun Red,**
5 - 30 µ
- 50300  **IRIODIN® 500 BRONZE,**
10 - 60 µ
- 50320  **IRIODIN® 530 Glitter Bronze,**
10 - 125 µ
- 50340  **IRIODIN® 7217 ULTRA COPPER PEARL, Chroma Copper,**
10 - 60 µ
- 50359  **IRIODIN® 522 Red-Brown Satin, Copper,**
5 - 25 µ
- 50360  **IRIODIN® 502 Red-Brown, Glitter-Copper,**
10 - 60 µ
- 50361  **IRIODIN® 532 Glitter Red-Brown, Glitter-Copper,**
10 - 100 µ

- 50400  **IRIODIN® 504 Red,**
5 - 40 μ
- 50440  **COLORSTREAM® F10-51 Lava Red,**
5 - 50 μ , intense hue
- 50441  **COLORSTREAM® F20-51 SW Lava Red,**
5 - 40 μ , weather resistant
- 50450  **XIRALLIC® NXT F260-51 SW Cougar Red,** 5 - 30 μ
The pigment's special intensity gives even more depth to black surfaces, with a fascinating interplay of colors.



Pearlescent Pigments - Violet

- 50015  **MIRAVAL® 5423 MAGIC LILAC,**
20 - 200 μ
- 50019  **MIRAVAL® 5422 MAGIC RED,** 20 - 200 μ
Sparkling red on a dark ground.
- 50068  **PYRISMA® T40-26 SW Color Space Magenta,** 5 - 35 μ
Shades ranging from red to purple.
- 50083  **XIRALLIC® T 60-22 WNT Diamond Amethyst,**
5 - 35 μ
- 50510  **IRIODIN® 7215 Ultra Rutile Red Pearl,**
10 - 60 μ
- 50520  **IRIODIN® 7219 Ultra Rutile Lilac Pearl,**
10 - 60 μ
- 50653  **PYRISMA® T30-01 Royal Damask,** 10 - 60 μ
The hue ranges from red to copper to gold, especially on a dark ground or when used with a dark transparent pigment.
- 50656  **COLORSTREAM® T20-01 WNT Viola Fantasy,**
green-violet, two colored, 5 - 40 μ
The hue ranges from purple from top view to a green from an angled view. The color is almost invisible on a pale ground, but intense on a dark ground.



Pearlescent Pigments - Blue & Green

- 50012  **MIRAVAL® 5426 MAGIC GREEN,**
20 - 200 μ , transparent, intense green gloss
- 50013  **MIRAVAL® 5425 MAGIC TURQUOISE,**
20 - 200 μ , transparent
- 50018  **MIRAVAL® 5424 MAGIC BLUE,** 20 - 200 μ
Sparkling intense blue on dark ground.
- 50063  **PYRISMA® T40-27 SW Color Space Indigo,**
5 - 35 μ
- 50064  **PYRISMA® T40-23 SW Color Space Blue,** 5 - 35 μ
Great in combination with transparent green and blue pigments.

- 50082  **XIRALLIC® T 60-25 SW Cosmic Turquoise, 5 - 35 µ**
Shades range from a watery green from a top view to a watery blue at an angled view. The color is almost invisible on a pale ground, but radiant on a dark ground.
- 50500  **IRIODIN® 7225 Ultra Rutile Blue Pearl, 10 - 60 µ**
- 50505  **PYRISMA® T81-23 SW Liquid Blue, < 15 µ**
Cobalt blue glimmer interference pigment, coated with Titanium and Tin Oxide. This extremely fine pigment provides in combination with bluish red pigments vibrant purple surfaces and in combination with warm transparent yellow pigments interesting grays.
- 50506  **XIRALLIC® NXT T260-23 SW Tigris Blue, 5 - 30 µ**
This pigment captures light in an incomparable way and gives a special, impressive depth to dark blue and elegant black stylings. It imparts an innovative, three-dimensional elegance to black and dark blue coatings. The intensive blue exhibits high chroma and tremendous color purity.
- 50620  **IRIODIN® 7235 Ultra Rutile Green Pearl, Chroma Green, 10 - 60 µ**
- 50621  **IRIODIN® 299 Flash Green, 10 - 125 µ**
- 50622  **IRIODIN® 9444 Moss Green WR, 5 - 40 µ**
- 50640  **IRIODIN® 9507 Scarab Red SW, 5 - 40 µ**
Shades range from a brownish red from top view to green from an angled view.
- 50655  **COLORSTREAM® T10-04 Lapis Sunlight, gold-green to dark blue, two colored, 5 - 50 µ**
The hue ranges from green from top view to a dark blue from an angled view, similar to some rose chafers (*Cetonia aurata*).
- 50657  **COLORSTREAM® T10-02 ARCTIC FIRE, 5 - 40 µ, silver-green-red, two colored**
The hue ranges from a bright silver green from top view to violet red from an angled view. The color is almost invisible on a pale ground, but intense on a dark ground.
- 50658  **COLORSTREAM® T10-03 TROPIC SUNRISE, Magic Green, bright green to oxidizing brass, 5 - 40 µ**
The hue ranges from a bright green from top view to an oxidizing brass from an angled view. The color is almost invisible on a pale ground, but intense on a dark ground.
- 50659  **PYRISMA® T30-00 Pacific Lagoon, Magic**
The hue ranges from turquoise to blue to purple, especially on a dark ground and in combination with dark transparent pigments.



Pearlescent Pigments - Black

- 50090  **IRIODIN® 600 BLACK MICA, 10 - 60 µ**
Coated with iron oxide. Enhances the color of transparent pearl luster pigments.
- 50095  **XIRALLIC® NXT M260-70 SW Amur Black, 5 - 30 µ**
XIRALLIC® NXT M260-70 SW Amur Black is the first deep black pearlescent pigment with a high gloss.

METAL INTERFERENCE PIGMENTS



Zenexo® effect pigments have a metallic appearance with a special deep gloss. They have high hiding power and extraordinary color intensity and are suitable in all waterborne binders and oil.

50730



Zenexo® Golden Shine,
UTP® Metal Interference Pigment

50732



Zenexo® Golden White,
UTP® Metal Interference Pigment

50734



Zenexo® Copper Glow,
UTP® Metal Interference Pigment



GLITTER PIGMENTS

Silver Glitter Pigments

These silver-glitter particles cut from square tin foil are coated with epoxy resin to protect them from oxidation. Silver Glitters are very lightfast and stable.

50701



Silver Glitter, 0.1 x 0.1 mm,
coated with epoxy resin

50702



Silver Glitter, 0.2 x 0.2 mm,
coated with epoxy resin

50703



Silver Glitter, 0.2 x 0.4 mm,
coated with epoxy resin

50704



Silver Glitter, 0.4 x 0.4 mm,
coated with epoxy resin

50705



Silver Glitter, 0.6 x 0.6 mm,
coated with epoxy resin

50724



Aluminum Glitter Black,
400 µ, coated with epoxy resin

50740



Glitter, biodegradable, 200 µ

50742



Glitter, biodegradable, 400 µ

Gold Glitter Pigments

These gold-glitter particles cut from square, colored tin foil are coated with epoxy resin to protect them from oxidation. Gold Glitters are very lightfast and stable.

- 50800  **Gold Glitter, 0.1 mm x 0.1 mm,**
coated with epoxy resin
- 50801  **Gold Glitter, 0.2 mm x 0.2 mm,**
coated with epoxy resin
- 50802  **Gold Glitter, 0.2 mm x 0.4 mm,**
coated with epoxy resin
- 50804  **Gold Glitter, 0.6 mm x 0.6 mm,**
coated with epoxy resin

HOLOGRAPHIC GLITTER



These pigments are made from a polyester film, metallized, printed and cut into small pieces and have a holographic surface. They are solvent- and weather stable and heat resistant up to 170°C.

- 50810  **Holographic Silver Glitter, fine,**
100 µ
- 50811  **Holographic Silver Glitter, medium,**
150 µ
- 50812  **Holographic Silver Glitter, coarse,**
200 µ
- 50820  **Holographic Gold Glitter, fine,**
100 µ

POLYESTER GLITTER



These fine flakes have a hexagonal shape with a metalized polyester-coating. They are lightfast and heat stable up to 175°C and weather resistant. These fine glitters are ideal for sparkling effects in different techniques.

- 50960  **Polyester Glitter, Royal Gold,**
fine flakes, 100 µ
- 50961  **Polyester Glitter, Ruby,**
fine flakes, 100 µ
- 50962  **Polyester Glitter, Royal Blue,**
fine flakes, 100 µ
- 50963  **Polyester Glitter, Emerald Green,**
fine flakes, 100 µ

MOTHER OF PEARL



Natural mother of pearl or nacre is produced as an inner shell layer by molluscs and snails. By sanding and polishing the matte outer layer one gets pieces, that look like pearl-buttons. Colors range, depending on the clam, from white to green, red or even black. Mother of pearl can be used to add a subtle shimmer in plaster and paints.

They are very weather resistant and lightfast.

- | | | |
|-------|---|--|
| 50825 |  | Mother of Pearl, white,
pieces, 0.6 - 2.5 mm |
| 50830 |  | Mother of Pearl, powder,
white, < 125 µ |
| 50831 |  | Mother of Pearl, fine,
white pieces, 1 - 2 mm |
| 50834 |  | Mother of Pearl, medium,
white, beige pieces, 2 - 10 mm |
| 50841 |  | Mother of Pearl, multi-colored, fine,
flakes, 0.5 - 1 mm |
| 50845 |  | Mother of Pearl, multi-colored,
coarser flakes, 0 - 5 mm |



GLIMMER

- | | | | |
|-------|---|---|-------------|
| 50928 |  | Paliochrome Dynamic Green,
green pigment with a light golden reflection, 10 - 60 µm | |
| 50940 |  | Paliochrome Copper Bluish,
iron oxide pigment, sparkling dark metallic copper glass | |
| 53000 |  | Muscovite Mica,
2 - 3 mm, glossy white flakes | PW 20.77019 |
| 53010 |  | Mica Plates, historic,
available in different sizes (4 - 10 cm) and layers | |
| 53020 |  | Muscovite Mica Flakes, fine,
1 - 3 mm, white, transparent | PW 20.77019 |
| 53025 |  | Muscovite Mica Flakes, standard,
1 - 5 mm, white-transparent | PW 20.77019 |
| 53030 |  | Muscovite Mica Flakes, coarse,
1 - 7 mm, white-transparent | PW 20.77019 |
| 53050 |  | Mica White,
0.5 - 0.8 mm, flakes | PW 20.77019 |
| 53100 |  | Mica Fine,
pearlescent powder | PW 20.77019 |
| 53185 |  | Phlogopite Mica Amber,
thin plates, 0.3 - 1 mm | PW 20.77019 |

Mica Flakes gold-copper

Our Mica Flakes gold-copper are calcined Muscovite Mica Flakes that create sparkling and classy effects in colors, plasters and screeds. They are available in 3 different sizes.

- | | | |
|-------|---|--|
| 53203 |  | Mica Flakes, gold-copper, 1 - 3 mm,
calcined muscovite |
| 53205 |  | Mica Flakes, gold-copper, 1 - 5 mm,
calcined muscovite |
| 53207 |  | Mica Flakes, gold-copper, 1 - 7 mm,
calcined muscovite |

Biotite

The magnetic black generic compound biotite (named in honour of the 19th century French physicist and mineralogist Jean-Baptiste Biot) belongs to the group of sheet silicate.

- | | | | |
|---------|---|---|--------------|
| ▲ 53220 |  | Biotite, fine,
0 - 250 µ | PW 20.77019 |
| ▲ 53221 |  | Biotite, coarse,
250 - 1000 µ | PW 20.77019 |
| 53240 |  | Vermiculite,
mica-like, fine sand, 0 - 1 mm | |
| 53241 |  | Vermiculite, 0 - 4 mm | |
| 53250 |  | Mica Graphite,
flakes | PBk 10.77265 |

Fish Silver

Fish silver has been extracted from fish scales since the middle of the 17th century and was the very first pearlescent pigment. The complex extraction process explains the high price of this fine, white powder. Its shine is similar to that of mica-based pearlescent pigments, but more subtle.

- | | | | |
|-------|---|--|------------|
| 53501 |  | Fish Silver Powder,
Guanine | NW 1.75170 |
| 53503 |  | Fish Silver - Zapon Lacquer,
remaining stock | |



METAL POWDER

Genuine metals in powder form retain all of their natural characteristics and are often used to create natural rust effects.

54000		Bismuth, metal powder	
54100		Bismuth White, white powder	PW 17.77169
54500		Pewter Powder, gray, very fine	PM 5.77860
54508		Lead, fine pellets, 0.1 - 0.6 mm	PM 4.77575
54600		Iron Filings, coarse particles	
54610		Cast-Iron Powder, 0 - 300 µ, fast rusting	
54630		Blacksmith powder, black	
54650		Steel Powder, fine, rusting, gray	
54660		Iron Powder, 0 - 425 µ, fast rusting	
54700		Zinc Dust, gray powder	PBk 16.77945
54800		Aluminum Powder, fine, < 71 µ Foams in water based binders, for foaming mortars.	PM 1.77000
54850		Copper Powder, fine, reddish	PM 2.77400
54881		Bronze Powder, pure copper tin bronze	PM 2.77400



Recipe: Rust

In order to create real rust on different kinds of surfaces, such as panels, canvas, and even the masonry of walls, you can use iron powder.





DAYLIGHT FLUORESCENT PIGMENTS

Wernerite & Diopside

Our Wernerite comes from a North-American mine. Wernerite is a pale gray to white mineral, which is merged with Diopside. After primary crushing, the pea-sized particles are selected by hand under UV-illumination. Wernerite powder works with all aqueous binders, smaller pieces can be implemented in sculptures, larger pieces in walls or floors.

- | | | |
|---------|---|--|
| ▲ 12700 |  | Wernerite 63 - 100 µ,
fluoresces yellow |
| ▲ 12702 |  | Wernerite pieces 0,1 - 2 mm,
fluoresces yellow |
| ▲ 12720 |  | Diopside 0 - 63 µ,
fluoresces bluish |
| ▲ 12722 |  | Diopside - Wernerite pieces 0,1 - 2 mm,
fluoresces yellow-blue |
| ▲ 12724 |  | Diopside - Wernerite pieces 2 - 8 mm,
fluoresces yellow-blue |

Daylight Fluorescent Pigments

Daylight fluorescent pigments have a bright, glowing appearance. Their vividness can be increased by applications on a white ground. The pigments have a limited light resistance which can be increased by applying a UV absorbing varnish.

- | | | |
|-------|---|---|
| 56000 |  | Fluorescent Pigment White,
very bright, brilliant pigment |
| 56050 |  | Fluorescent Pigment Blue,
very bright, brilliant pigment |
| 56100 |  | Fluorescent Pigment Green,
very bright, brilliant pigment |
| 56150 |  | Fluorescent Pigment Lemon Yellow,
very bright, brilliant pigment |
| 56200 |  | Fluorescent Pigment Golden Orange,
very bright, brilliant pigment |
| 56250 |  | Fluorescent Pigment Orange,
very bright, brilliant pigment |
| 56300 |  | Fluorescent Pigment Brick Red,
very bright, brilliant pigment |
| 56350 |  | Fluorescent Pigment Flame Red,
very bright, brilliant pigment |
| 56400 |  | Fluorescent Pigment Magenta Red,
very bright, brilliant pigment |
| 56450 |  | Fluorescent Pigment Violet,
very bright, brilliant pigment |

PHOSPHORESCENT PIGMENTS



Phosphorescent pigments are commonly used as afterglow pigments. They continue to emit yellow-green light in dark conditions after being charged by exposure to daylight, white lamplight or UV radiation. They can be used in photo luminescent materials such as paints, surface coatings, ceramic tiles, coated glass, flexible or rigid plastics and enamelled materials.

- 56500  **Phosphorescent Pigment Green,**
glows in the dark
- 56550  **Phosphorescent Pigment Blue,**
glows in the dark
- ▲ 56600  **Phosphorescent Pigment Green in Acrylic Dispersion,**
glows in the dark
- 56650  **Phosphorescent Pigment Red,**
glows in the dark

THERMOCHROME PIGMENTS



Thermochromic pigments change color when exposed to a specified temperature range. Thermochromic Pigment easily disperses in water and certain solvent based systems. It is also temperature stable up to 200°C making them suitable for use in most plastics. In the case of processing with aqueous techniques please use a wetting agent.

- 56847  **Thermochrome Pigment Green,** changes its color
from green to transparent at temperatures at about 30°C
- 56849  **Thermochrome Pigment Dark Blue,** changes its color
from blue to transparent at temperatures at about 24°C
- 56854  **Thermochrome Pigment Black,** changes its color
from black to transparent at temperatures at about 28°C

PHOTOCHROME PIGMENTS



Photochromic Pigments change from colorless to colored when stimulated by UV light (365nm) or strong sunlight. Once the powerful light is shut down the powder turns colorless again.

- 56910  **Photochrome Pigment Yellow,**
changes to yellow when activated with daylight (UV light)
- 56920  **Photochrome Pigment Red,**
changes to red when activated with daylight (UV light)
- 56930  **Photochrome Pigment Blue,**
changes to blue when activated with daylight (UV light)
- 56940  **Photochrome Pigment Purple,**
changes to purple when activated with daylight (UV light)

XSL-PIGMENTS



The pigments easily disperse in water and aqueous binders thanks to a special treatment with dispersing agents. XSL-Pigments are very lightfast. Special effects can be obtained by sprinkling XSL-Pigment particles onto a wet surface. They are also very popular as wood stain.

26000		XSL Titanium White, very lightfast	PW 6.77891
26100		XSL Bismuth Vanadate Yellow, very lightfast, color-intense, alkali-resistant	PY 184.771740
26120		XSL Translucent Yellow, Iron Oxide Yellow, very lightfast	PY 42.77492
26140		XSL Translucent Red, Iron Oxide Red, very lightfast	PR 101.77491
26308		XSL Poppy Red	PR 112.12370
26310		XSL Red DPP, PR 254, very lightfast	PR 254.56110
26320		XSL Magenta, PR 122	PR 122.73915
26400		XSL Cobalt Blue, very lightfast, color-intense, alkali-resistant	PB 28.77346
26410		XSL Dioxazine Violet, very lightfast, color-intense	PV 23.51319
26500		XSL Phthal Green Dark, PG 7, very lightfast, color-intense	PG 7.74260
26600		XSL Black, Furnace Black, very lightfast	PBk 7.77266

**YouTube Video: XSL-Pigments**

Demonstration of our line of water-soluble pigments.



GLASS PIGMENTS

Colored Glass pigments are best used for translucent, transparent application and are very popular, because they can be used in any medium. We offer fine colored glass powders from Germany but also the Japanese Iwa-Enogu® glass pigments, which are used for traditional techniques such as »Ni-Hon-Ga«- painting.

FINE COLORED GLASS PIGMENTS



We offer a various range of colored glass pigments (#39002 - #39454). The colored glass is produced by melting lead crystal glass with heavy metal oxides, thus a wide variety of colors is achieved. The light fastness of all colored glass powders is excellent (8,8,8) and they can be used in all binders.



IWA – ENOGU® GLASS PIGMENTS



For the last few centuries Japanese painting technique has made use of a new quality of pigments for watercolor painting and woodblock printing. This particular technique is called Enogu, for which pigments are made in exactly specified particle sizes. The particles are basically all the same size and shape. In comparison, normal pigments usually come in a range of particle sizes, for example 0 - 80 microns. Colors of a unique particle size appear more brilliant.

- | | | |
|-------|---|---|
| 15221 |  | IWA-Enogu® Kibeni,
approx. 14 µ, orange, glass powder |
| 15222 |  | IWA-Enogu® Iwabeni,
approx. 14 µ, scarlet red, glass powder |
| 15231 |  | IWA-Enogu® Iwahi,
approx. 14 µ, red, glass powder |
| 15241 |  | IWA-Enogu® Iwaaka,
approx. 14 µ, geranium red, glass powder |
| 15251 |  | IWA-Enogu® Benishinsya Laelia,
approx. 14 µ, red, glass powder |
| 15252 |  | IWA-Enogu® Iwashikou,
approx. 14 µ, brownish red-violet, glass powder |
| 15253 |  | IWA-Enogu® Shinsia,
approx. 14 µ, raspberry pink, glass powder |
| 15261 |  | IWA-Enogu® Iwamomo,
approx. 14 µ, pink, glass powder |
| 15311 |  | IWA-Enogu® Usukuchi-Murasaki,
approx. 14 µ, violet, glass powder |



IWA – ENOGU® MINERAL PIGMENTS

JASPER IWA-OUDO, YELLOW

The Yellow Jasper is a microcrystalline quartz.

1671508		Jasper Iwa-Oudo, yellow, No. 8, approx. 50 µ	PW 27.77811
1671510		Jasper Iwa-Oudo, yellow, No. 10, approx. 27 µ	PW 27.77811
1671512		Jasper Iwa-Oudo, yellow, No. 12, approx. 14 µ	PW 27.77811
1671514		Jasper Iwa-Oudo, yellow, No. 14, approx. 5 µ	PW 27.77811

GARNET KICHA, GOLDEN

Calcium-aluminium silicate.

1671608		Garnet Kicha, golden, No. 8, approx. 50 µ
1671610		Garnet Kicha, golden, No. 10, approx. 27 µ
1671612		Garnet Kicha, golden, No. 12, approx. 14 µ
1671614		Garnet Kicha Golden, No. 14, approx. 5 µ

GARNET SAKURA-NEZUMI

This reddish magnesium-aluminium-silicate contains iron.

1672008		Garnet Sakura-Nezumi, No. 8, Almandine garnet, reddish, 50 µ
1672010		Garnet Sakura-Nezumi, No. 10, Almandine garnet, reddish, approx. 27 µ
1672012		Garnet Sakura-Nezumi, No. 12, Almandine garnet, reddish, approx. 14 µ
1672014		Garnet Sakura-Nezumi, No. 14, Almandine garnet, reddish, approx. 5 µ

CINNABAR SHINSYA

A red mercury sulfide.

1672108		Cinnabar SHINSYA, No. 8, Chinese vermilion, red, approx. 50 μ	PR 106.77766
1672110		Cinnabar SHINSYA, No. 10, Chinese vermilion, red, approx. 27 μ	PR 106.77766
1672112		Cinnabar SHINSYA, No. 12, Chinese vermilion, red, approx. 14 μ	PR 106.77766
1672114		Cinnabar SHINSYA, No. 14, Chinese vermilion, red, approx. 5 μ	PR 106.77766

AGATE PEACH

1672509		Agate Peach No. 9, approx. 38 μ	PW 27.77811
1672512		Agate Peach No. 12, approx. 14 μ	PW 27.77811
1672514		Agate Peach No. 14, approx. 5 μ	PW 27.77811

AZURITE GUNJYOU

Azurite is a natural blue basic copper carbonate, $Cu_3(CO_3)_2(OH)_2$.

1673108		Azurite GUNJYOU, No. 8, approx. 50 μ	PB 30.77420
1673110		Azurite GUNJYOU, No. 10, medium, approx. 27 μ	PB 30.77420
1673112		Azurite GUNJYOU, No. 12, fine, approx. 14 μ	PB 30.77420
1673114		Azurite GUNJYOU, No. 14, approx. 5 μ	PB 30.77420

SODALITE SHIUN-MATSU

Sodalite is similar to lapis lazuli. The special Japanese elutriation treatment ensures a more exact and equal grain size than just by sieving. The color is a beautiful lilac blue.

1673908		Sodalite SHIUN-MATSU, No. 8, approx. 50 μ	
1673910		Sodalite SHIUN-MATSU, No. 10, approx. 27 μ	
1673912		Sodalite SHIUN-MATSU, No. 12, approx. 14 μ	
1673914		Sodalite SHIUN-MATSU, No. 14, approx. 5 μ	

MALACHITE MATSUBA-ROKUSYOU

A green copper carbonate from Africa.

1674108		Malachite MATSUBA-ROKUSYOU, No. 8, approx. 50 µ	PB 30.77420
1674110		Malachite MATSUBA-ROKUSYOU, No. 10, approx. 27 µ	PB 30.77420
1674112		Malachite MATSUBA-ROKUSYOU, No. 12, approx. 14 µ	PB 30.77420
1674114		Malachite MATSUBA-ROKUSYOU, No. 14, approx. 5 µ	PB 30.77420

SERPENTINE GREENISH

1674408		Serpentine greenish, No. 8, approx. 50 µ	PW 26.77718
1674410		Serpentine greenish, No. 10, approx. 27 µ	PW 26.77718
1674412		Serpentine greenish, No. 12, approx. 14 µ	PW 26.77718
1674414		Serpentine greenish, No. 14, approx. 5 µ	PW 26.77718

AMAZONITE HAKUSUI-MATSU

Amazonite is a silicate complex of greenish color. It was used to make jewelry in ancient Egypt.

1674508		Amazonite HAKUSUI-MATSU, No. 8, approx. 50 µ	
1674510		Amazonite HAKUSUI-MATSU, No. 10, approx. 27 µ	
1674512		Amazonite HAKUSUI-MATSU, No. 12, approx. 14 µ	
1674514		Amazonite HAKUSUI-MATSU, No. 14, approx. 5 µ	

EPIDOTE

1674908		Epidote No. 8, approx. 50 µ	
1674910		Epidote No. 10, approx. 27 µ	
1674914		Epidote No. 14, approx. 5 µ	

IRON OXIDE ORANGE

- 1675308  **Iron Oxide Orange, No. 8,**
approx. 50 µ
- 1675310  **Iron Oxide Orange, No. 10,**
approx. 27 µ
- 1675311  **Iron Oxide Orange, No. 11,**
approx. 20 µ

BURNT IRON OXIDE RED

- 1675408  **Burnt Iron Oxide Red, No. 8,**
approx. 50 µ PR 101.77491
- 1675410  **Burnt Iron Oxide Red, No. 10,**
approx. 27 µ PR 101.77491
- 1675412  **Burnt Iron Oxide Red, No. 12,**
approx. 14 µ PR 101.77491
- 1675414  **Burnt Iron Oxide Red, No. 14,**
approx. 5 µ PR 101.77491

TIGER-EYE TYOUJICHA

Tiger-Eye is a gemstone with a typical chemical structure of $\text{SiO}_2 + \text{FeOOH} + (\text{Al}, \text{Mg}, \text{Na})$.
The pigment is golden-brown.

- 1675908  **Tiger-Eye TYOUJICHA, No. 8,**
approx. 50 µ PW 27.77811
- 1675910  **Tiger-Eye TYOUJICHA, No. 10,**
approx. 27 µ PW 27.77811
- 1675912  **Tiger-Eye TYOUJICHA, No. 12,**
14 µ PW 27.77811
- 1675914  **Tiger-Eye TYOUJICHA, No. 14,**
approx. 5 µ PW 27.77811

TOURMALINE DENKISEKI-MATSU

The very hard Tourmaline crystals (Mohs 7.5) occur in a multiplicity of colors, such as blue, green, red, pink, brown or black. The shades of our black Tourmaline range from a slightly blueish gray (No. 14) to a highly glossy black (No. 8).

- 1676508  **Tourmaline DENKISEKI-MATSU, No. 8,**
approx. 50 µ
- 1676510  **Tourmaline DENKISEKI-MATSU, No. 10,**
approx. 27 µ
- 1676512  **Tourmaline DENKISEKI-MATSU, No. 12,**
approx. 14 µ
- 1676514  **Tourmaline DENKISEKI-MATSU, No. 14,**
approx. 5 µ

ASSORTMENTS



Our assortments allow a structured introduction to the world of pigments and help you choose combinations and themes: small containers put together according to different topics like Kremer-made pigments or Interior Decoration.

SET: ICELAND EARTHCOLORS

In the region surrounding the volcano Snaefellsjökull (Western Iceland) a great variety of minerals can be found. In cooperation with the landscape painter Peter Lang, we collected three vibrant earthcolors during the midsummer time.

11553 Set: Iceland Earthcolors Assortment,
3 x 20 g in PVC jars

- | | |
|-------|---|
| 11550 |  Snaefellsjökull Red |
| 11551 |  Heydalsvegur Yellow |
| 11552 |  Brimisvellir Green |



Set: Assortment of Kremer-Made Pigments (#12991)

It all started with the production of Smalte in the 70s...

Since then, many different pigments have been added: Bavarian green earth, cherry stone black, vermillion, red jasper and many more are produced in a complex process and partly by hand in the color mill.



SET: ASSORTMENT OF KREMER-MADE PIGMENTS

12991 **Set: Assortment of Kremer-Made Pigments,**
81 pigments in 3 ml jars, in 3 wooden boxes

10010	 Smalt, very fine	10920	 Pyrite Powder
10060	 Egyptian Blue	11000	 Verona Green Earth
10064	 Egyptian Green	11100	 Bavarian Green Earth
10071	 HAN-Blue, fine	11110	 Russian Green Earth
10074	 HAN-Purple, fine	11140	 Aegirine, fine
10100	 Lead Tin Yellow Light	11150	 Epidote
10110	 Lead Tin Yellow Deep	11152	 Florentine Green
10120	 Lead Tin Yellow II	11181	 Andeer Green, fine
10130	 Naples Yellow from Paris	11200	 Green Jasper
10150	 Pinkcolor	11250	 Celadonite
10154	 Pinkcolor Deep	11282	 Nero Bernino
10170	 Ploss Blue	11283	 Alba Albula
10180	 Blue Verditer	11290	 Sugar Dolomite
10184	 Blue Bice	11300	 Red Jasper
10201	 Azurite MP, extra dark, coarse	11350	 Côte d'Azur Violet
10204	 Azurite MP, dark	11354	 Slate Green from Mels
10207	 Azurite MP, Sky-Blue light	11356	 Gray from Mels
10300	 Malachite natural, standard	11362	 Gray from Burgundy
10341	 Malachite MP, coarser	11400	 Rock Crystal
10345	 Malachite MP, extra fine	11410	 Eggshell White
10350	 Chrysocolla	11420	 Fuchsite, extra fine
103600	 Fibrous Malachite, standard	11520	 Jarosite, from Lavrion Greece
103700	 Malachite Arabic, Antlerite	11540	 Taunus Ochre, German
103800	 Turquoise Sky-Blue	11572	 Yellow Burgundy Ochre, fine
104000	 Vivianite	11574	 Red Burgundy Ochre, fine
104200	 Sodalite, standard	11576	 Burgundy Red Ochre Deep, fine
104602	 Cavansite, extra fine	11585	 Spanish Red Ochre, extra fine
10500	 Lapis Lazuli, grayish-blue	11620	 Brown Earth from Otranto
10540	 Lapis Lazuli light	116430	 Red Moroccan Ochre
1056045	 Lapis Lazuli from Chile	11650	 Elba Brown Ochre deep
10580	 Ultramarine Ash	11674	 Obsidian Black
10610	 Natural Cinnabar Monte Amiata	11800	 Selenite, Marienglas
10620	 Natural Cinnabar	11830	 Aragonite
10624	 Cinnabar, very fine	12010	 Peach Black
10625	 Cinnabar, fine	12015	 Grape Seed Black
10627	 Cinnabar, medium	12020	 Cherry Black
10628	 Cinnabar, dark	12030	 Atramentum
10700	 Orpiment, genuine	12100	 Bistre
10800	 Realgar, genuine	12400	 Sepia
10870	 Conicalcrite	12440	 Bideford Black
10900	 Galena		

SET: CHURCH PAINTER'S ASSORTMENT

This set contains 30 pigments that were used between the Baroque and the current time and still give expression to classical paintings. The pigments are packed in 190 ml glasses.



Smalt, Malachite, Alizarine Crimson, Vermilion, Bohemian Green Earth and Prussian Blue LUX vary in weight.

14000 Set: Church Painter's Assortment, 30 pigments in glass jars

10000	Smalt, standard	42000	Vermilion
10300	Malachite natural, standard	42605	Ultramarine Red B, dark pink
23610	Alizarine Crimson Dark	43880	Intensive Yellow
40220	Italian Gold Ochre Light	44105	Cobalt Green PG 50
40231	Brown Ochre light	45010	Ultramarine Blue, dark
40241	Fawn Ochre	44151	Cobalt Green Bluish A
40260	Satin Ochre	45202	Prussian Blue LUX
40280	Amberg Yellow	45700	Cobalt Blue Dark
40400	Raw Sienna, Italian	45730	Cobalt Cerulean Blue
40440	Pompeii Red	46300	Zinc White
40510	Venetian Red	47000	Vine Black, German
40610	Raw Umber	47100	Bone Black
40630	Raw Umber, greenish	48220	Caput Mortuum Synth. 180 M
40720	Burnt Umber, dark brown	48400	Iron Oxide Black 318
40810	Bohemian Green Earth	48750	Caput Mortuum violet

LARGE SAMPLE ASSORTMENT

Ⓢ ✖ 14110



Set: Assortment of Pigments,
approx. 680 pigments, natural plants and dyes,
fillers and raw materials, in 10 ml glasses



SET: PIGMENT SELECTION A

This set allows you to travel through the history of painting – from cave paintings of our ancestors to the modern age. You will find azurite and malachite – the ancient colors of the Egyptians as well as vermilion of the Chinese emperors.

Also represented are madder lake and indigo, the colors of the Orient. Natural earths, peach black and powerful Cyprian umbers complete the spectrum. In addition, there are modern pigments of the last 3 centuries: cobalt colors, ultramarines and the synthetic pigments of our time.



14210 Set: Pigment Selection A, 27 pigments in 3 ml glasses, in a wooden box

10150	Pinkcolor	40612	Raw Umber, greenish dark
10206	Azurite MP light	40700	Burnt Umber, reddish
10300	Malachite natural, standard	40810	Bohemian Green Earth
12010	Peach Black	42000	Vermilion, synthetic
23178	Orange DPP RA, PO 73	43101	Bristol Yellow, pale
23182	Ruby DPP TR, PR 264	43111	Bristol Yellow, medium
23402	Quinacridone Pink D, PV 19	43131	Bristol Yellow, reddish
36000	Indigo, genuine	44105	Cobalt Green PG 50
36032	Maya Blue, deep blue M	44151	Cobalt Green Bluish A
372142	Madder Lake, Bordeaux Red	45000	Ultramarine Blue, very dark
40220	Italian Gold Ochre Light	45202	Prussian Blue LUX
40400	Raw Sienna, Italian	45700	Cobalt Blue Dark
40430	Dark Burnt Sienna	46300	Zinc White
40510	Venetian Red		

SET: 25TH ANNIVERSARY PIGMENT ASSORTMENT

We have put together this special assortment for you on the occasion of our 25th company anniversary. 25 selected, lightfast, pure and particularly high-yield pigments result in a versatile color spectrum.



14250 Set: 25th Anniversary Pigment Assortment, 25 pigments, linseed oil and oil paint medium in 30 ml glasses, in a wooden box

23010	Phthalo Green, yellowish, PG 36	40810	Bohemian Green Earth
23178	Orange DPP RA, PO 73	44105	Cobalt Green PG 50
23180	Red DPP BQ, PR 254	44151	Cobalt Green Bluish A
23182	Ruby DPP TR, PR 264	45000	Ultramarine Blue, very dark
23300	Permanent Yellow light	45202	Prussian Blue LUX
23350	Indian Yellow Imitation	45350	Manganese Violet
23610	Alizarine Crimson Dark	45730	Cobalt Cerulean Blue
23720	Quinacridone Red Magenta, PV 19	45750	Cobalt Blue Turquoise Light
40220	Italian Gold Ochre Light	46300	Zinc White
40400	Raw Sienna, Italian	47100	Bone Black
40430	Dark Burnt Sienna	47250	Furnace Black
40510	Venetian Red	73054	Linseed Oil, cold-pressed
40612	Raw Umber, greenish dark	79200	Kremer Oil Paint Medium
40710	Burnt Umber, brownish		

SET: 30TH ANNIVERSARY PIGMENT ASSORTMENT BLUE

This assortment was also created on the occasion of an anniversary: 30 years of Kremer Pigments in 2007. Blue was one of the most precious colors for many centuries and is by far the most popular color until today.



HAN-Purple, fine 10 g. Ploss Blue, Azurite MP light and Sodalite in 3 ml glasses.

14251 Set: 30th Anniversary Pigment Assortment Blue,
30 pigments: 26 x 30 ml glass, 1 x 10 ml glass, 3 x 3 ml glass, in a wooden box

10010	Smalt, very fine	45100	Ultramarine Violet, medium
10074	HAN-Purple, fine	45202	Prussian Blue LUX
10170	Ploss Blue	45350	Manganese Violet
10206	Azurite MP light	45364	Copper Blue
104200	Sodalite, standard	45400	Zirconium Cerulean Blue
10570	Lapis Lazuli, medium quality	45700	Cobalt Blue Dark
23045	Phthalo Turquoise	45701	Cobalt Blue Dark, greenish
23100	Anthraquinone Blue, PB 60	45702	Cobalt Blue, Sapporo
36000	Indigo, genuine	457141	Cobalt Blue Pale
393001	Colored glass, Aquamarine Blue	45720	Cobalt Blue Light
44700	Ultramarine Green, genuine	45740	Cobalt Blue, greenish
45000	Ultramarine Blue, very dark	45750	Cobalt Blue Turquoise Light
45030	Ultramarine Blue, greenish extra	45760	Cobalt Blue Turquoise Dark
45040	Ultramarine Blue, greenish light	45800	Cobalt Violet, dark
45080	Ultramarine Blue, light	55900	Studio Pigment Violet

SET: PIGMENT ASSORTMENT RED

RED. With no other color do we associate such different things: warmth and anger, determination and love.



14252 Set: Pigment Assortment Red,
27 pigments in 30 ml glasses, in a wooden box, 42000 cinnabar max. 20 g

116430	Red Moroccan Ochre	26308	XSL Poppy Red
21120	Cadmium Red No. 1, light	26310	XSL Red DPP, PR 254
21130	Cadmium Red No. 2, medium	40490	Rosso Sartorius
21140	Cadmium Red No. 3, dark	40545	English Red Deep
23180	Red DPP BO, PR 254	41600	Terra Ercolano
23182	Ruby DPP TR, PR 264	42000	Vermilion
23200	Scarlet Red	42100	Carmin Naccarat
23290	Permanent Red	42300	Cerium Red
23291	Permanent Red FRL	42605	Ultramarine Red B, dark pink
23402	Quinacridone Pink D, PV 19	48100	Iron Oxide Red 110 M, light
23493	Gubbio Red	55470	Studio Pigment Pink
23600	Alizarine Crimson Light	56400	Fluorescent Pigment Magenta
23720	Quinacridone Red Magenta, PV 19	56450	Fluorescent Pigment Violet
23950	Studio Red, Helio		

SET: PIGMENT ASSORTMENT GREEN

This range contains the oldest green pigments in the history of painting, the natural copper mineral malachite and Egyptian green. Natural green earths have always been important colors in art.

Stone powders, fuchsite mica, genuine jade and the beautiful gemstone epidote complement this selection of natural mineral pigments. Among the very modern pigments of the 20th century is, for example, phthalo green. Two mixtures complete the assortment: cadmium green and permanent green.



14253 Set: Pigment Assortment Green, 27 pigments in 30 ml glasses, in a wooden box

10300	Malachite natural, standard	44110	Cobalt Oxide Green Blue
11000	Verona Green Earth	44130	Cobalt Bottle Green
11100	Bavarian Green Earth	44151	Cobalt Green Bluish A
11111	Russian Green Earth, extra fine	44190	Pastel Green, Victoria Green
11151	Epidote, greenish extra	44200	Chrome Oxide Green
11200	Green Jasper	44280	Permanent Green
11250	Celadonite	44450	Verdigris, synthetic
11354	Slate Green from Mels	44500	Cadmium Green, light
11422	Fuchsite, medium	44510	Cadmium Green, dark
23010	Phthalo Green, yellowish, PG 36	44700	Ultramarine Green, genuine
26500	XSL Phthalo Green Dark, PG 7	55700	Studio Pigment Light Green
391321	Colored Glass, Emerald Green	55800	Studio Pigment Dark Green
40810	Bohemian Green Earth	56100	Fluorescent Pigment Green
44105	Cobalt Green PG 50		

SET: STONE CONSERVATION SET

In the assortment for stone restoration you will find a selection of natural green earths, umbers, ochres or terra di siena. The colorful mix of yellow, green, red and brown shades is complemented by manganese gray, manganese black, spinel black and vine black. A fine mica is also included.



14280 Set: Stone Conservation Set, 27 pigments in 30 ml glasses, in a wooden box

11000	Verona Green Earth	40720	Burnt Umber, dark brown
40215	Yellow Ochre SA	40810	Bohemian Green Earth
40220	Italian Gold Ochre Light	44110	Cobalt Oxide Green Blue
40301	Iron Oxide Ochre, yellow	44200	Chrome Oxide Green
40400	Raw Sienna, Italian	47000	Vine Black, German
40430	Dark Burnt Sienna	47400	Spinel Black
40510	Venetian Red	47501	Manganese Black
40610	Raw Umber	47510	Manganese Gray
40612	Raw Umber, greenish dark	48060	Iron Oxide Orange 960, light
40623	Manganese Brown Intense	52200	Translucent Yellow
40630	Raw Umber, greenish	52350	Translucent Orange-Red
40650	Chromite	52400	Translucent Red medium
40660	Raw Umber, dark	53100	Mica Fine
40700	Burnt Umber, reddish		

SET: INTERIOR DECORATION SET

The pigments are compiled as a selection of colors for interior design. Natural ochres, umbers and terra di sienna, as well as organic synthetic pigments or ultramarine pigments form a colorful variety.



14290

Set: Interior Decoration Set,

27 pigments in 30 ml glasses, in a wooden box

23180	Red DPP B0, PR 254	43131	Bristol Yellow, reddish
23182	Ruby DPP TR, PR 264	43880	Intensive Yellow
23610	Alizarine Crimson Dark	44151	Cobalt Green Bluish A
40010	French Ochre JTCLES	44200	Chrome Oxide Green
40020	French Ochre RTFLES	45010	Ultramarine Blue, dark
40220	Italian Gold Ochre Light	45120	Ultramarine Violet
40400	Raw Sienna, Italian	45700	Cobalt Blue Dark
40430	Dark Burnt Sienna	45720	Cobalt Blue Light
40510	Venetian Red	46300	Zinc White
40630	Raw Umber, greenish	47100	Bone Black
40700	Burnt Umber, reddish	48220	Caput Mortuum Synth. 180 M
40720	Burnt Umber, dark brown	50020	IRIODIN® 163 FLITTERPERL, Silver
42605	Ultramarine Red B, dark pink	50110	IRIODIN® 307 STAR GOLD, Colibri, fine
43101	Bristol Yellow, pale		

SET: ASSORTMENT FOR NATIVITY SCENES

Pigment selection for the traditional construction of Christmas cribs or other biblical scenes. Content: 30 ml per glass, weights vary, Cinnabar (#42000) max. 20 g.



14292

Assortment for Nativity Scenes,

27 pigments in 30 ml glasses, in a wooden box

23610	Alizarine Crimson Dark	44200	Chrome Oxide Green
40090	French Ochre SOFOROUGE	45700	Cobalt Blue Dark
40130	French Ochre SAHARA	45730	Cobalt Cerulean Blue
40214	Gold Ochre DD	46200	Titanium White Rutile
40260	Satin Ochre	46280	Buff Titanium
40410	Raw Sienna brownish	47200	Ivory Black JU
40545	English Red Deep	47327	Basalt Black
40612	Raw Umber, greenish dark	47510	Manganese Gray
40720	Burnt Umber, dark brown	48220	Caput Mortuum Synth. 180 M
40723	Burnt Umber, type B	50110	IRIODIN® 307 STAR GOLD, Colibri, fine
40830	Green Earth from France	58804	Granite Gray, 0 - 0.1 mm
40911	Slate Gray, light, greenish	58817	Gneis Green, 0.2 - 0.6 mm
42000	Vermilion	58827	Granite Yellow, 0.2 - 0.6 mm
43880	Intensive Yellow		

SET: ASSORTMENT OF EARTH PIGMENTS

This assortment is very popular. In addition to most of our earth pigments, it also consists of a black and natural white pigment.



- 14294 **Set: Assortment of Earth Pigments,**
12 pigments in 190 ml glasses, each approx. 100 g: 10 Earth Pigments,
Vine Black and Buff Titanium

40080	French Ochre HAVANE	40510	Venetian Red
40012	French Ochre, very light	40720	Burnt Umber, dark brown
40220	Italian Gold Ochre Light	40730	Burnt Umber Light
40241	Fawn Ochre	40830	Green Earth from France
40400	Raw Sienna, Italian	46280	Buff Titanium
40430	Dark Burnt Sienna	47000	Vine Black, German

ASSORTMENT FOR MODELMAKING

This set of pigments and finely ground, colored sand is especially suitable for ambitious model builders. Whether train models, landscapes or buildings – this set facilitates the selection of possible products for detailed replications.



- 14296 **Assortment for Modelmaking,**
8 Pigments and 4 colored fillers in 50 ml PVC Jars - weights vary

40280	Amberg Yellow	48440	Iron Oxide Black 320, brownish
40610	Raw Umber	48651	Haematite, intense tinting
40630	Raw Umber, greenish	58685	Quartzite Orange, 0 - 0.3 mm
40710	Burnt Umber, brownish	58814	Gneis Green, 0 - 0.3 mm
46280	Buff Titanium	58824	Granite Yellow, 0 - 0.3 mm
47324	Basalt Black, fine powder	58844	Granite Red, 0 - 0.1 mm

SET: VIOLIN-VARNISH ASSORTMENT

In this set we have gathered some of the most popular violin varnish pigments and raw materials, which are suitable for violin making and application on wood.



- Ⓐ ✖ 14300 **Set: Violin-Varnish Assortment,**
22 pigments, 4 resins, 1 linseed oil in 30 ml glasses, in a wooden case

23050	Phthalo Blue, primary, PB 15:1	41000	Van Dyck Brown
23330	Yellow, greenish, PY 129	42100	Carmine Naccarat
23350	Indian Yellow Imitation	43340	Hokkaido-Orange, RTZ
23493	Gubbio Red	43500	Cobalt Yellow
23495	Mahogany Brown	43880	Intensive Yellow
23502	Maroon	52200	Translucent Yellow
23610	Alizarine Crimson Dark	52350	Translucent Orange-Red
24000	Isoindole Yellow-Orange, PY 139	52400	Translucent Red medium
37000	Dragon's Blood, powder	60050	Mastic
37050	Gamboge, powder	60100	Sandarac
372051	Madder Lake Coral	60430	Stick-Lac
372142	Madder Lake, Bordeaux Red	60450	Shellac, very light
40404	Raw Sienna Badia, Italian	73054	Linseed Oil, cold-pressed
40430	Dark Burnt Sienna		

SET: STARTER SET

This set contains 8 intensive colors as well as our acrylic dispersion K 9 and is perfect for all newcomers in the world of pigments. Weights vary.



14302 Set: Starter Set,
8 pigments, packed in 200 ml jars, 1 liter of acrylic dispersion K 498

23850	● Studio Yellow	45010	● Ultramarine Blue, dark
23950	● Studio Red, Helio	46200	● Titanium White Rutile
40400	● Raw Sienna, Italian	47200	● Ivory Black JU
40440	● Pompeii Red	76000	Dispersion K 498
44200	● Chrome Oxide Green		

PAINT-MAKING SETS: WATERCOLOR & OIL PAINT

The sets give users the ideal introduction to make their own colors from pure pigments. In addition to all important working materials, each set contains three easy-to-use pigments. By specifying exact quantities and mixing ratios, the user gets a good feel for the materials.

14304 Paint-Making Set, Watercolor,
Includes: 3 Pigments, Binders, Tools and Instruction

40220	● Italian Gold Ochre Light	85005308	Watercolor Brush, Squirrel with synthetic hair, No. 8
40510	● Venetian Red	875125	Sketchbook, 20.5 x 23.5 cm
45700	● Cobalt Blue Dark	881011	Watercolor Pans - full size
63300	● Gum Arabic Pale, pieces	883323	Mortar 100 mm + Pestle 135 mm
79260	Kremer Watercolor Medium	964091	Syringes 2 ml

14306 Paint-Making Set, Oil,
Includes: 3 Pigments, Binder, Tools and Instruction

40220	● Italian Gold Ochre Light	8507408	Oil Painting Brush, Master-Class S, flat, No. 8
40510	● Venetian Red	883348	Glass Muller, medium
45700	● Cobalt Blue Dark	883361	New Wave Posh® Glass Palette grey, 22 x 30 cm
73054	Linseed Oil, cold-pressed	885726	Palette Knife Pastrello No. 50
73500	Walnut Oil, refined	963600	Aluminum Tubes, approx. 8 ml



SET: ICON-PAINTERS SET

This pigment composition is especially suitable for icon painters. It contains valuable pigments such as indigo natural, azurite and milori blue. Azurite MP (#10201) and Cinnabar (#10620) max. 25 g.



14310 Icon-Painters Set,
27 pigments in 30 ml glasses, in a wooden box

10201	■ Azurite MP, extra dark, coarse	40720	■ Burnt Umber, dark brown
10620	■ Natural Cinnabar	40730	■ Burnt Umber Light
11150	■ Epidote	41600	■ Terra Ercolano
11520	■ Jarosite, from Lavrion Greece	41750	■ Vagone Green Earth
23350	■ Indian Yellow Imitation	43500	■ Cobalt Yellow
23610	■ Alizarine Crimson Dark	45202	■ Prussian Blue LUX
36000	■ Indigo, genuine	46200	■ Titanium White Rutile
40010	■ French Ochre JTCLES	47200	■ Ivory Black JU
40080	■ French Ochre HAVANE	47501	■ Manganese Black
40200	■ Ochre Avana, greenish-yellow	48220	■ Caput Mortuum Synth. 180 M
40260	■ Satin Ochre	48651	■ Haematite, intense tinting
40430	■ Dark Burnt Sienna	50000	■ IRIODIN® 103 RUTILE
40503	■ Red Bole	50110	■ STERLING Silver
40510	■ Venetian Red		■ IRIODIN® 307 STAR GOLD,
			Colibri, fine

SET: 35TH ANNIVERSARY PIGMENT ASSORTMENT

The 35 pigments were chosen by the employees of Kremer Pigmente. All glasses contain 10 ml pigment, except: #36000 Indigo (max. 5 g), #44151 Cobalt Green Bluish A (max. 10 g) and #45810 Cobalt Violet Brilliant, dark (max. 8 g).



14351 Set: 35th Anniversary Pigment Assortment,
35 pigments in 10 ml glasses, in a wooden box

11111	■ Russian Green Earth, extra fine	44151	■ Cobalt Green Bluish A
12010	■ Peach Black	44190	■ Pastel Green, Victoria Green
23153	■ Quinacridone Pink, PR 122	44200	■ Chrome Oxide Green
23178	■ Orange DPP RA, PO 73	45010	■ Ultramarine Blue, dark
23180	■ Red DPP B0, PR 254	45120	■ Ultramarine Violet
23182	■ Ruby DPP TR, PR 264	45202	■ Prussian Blue LUX
23350	■ Indian Yellow Imitation	45400	■ Zirconium Cerulean Blue
23370	■ Pyramid Yellow Medium	45750	■ Cobalt Blue Turquoise Light
23402	■ Quinacridone Pink D, PV 19	45810	■ Cobalt Violet Brilliant, dark
24000	■ Isoindole Yellow-Orange, PY 139	46200	■ Titanium White Rutile
26308	■ XSL Poppy Red	46300	■ Zinc White
36000	■ Indigo, genuine	46360	■ Kremer White
40220	■ Italian Gold Ochre Light	47510	■ Manganese Gray
40410	■ Raw Sienna brownish	48100	■ Iron Oxide Red 110 M, light
40510	■ Venetian Red	50000	■ IRIODIN® 103 RUTILE
			STERLING Silver
40723	■ Burnt Umber, type B	50110	■ IRIODIN® 307 STAR GOLD,
43880	■ Intensive Yellow		Colibri, fine
43915	■ Bismuth-Vanadate Yellow, light	56100	■ Fluorescent Pigment Green

SET: 40TH ANNIVERSARY ASSORTMENT

In 2017, Kremer Pigmente celebrated its 40th anniversary and marked the occasion with a special Anniversary Assortment: It is comprised of 40 glasses containing 39 historical painting materials and one historical tool.

Each jar stands for one year of the company's history – the assortment as a whole is a symbol of our passion for historical colors that we strive to make accessible again. Limited edition of 500!

14400

Set: 40th Anniversary Assortment, 40 raw materials in 10 ml glasses, in a wooden box

100005	Smalt	1164205	Yellow Moroccan Ochre
102005	Azurite natural	1164305	Red Moroccan Ochre
103005	Malachite natural	116705	Onyx Black
1042005	Sodalite	118005	Selenite, Marienglas
105005	Lapis Lazuli, medium quality	120205	Cherry Black
106205	Cinnabar, Chinese	120405	Shungit
109205	Pyrite	12450	Black Drawing Chalk
109405	Antimony	12470	White Drawing Chalk
110005	Verona Green Earth	36002	Indigo, genuine
111405	Aegirine	36040	Cochineal
111505	Epidote	37016	Dragon's Blood Emzolo
112505	Celadonite	37300	Walnut Hulls
112825	Nero Bernino	37350	Annatto Seeds
112835	Alba Albula	37400	Oak Apples
113505	Côte d'Azur Violet	38530	Apple tree, grinded
113545	Slate Green from Mels	40520	Red Bole
113565	Gray from Mels	40970	Pencil Clay
113605	Brown-Red Slate	53020	Muscovite Mica Flakes, fine
114005	Mountain Crystal	53220	Biotite, fine
114205	Fuchsite	599960	Scouring Rush



SET: ASSORTMENT OF CADMIUM PIGMENTS - LARGE

Cadmium compounds are often used in paints and as pigment because of their brilliant color. Cadmium pigments are excellently lightfast, opaque and suitable for most artistic techniques.

Please note the hazard warnings and handling instructions for each individual cadmium pigment in our online-shop.



21200 **Set: Assortment of Cadmium Pigments - large,**
14 x 50 g, packed in PVC jars

21010	● Cadmium Yellow No. 1, lemon	21100	● Cadmium Orange No. 1, medium
21020	● Cadmium Yellow No. 2, very light	21110	● Cadmium Orange No. 2, vermillion
21030	● Cadmium Yellow No. 4, light	21120	● Cadmium Red No. 1, light
21040	● Cadmium Yellow No. 6, medium	21130	● Cadmium Red No. 2, medium
21060	● Cadmium Yellow No. 9, dark	21140	● Cadmium Red No. 3, dark
21080	● Cadmium Orange No. 0, very light	44500	● Cadmium Green, light
21090	● Cadmium Orange No. 0.5, light	44510	● Cadmium Green, dark

SET: XSL PIGMENTS

Thanks to a special treatment with dispersing agents the XSL pigments can easily be stirred into water and the particles disperse perfectly, similar to color concentrates. The pigments are very lightfast.

Unusual effects can be obtained by sprinkling XSL pigment particles on a wet surface. They are also very popular as wood stain.



26800 **Set: XSL Pigments, 6 colors in 100 g jars**
(#26000, 26100, 26120, 26140, 26400, 26600) and
4 colors in 20 g jars (#26308, 26310, 26410, 26500)

26000	● XSL Titanium White	26310	● XSL Red DPP, PR 254
26100	● XSL Bismuth Vanadate Yellow	26400	● XSL Cobalt Blue
26120	● XSL Translucent Yellow	26410	● XSL Dioxazine Violet
26140	● XSL Translucent Red	26500	● XSL Phthalo Green Dark, PG 7
26308	● XSL Poppy Red	26600	● XSL Black

SET: EARTH PIGMENT ASSORTMENTS

Minerals and earths are the raw materials from which a wide variety of earth pigments have been extracted for thousands of years. They have a special depth of color. Depending on the purity of the iron silicate, the color tone and suitability for different binders changes.



41990 **Set: Earth Pigment Assortment - Large Selection I,**
100 g each, approx. 68 earth pigments packed in clear jars

41991 **Set: Earth Pigment Assortment - Large Selection II,**
50 g each, approx. 68 earth pigments packed in clear jars

40010	French Ochre JTCLES	40545	English Red Deep
40012	French Ochre, very light	40610	Raw Umber
40020	French Ochre RTFLES	40611	Raw Umber, light
40030	French Ochre JOLLES	40612	Raw Umber, greenish dark
40050	French Ochre JFLES	40623	Manganese Brown Intense
40060	French Ochre JALS	40630	Raw Umber, greenish
40070	French Ochre SOFODOR	40640	Raw Umber, greenish A
40080	French Ochre HAVANE	40650	Chromite
40090	French Ochre SOFOROUGE	40660	Raw Umber, dark
40130	French Ochre SAHARA	40700	Burnt Umber, reddish
40200	Ochre Avana, greenish-yellow	40710	Burnt Umber, brownish
40214	Gold Ochre DD	40720	Burnt Umber, dark brown
40215	Yellow Ochre SA	40723	Burnt Umber, type B
40220	Italian Gold Ochre Light	40730	Burnt Umber Light
40231	Brown Ochre light	40800	Green Earth light
40241	Fawn Ochre	40810	Bohemian Green Earth
40260	Satin Ochre	40821	Green Earth from Verona
40280	Amberg Yellow	40830	Green Earth from France
40301	Iron Oxide Ochre, yellow	40850	Burnt Green Earth
40310	Dark Ochre, German	40900	Slate Gray, extra light
40320	Dark Ochre, Italian	40911	Slate Gray, light, greenish
40392	Raw Sienna, French	40920	Slate Gray, gray-green
40400	Raw Sienna, Italian	40960	Pencil Clay, powder, 0 - 0.5 mm
40404	Raw Sienna Badia, Italian	40970	Pencil Clay, pieces
40410	Raw Sienna brownish	40980	Gray Earth, neutral
40420	Burnt Sienna, HO	41000	Van Dyck Brown
40430	Dark Burnt Sienna	41050	Walnut Stain
40440	Pompeii Red	41550	Terra Pozzuoli
40470	Burnt Sienna, from France	41600	Terra Ercolano
40490	Rosso Sartorius	41700	Verona Green Earth
40503	Red Bole	41750	Vagone Green Earth
40510	Venetian Red	41770	Nicosia Green
40520	Red Bole in pieces	41820	Verona Green Earth, imitation
40542	English Red Light	47501	Manganese Black

SET: PEARL LUSTER INTERFERENCE AND WHITE IRIDESCENT PIGMENTS

The color gloss of pearlescent pigments varies from silk matt to a glittering sparkle, depending on the size of the particles. They can be processed in practically all binders.

50695 Set: Pearl Luster Interference and White Iridescent Pigments,
27 x 3 ml glass jars, in a wooden box

50000	IRIODIN® 103 RUTILE STERLING Silver	50040	IRIODIN® 119 POLAR WHITE, Polarsilver
50010	IRIODIN® 153 FLASH PEARL, Silver S	50061	PYRISMA® T40-20 SW Color Space Yellow
50012	MIRAVAL® 5426 MAGIC GREEN	50062	PYRISMA® T40-21 SW Color Space Red
50013	MIRAVAL® 5425 MAGIC TURQUOISE	50063	PYRISMA® T40-27 SW Color Space Indigo
50014	MIRAVAL® 5411 MAGIC WHITE	50064	PYRISMA® T40-23 SW Color Space Blue
50015	MIRAVAL® 5423 MAGIC LILAC	50065	PYRISMA® T40-24 SW Color Space Green
50016	MIRAVAL® 5420 MAGIC GOLD, Sun Gold	50066	PYRISMA® T40-25 SW Color Space Turquoise
50017	MIRAVAL® 5421 MAGIC COPPER	50067	PYRISMA® T40-22 SW Color Space Violet
50018	MIRAVAL® 5424 MAGIC BLUE	50068	PYRISMA® T40-26 SW Color Space Magenta
50019	MIRAVAL® 5422 MAGIC RED	50080	XIRALLIC® T60-10 SW Crystal Silver
50020	IRIODIN® 163 FLITTERPERL, Silver	50082	XIRALLIC® T 60-25 SW Cosmic Turquoise
50021	MIRAVAL® 5511 STARLIT WHITE, Star Gloss	50083	XIRALLIC® T 60-22 WNT Diamond Amethyst
50024	IRIODIN® 183 Silver Glitter, coarse	50221	IRIODIN® 249 FLASH GOLD, Chroma Gold
50035	IRIODIN® 6103 Icy White		



SET: PEARL LUSTER IRIDESCENT AND MAGIC PEARLESCENT PIGMENTS

Pearlescent pigments create effects similar to those of pearls or mother-of-pearl and are highly lightfast. This range contains a selection of golden and bronze pigments as well as a combination of Magic Pigments.



50696 Set: Pearl Luster Iridescent and Magic Pearlescent Pigments, 27 x 3 ml glass jars, in a wooden box

50078	MIRAVAL® 5430 Cosmic Gold	50360	IRIODIN® 502 Red-Brown, Glitter-Copper
50079	XIRALLIC® NXT M260-30 SW Leonis Gold	50361	IRIODIN® 532 Glitter Red-Brown, Glitter-Copper
50100	IRIODIN® 300 GOLD PEARL, Colibri Gold	50400	IRIODIN® 504 Red
50110	IRIODIN® 307 STAR GOLD, Colibri, fine	50440	COLORSTREAM® F10-51 Lava Red
50111	IRIODIN® 9307 STAR GOLD SW, Colibri, very fine	50640	IRIODIN® 9507 Scarab Red SW
50140	IRIODIN® 351 Sunny Gold Pearl	50653	PYRISMA® T30-01 Royal Damask
50160	IRIODIN® 355 Glitter Gold	50654	Pearl Luster Magic Purple
50164	IRIODIN® 383 Glitter Gold, coarse	50655	COLORSTREAM® T10-04 Lapis Sunlight
50179	IRIODIN® 323 ROYAL GOLDSATIN	50656	COLORSTREAM® T20-01 WNT Viola Fantasy
50180	IRIODIN® 303 ROYAL GOLD, golden yellow	50657	COLORSTREAM® T10-02 ARCTIC FIRE
50200	IRIODIN® 320 BRIGHT GOLD PEARL, Pale Gold	50658	COLORSTREAM® T10-03 TROPIC SUNRISE, Magic Green
50300	IRIODIN® 500 BRONZE	50659	PYRISMA® T30-00 Pacific Lagoon, Magic
50320	IRIODIN® 530 Glitter Bronze	50942	Paliochrome Copper Red-Gold
50359	IRIODIN® 522 Red-Brown Satin, Copper		

SET: ASSORTMENT PEARL LUSTER WITH BINDER



Through the interplay of transparency, refractive index, coating thickness and multiple reflections, this selection of pearlescent pigments can be used to create a wide range of color effects. The semi-transparent pigments give a coating the soft and deep sheen characteristic of pearls and mother-of-pearl.

50990 Set: Assortment Pearl Luster with Binder, 4 pigments, each in 100 ml jar, and 250 ml of Dispersion K9 (#75367)

50000	IRIODIN® 103 RUTILE STERLING Silver	50400	IRIODIN® 504 Red
50110	IRIODIN® 307 STAR GOLD, Colibri, fine	75367	Dispersion K 9
50320	IRIODIN® 530 Glitter Bronze		



SET: ASSORTMENT OF METAL POWDERS WITH BINDER

This set is ideal for creating metallic surfaces.

54990 Set: Assortment of Metal Powders with Binder,
4 metal powders, each in 100 ml jar,
and 250 ml of Dispersion K9 (#75367)

53050	 Mica White	54650	 Steel Powder
54600	 Iron Filings	75367	Dispersion K 9
54630	 Blacksmith powder		



SET: ASSORTMENT OF STUDIO PIGMENTS

Studio pigments are synthetic organic pigments extended with fillers. These pigments are easy to wet, brilliant and relatively lightfast. They can be used as reasonably priced studio pigments, for all aqueous binders and oil paints, for wall paints or loam renderings, but are not stable in lime and cement.

55990 Set: Assortment of Studio Pigments small, 12 x 100 g in bags

55991 Set: Assortment of Studio Pigments medium, 12 x 1 kg in bags

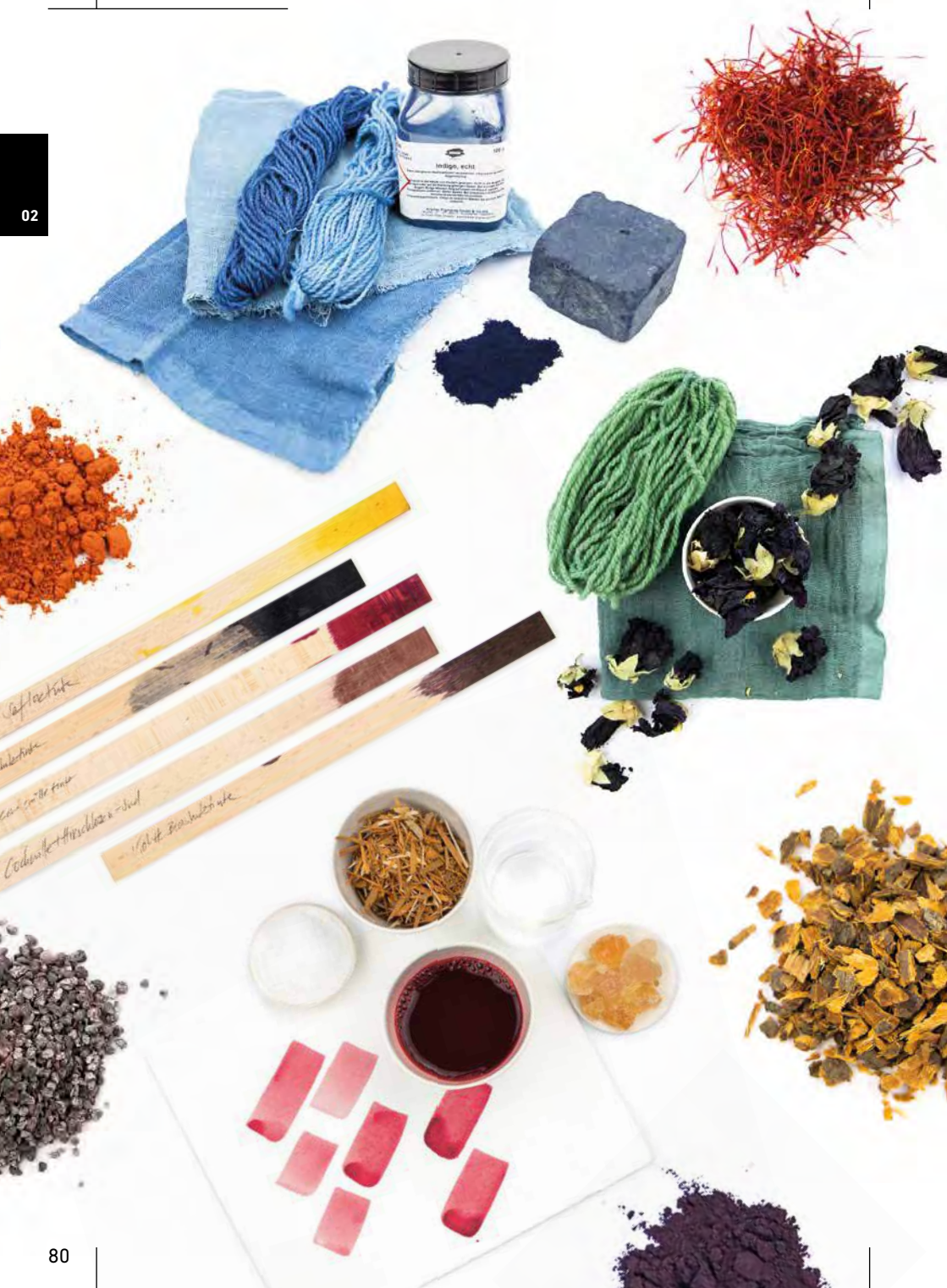
55100	 Yellow	55470	 Pink
55125	 Egg Yolk Yellow	55500	 Sky Blue
55140	 Yellow Sun Gold	55600	 Dark Blue
55300	 Light Red	55700	 Light Green
55400	 Dark Red	55800	 Dark Green
55450	 Bordeaux	55900	 Violet

SET: ASSORTMENT OF COLORED MARBLE DUST

For stucco, renovation and surface textures. Marble is rarely unicolored. Foreign components change the originally snow-white stone into striped, flamed, spotted, veined or mackerel marble. In this set you will find a colorful selection of different types of marble packed in 1 kg bags.

59690 Set: Assortment of Colored Marble Dust,
16 x 1 kg, in bags, marble from Italy

59001	 Veronese White, powder	59501	 Black Marble, powder
59002	 Veronese White, coarse	59502	 Black Marble, coarse
59101	 Mori Yellow, powder	59503	 Black Marble, very coarse
59102	 Mori Yellow, coarse	59600	 Carrara White Fine
59204	 Prugna Brownish Red, split	59601	 Carrara White, powder
59301	 Alpine Green, powder	59602	 Carrara White, coarse
59302	 Alpine Green, coarse	59651	 San Ambrogio, brownish, powder
59401	 Coral Pink, powder	59653	 San Ambrogio, brownish, very coarse



02 Natural & Synthetic Dyes

02



For thousands of years, leaves, berries or roots and much more have formed the basis of a wide variety of dyes. These were used to dye textiles such as carpets or clothing. Pigments such as purple, indigo and carmine are among these mysterious substances from living nature. The group of natural dyes is complemented by the developments of modern dye chemistry.

Natural Organic Dyes	82
Synthetic Dyes, water-soluble	87
Synthetic Dyes, solvent-soluble, Solvent Dyes	87
Fluorescent Colorants	89

NATURAL ORGANIC DYES



Organic colors made from plants or insects are used mostly for dying and staining processes. The lightfastness is not comparable to industrially manufactured pigments, but the character of these hues is uniquely soft and natural. Their use requires two steps: The extraction of the dye stuff from the plant, and the fixing to a surface or material. Some dyestuff is precipitated to make a pigment or is of resinous nature and used in varnishes.

36008		Indigo leaves, green, dye powder, <i>Indigofera tinctoria</i>	NB 1.75780
36020		Lac Dye, Indian Lake, red, made from <i>Coccus Lacta</i> secretion	NR 25.75450
36024		Litmus, blue violet dye Litmus changes color depending on the pH. At alkaline pH (> 7) litmus is blue, at acidic pH (< 7) the color is red.	NR 28
36028		Maya Blue	
36030		Maya Blue, light	
36031		Maya Blue, grey-blue B	
36032		Maya Blue, deep blue M	
36038		Maya Red	
36040		Cochineal, <i>Coccus Cacti</i> , silver-gray, dried female scale insects	NR 4.75470
36045		Kermes Lice, from Anatolia, Turkey, dried	NR 3.75460
36100		Logwood, cut pieces, <i>Lignum Campeche</i>	NBk 1.75290
36110		Logwood Extract, powder, <i>Lignum Campeche</i>	NBk 1.75290
↓ 36150		Brazilwood, shavings, Pernambuco, <i>Lignum Fernambuci</i>	NR 24.75280
36160		Redwood Extract, deep red	NR 24.75280
36180		Sandalwood, red powder	NR 22.75510, 75540, 75550, 75560
36200		Yellow Wood, fustic, cut pieces	NY 11.75240, 75660
36250		Reseda Luteola, from Anatolia, dried plant This yellow dye plant was the most common yellow in England before synthetic colors. Our special Anatolian Reseda has a higher dye content than other qualities and produces a golden yellow color.	NY 2.75590, 75580

DRAGON'S BLOOD, RESINA DRACAENA

The resin known as dragon's blood or „Sanguis draconis“ is the product of a large species of rattan palm, *Daemonorops draco*, a native of the islands of the Indian Archipelago, but principally produced in Sumatra and Borneo. This variety is known as „Palm dragon's blood“. The constituents of dragon's blood are resin acids, alcohols, and esters. The resin itself is quite dark and of more brownish than red color. When ground it makes a bright, crimson-colored powder.

It is entirely soluble in alcohol, except for the presence of small amounts of mechanical impurities such as vegetable fiber or sand. In ancient times, the red resin was used as medicine, incense, varnish and dye. 18th century violinmakers used dragon's blood as a source for varnish. Today it belongs to the most popular violin varnish pigments.

37000		Dragon's Blood, powder, Resina Dracaena, from Sumatra	NR 31.75200, 75210
37012		Dragon's Blood pressed, pure, pieces	NR 31.75200, 75210
37014		Dragon's Blood lydaha, cake, from Socotra, in cotton bag This resin is extracted from the bark of the <i>Dracaena Cinnabari</i> tree and formed into flat cakes. The cakes are also called „lydaha“.	NR 31.75200, 75210
37016		Dragon's Blood Emzolo, from Socotra, pieces The small pieces are also called „Emzolo“ or „Edah Amseilo“.	NR 31.75200, 75210
37030		Resina Kamala, red natural resin	NO 2.75310
Ⓐ ✕ 37050		Gamboge, powder, natural yellow resin, toxic Gamboge is the resin of various <i>Garcinia</i> species from Siam and Cambodia. Gamboge is soluble in water and alcohol. The glazed golden-yellow hue was especially popular as a watercolor in the 19th century. Mixtures with indigo or Prussian blue were offered as Hooker's green. The yellow color resin was also used to tint alcohol-based coatings.	NY 24
Ⓐ ✕ 37060		Gamboge, pieces, natural product, toxic	NY 24
37080		Gum Accaroid, powder, brown-red, Acaroid Acaroid gum is the resin obtained from Australian trees belonging to the <i>Xanthorrhoeaceae</i> species. Its color is given by the presence of picric acid and tannin. The resins are soluble in alcohol, ether and acetic acid. The solutions dry quickly and form hard films, making them a superb alternative to shellac or copal varnishes. Acaroid gum is used when a darker shade of varnish is desired. Its light stability is relatively good. In the past it was widely used in the manufacture of varnishes for metals, in the soap industry and for leather tanning.	
37081		Gum Accaroid, yellow-red, unprocessed, contains plant parts	
37110		Saffron, red threads, genuine, powerful dye	NY 6.75100

MADDER LAKE

You can find our Madder Lake pigments (#37202 - #37218) and the synthetic Alizarine Crimsons (#23600 - #23614) in **Chapter 01** under Orange / Red.

37199		Madder Roots, from Turkey	NR 8.75330, 75340, 75350, 75370, 75410, 75420
37201		Madder Roots, ground, with pieces, rubia tinctorium	NR 8.75330, 75340, 75350
37220		Turmeric, powder, from India	NY 3.75300
37230		Turmeric, cut pieces, dried root, from India	NY 3.75300
37250		Alkanet, dried root, red	NR 20.75520, 75530
37260		Ratanhia Root, krameria triandra	
37300		Walnut Hulls, cut pieces, nucum juglandis	NBr 7.75500
37350		Annatto Seeds, seeds from Bixa orellana	NO 4.75120
37380		Ripe Buckthorn Berries, Rhamni maturi	
373901		Green Buckthorn Berries, Rhamni in maturi	NY 13.75640
37400		Oak Apples, gallnuts An oak apple is a mutation of an oak leaf caused by the chemicals injected by the larvae of certain kinds of gall wasp. The reason for the name „oak apple“ is the fact that the galls look similar to small apples.	NBr 6
37420		Safflower, flowers of Safflower Also called Alazor Dye, it comes from the Carthamus Tinctorius plant, native to the European Levant, although it is cultivated throughout Europe, Persia, Egypt and America. It is soluble in alcohol and fatty oils.	NR 26.75140
37500		Henna Red, powder	NO 6.75480
37510		Henna Black, powder	NO 6.75480

ALOE

Aloe is the thickened juice from the leaves of various Aloe species and belongs to the Liliaceae family. Aloe is extracted by running the juice from the cut leaves and allowing it to dry in the air.

↓ 38010		Aloe, from South Africa, Mosselbay
↓ 38012		Aloe Resin Socotra, Aloe Perryi, colorant for violins

SPIRULINA PIGMENTS

The Spirulina pigments extracted from the algae Spirulina are very luminous, but they are not lightfast. After around 4 weeks in the sun the pigments are almost completely bleached out. They are suitable for all water-thinnable binders, but not for strong acids or alkalis.

38050  **Spirulina Green, Algae Pigment,**
not lightfast

38060  **Spirulina Blue, Algae Pigment,**
Phycocyanin Extract, not lightfast

38200  **Catechu,**
Cutch, brown, powder

NBr 3.75250

38300  **Lycopodium,**
traditional wood filler

38500  **Birch Leaves,**
cut pieces

38520  **Frangulae Cortex,**
cut pieces

38530  **Apple tree, grinded,**
dyes from yellow to brown, shredded in pieces
The very young and thin apple tree branches contain lots of yellow flavonoid dye in their bark and bast. Extracted with water and alum or aluminium acetate it becomes a nice yellow color. The use of older and thicker bark turns the color into brighter yellow.

38540  **Mallow Blossoms,**
black

38580  **Irish Moss,**
Caragheen moss, for marble paper making



Kremer Pigmente Recipes Plant Dyeing (#992429)

Practical tips from the preparation of the textile material to the dyeing process.

The simple recipes give a natural variety of colors. Recipes are with blue wood, yellow wood, madder root, turmeric, walnut shells, birch leaves and mallow flowers.

Booklet in English with 7 recipes, 12 pages.



SETS FOR TEXTILE DYEING

Our sets provide the user with a step-by-step introduction to the world of natural colorants and textile dyeing.

14700 **Kremer Pigmente Plant Dye Set,** 7 dyes, staining materials, brochure with recipes

The simple recipes result in a natural variety of colors. Each operation in the entire dyeing process has a great influence on the dyeing result. Many color nuances can then be achieved with the type, duration and intensity of the mordanting and dyeing process.



36100	Logwood, cut pieces	38540	Mallow Blossoms
36200	Yellow Wood	64062	Calcined Soda
37201	Madder Roots, ground	64100	Potash Alum
37220	Turmeric, powder	64150	Citric Acid
37300	Walnut Hulls	992429	Brochure Plant Dyeing
38500	Birch Leaves		

14705 **Kremer Pigmente Indigo Set,** 4 indigo pigments, dyeing materials and booklet dyeing with indigo

In addition to all important working materials, it contains a simple basic recipe for dyeing with indigo.

10 g indigo is enough to dye approx. 100 g textile.



36000	Indigo, genuine	63425	Fructose
36003	Indigo made of Wood	883260	pH Universal Indicator Strips
36004	Indigo, Japanese polygonum	992426	Brochure Dyeing with Indigo
36008	Indigo leaves		
31820	Calcium Hydroxide		

SET HISTORICAL INKS

Writing inks are made from natural and synthetic water-soluble dyes. The color intensity and luminosity of historical writing inks is unmatched by modern commercial products.

14710 **Kremer Pigmente Set Historical Inks,** Content: 4 dyes, materials and recipe brochure for making inks

Dyes and materials for making your own ink, including: walnut ink, indigo (synthetic) blue ink, carmine (cochineal) ink and iron gall ink. Includes booklet (#992424) with 11 historical ink recipes.



36040	Cochineal	64100	Potash Alum
37300	Walnut Hulls	64170	Cream of Tartar
37400	Oak Apples	64200	Iron (II) Sulphate
63330	Gum Arabic Powder	94160	Indigotine Blue
64021	Ammonium Carbonate	992424	Brochure Historical Ink Recipes



SYNTHETIC DYES, WATER-SOLUBLE

94050		Nigrosine, water-soluble This dye is used as a wood stain and for coloring water-thinnable primers.	AB 2.50420
94100		Alizarine, yellow, pure	MR 11.58000
94110		Fuchsin, green crystals, intensive red solution, synthetic dye	BV 14.42510
94150		Alizarine Carmine, water-soluble Dye, wood stain.	MR 3.58005
94160		Indigotine Blue, water-soluble indigo Dyestuff for lacquers and wood stains. Indigotine used to be produced by heating indigo in pots together with sulfuric acid. Sulfonated indigo is water-soluble and was used for dyeing or making inks, but its lightfastness is lower than that of indigo. Today, this dye is made from synthetic indigo and is used as an indicator dye and food colorant.	AB 74.73015
94168		Sanolin Ponceau Food Colorant Red No. 7, water soluble powder dye	AR 18.16255
94175		Tartrazine 85, yellow dye, water-soluble	AY 23.19140
94236		Uranine, greenish-yellow, fluorescent Uranine is a yellow, green fluorescent water-soluble dye. It is used for leak testing of walls, pipes and tanks. The fluorescence can be observed particularly well under illumination with a black light. The stability of Uranine suffers when exposed to sunlight and to a pH < 7. We recommend a concentration of 1 g / 1000 l water.	AY 73.45350
94900		Rhodamine B, wood stain / varnish, fluorescent	BV 10.45170



SYNTHETIC DYES, SOLVENT-SOLUBLE, SOLVENT DYES

WAX DYES

35301		Wax Red, Oil Red O, dye for wax	SR 27.26125
35350		Macrolex® Violet B, wax dye	SV 13.60725

SYNTHETIC DYES

Ⓢ ✖ 94200		Aniline, for analysis, water-soluble
94206		Ponceau S extra, dyestuff

SOLVENT DYES

Solvent dyes are suitable for the production of wood stains, for transparent coloring of solvent-based coatings or for coloring epoxy resins. The dyes are soluble in most solvents and are very brilliant and stable.

94080 **Set Solvent Dye,**
25 g each: #94055, #94401, #94412, #94416

Metal complex dyes for lacquers and wood stains.



94055	 Nigrosine, alcohol soluble	SBk 5.50415
94401	 Solvent Yellow 82, yellow dye, Orasol® Yellow 157	SY 82
94402	 Solvent Yellow 88, sun-gold, Orasol® Yellow 152	SY 88
94408	 Solvent Orange 99, orange-red, Orasol® Orange 272	SO 99
94412	 Solvent Red 122, red-violet, Orasol® Red 395	SR 122
✱ 94413	 Solvent Black 29, deep black, Orasol® Black X 55	SBk 29
94414	 Solvent Blue 67, dark turquoise, Orasol® Blue 825	SB 67
94416	 Solvent Blue 70, light turquoise, Orasol® Blue 855	SB 70
94419	 Solvent Red 160, ruby, Orasol® Red 365	SR 160
✱ 94420	 Solvent Black 27, Diamond Black, Orasol® Black X 51	SBk 27

SOLVENT DYES, LIQUID STAINS

The solvent dyes are dissolved in Methoxypropanol PM (#70920) at a concentration of 4.4%.

🏠 944012	 Liquid Stain Solvent Yellow 82, dissolved in Methoxypropanol PM, Orasol® Yellow 157	SY 82
🏠 944022	 Liquid Stain Solvent Yellow 88, dissolved in Methoxypropanol PM, Orasol® Yellow 152	SY 88
🏠 944052	 Liquid Stain Solvent Red 127, dissolved in Methoxypropanol PM, Orasol® Pink 478	SR 127
🏠 944082	 Liquid Stain Solvent Orange 99, dissolved in Methoxypropanol PM, Orasol® Orange 272	SO 99
🏠 944102	 Liquid Stain Solvent Brown 43, dissolved in Methoxypropanol PM, Orasol® Brown 324	SBr 43
🏠 944122	 Liquid Stain Solvent Red 122, dissolved in Methoxypropanol PM, Orasol® Red 395	SR 122
🏠 944142	 Liquid Stain Solvent Blue 67, dissolved in Methoxypropanol PM, Orasol® Blue 825	SB 67

▲ 944162		Liquid Stain Solvent Blue 70, dissolved in Methoxypropanol PM, Orasol® Blue 855	SB 70
▲ 944192		Liquid Stain Solvent Red 160, dissolved in Methoxypropanol PM, Orasol® Red 365	SR 160
✱ ▲ 944202		Liquid Stain Solvent Black 27, dissolved in Methoxypropanol PM, Orasol® Black X 51	SBk 27

DYEING WITH TANNIN

Tannin is tannic acid obtained from various tannin-containing plants. The extract is readily soluble in water and is suitable for dyeing textiles and staining wood, blackening iron or making iron gall ink.

94500  **Tannin,**
brown

FLUORESCENT COLORANTS



Fluorescent dyes reflect absorbed light by fluorescence. These dyes can be applied excellently in clear synthetic resins. As a varnish, Fluorescent Violet is almost translucent, but glows in black light.

94700		Fluorescent Yellow, perylene dye
94720		Fluorescent Red, perylene dye
94730		Fluorescent Violet, Naphthalimide
94736		Fluorescent Blue, Naphthalim derivate, dye
94738		Fluorescent Orange, perylene dye
94739		Fluorescent Pink, perylene dye

FLUORESCENT VARNISHES

▲ 94701		Fluorescent Yellow Varnish, in Ethyl Acetate with Paraloid™ B 72
▲ 94711		Fluorescent Orange Varnish, in Ethyl Acetate with Paraloid™ B 72
▲ 94721		Fluorescent Red Varnish, in Ethyl Acetate with Paraloid™ B 72
▲ 94731		Fluorescent Violet Varnish, in Ethyl Acetate with Paraloid™ B 72
▲ 947361		Fluorescent Blue Varnish, in Ethyl Acetate with Paraloid™ B 72
▲ 947391		Fluorescent Pink Varnish, in Ethyl Acetate with Paraloid™ B 72



03 Fillers & Building Materials



Our product range of fillers widens the possibilities in respect to transparency and surface condition. The right filler makes the color application more interesting and affordable. Chalks, marble dust and other stone dusts but also quartz, granite and glass, cotton and plastic fibres can be used as fillers for different applications. **Chapter 03** also contains special products for restauration of stone, fresko, mortar and brickwork.

Colorless & Colored Mineral Fillers	92
Fillers made of Glass	97
Structural & Special Fillers	98
Arbocel® & Dralon-Fiber	98
Thickeners	99
Injection and Special Mortar	99
Limes	100
Polishing Powders	101

COLORLESS & COLORED MINERAL FILLERS



Pigments of little opacity, white or nearly white. Chalks are used for gesso, while Marble Dusts are used to tone down very intense colors (e.g. organic pigments), add brilliance to very dense and dark colors (e. g. Cadmiums, Viridian) and improve workability.

They are added as extenders to increase bulk, soften or harden colors.



CARBONATED, CHALK & MARBLE

- | | | |
|-------|---|--|
| 58000 |  | Chalk from Champagne,
from France, natural calcium carbonate |
| 58010 |  | Chalk from Ruegen,
from Germany, approx. 40 μ |
| 58162 |  | Stone Chalk, white,
ca. 4 μ , very fine |
| 58180 |  | Natural White Earth, from Vicenza, Italy,
Stone chalk, chamois |
| 58490 |  | Calcium Carbonate, natural, approx. 1 μ , very white
The bulk density is approx. 430 g/l, which makes the calcium carbonate particularly suitable for putties and flowing mortars. |
| 58500 |  | Marble Dust, extra white, Italian, < 32 μ
Recommended as filler or for gesso. |
| 58520 |  | Marble Dust, extra,
Italian, < 32 μ |
| 58540 |  | Marble Dust, medium,
< 90 μ |
| 58560 |  | Marble Dust, coarse,
powder, < 200 μ |
| 58580 |  | Marble Dust, very coarse,
150 - 300 μ |
| 58720 |  | Calcite, white,
average particle size is about 20 μ |
| 58740 |  | Dolomite, pure white, 10 μ,
natural mineral from Spain, pure white |

Travertine Sand

Travertine Sand is specially recommended as modelling material, as a supplement for rendering mortars and for floors.

- | | | |
|-------|---|--|
| 58850 |  | Travertine Sand White,
1 - 5 mm |
| 58852 |  | Travertine Sand Yellow,
0 - 5 mm |

- | | | |
|-------|---|--|
| 59001 |  | Veronese White, powder,
marble from Italy, 0 - 0.6 mm |
| 59002 |  | Veronese White, coarse,
marble from Italy, 0.6 - 1.2 mm |
| 59101 |  | Mori Yellow, powder,
marble from Italy, 0 - 0.6 mm |
| 59102 |  | Mori Yellow, coarse,
marble from Italy, 0.6 - 1.2 mm |
| 59204 |  | Prugna Brownish Red, grit,
marble from Italy, 1.8 - 2.5 mm |
| 59301 |  | Alpine Green, powder,
marble from Italy, 0 - 0.6 mm |
| 59302 |  | Alpine Green, coarse,
marble from Italy, 0.6 - 1.2 mm |
| 59401 |  | Coral Pink, powder,
marble from Italy, 0 - 0.6 mm |
| 59501 |  | Black Marble, powder,
marble from Italy, 0 - 0.6 mm |
| 59502 |  | Black Marble, coarse,
marble from Italy, 0.7 - 1.2 mm |
| 59503 |  | Black Marble, very coarse,
marble from Italy, 1.2 - 1.8 mm |
| 59600 |  | Carrara White Fine,
0 - 120 µ, marble from Italy |
| 59601 |  | Carrara White, powder,
0 - 0.6 mm, marble from Italy |
| 59602 |  | Carrara White, coarse,
0 - 3 mm, marble from Italy |
| 59610 |  | White Marble Dust Carrara, 0.1 - 0.3 mm,
dust-free, from Italy |
| 59611 |  | White Marble Dust Carrara, 0.2 - 0.6 mm,
dust-free, from Italy |
| 59612 |  | White Marble Dust Carrara, 0.4 - 0.8 mm,
dust-free, from Italy |
| 59613 |  | White Marble Dust Carrara, 0.6 - 1.2 mm,
dust-free, from Italy |
| 59614 |  | White Marble Dust Carrara, 1.2 - 1.8 mm,
dust-free, from Italy |
| 59615 |  | White Marble Dust Carrara, 1.8 - 2.5 mm,
dust-free, from Italy |
| 59651 |  | San Ambrogio, brownish, powder,
marble from Italy, 0 - 0.6 mm |
| 59653 |  | San Ambrogio, brownish, very coarse,
marble from Italy, 1.2 - 1.8 mm |



SILICEOUS, QUARTZ & GRANITE

- | | | |
|---------|---|---|
| 58190 |  | Sarti Chalk, grayish,
stone chalk, from Italy |
| 58191 |  | Sarti Chalk, yellowish,
stone chalk, from Italy |
| 58200 |  | China Clay,
from England, white |
| 58250 |  | Kaolin, yellowish,
white bole |
| | | |
| 58400 |  | Talcum White, fine,
filler |
| 58420 |  | Talcum White, very fine,
filler |
| ✕ 58610 |  | Quartz Powder, medium,
approx. 44 µ |
| ✕ 58620 |  | Quartz Powder, coarse,
approx. 100 µ |
| 58630 |  | Quartz Powder, 0.04 - 0.15 mm,
sieved |
| 58640 |  | Quartz Powder, 0.1 - 0.25 mm,
sieved |
| 58650 |  | Quartz Powder, 0.25 - 0.4 mm,
sieved |
| 58660 |  | Quartz Powder, 0.4 - 0.5 mm,
sieved |
| 58675 |  | Quartz Sand, light gray, 0 - 0.2 mm,
fine powder |
| 58676 |  | Quartz Sand, light gray, 0.1 - 0.3 mm,
very fine sand |
| 58677 |  | Quartz Sand, light gray, 0.1 - 0.6 mm,
medium fine sand |
| 58678 |  | Quartz Sand, light gray, 0.5 - 1 mm,
fine sand |
| 58685 |  | Quartzite Orange, 0 - 0.3 mm,
fine powder |
| 58686 |  | Quartzite Orange, 0.1 - 0.3 mm,
very fine sand |
| 58687 |  | Quartzite Orange, 0.1 - 0.6 mm,
medium fine sand |
| 58688 |  | Quartzite Orange, 0.5 - 1 mm,
fine sand |

- ✖ 58689  **Cristobalite Powder, approx. 8 µm,**
pure white, semi-matt, extra fine
- ✖ 58690  **Cristobalite Powder, 0.01 - 0.1 mm,**
pure white, filler, silicon dioxide
- 58692  **Cristobalite Sand, 0.3 - 0.9 mm,**
pure white, filler, silicon dioxide
- 58694  **Cristobalite Sand, 0.1 - 1 mm,**
pure white, filler, silicon dioxide

Granite & Gneis

All our granites are washed and fire-dried and offer a very homogeneous color appearance.

- 58804  **Granite Gray, 0 - 0.1 mm,**
fire-dried, fine powder
- 58806  **Granite Gray, 0.1 - 0.3 mm,**
fire-dried, very fine sand
- 58807  **Granite Gray, 0.2 - 0.6 mm,**
fire-dried, medium fine sand
- 58808  **Granite Gray, 0.5 - 1 mm,**
fire-dried, fine sand
- 58814  **Gneis Green, 0 - 0.3 mm,**
fire-dried, fine powder
- 58816  **Gneis Green, 0.1 - 0.3 mm,**
fire-dried, very fine sand
- 58817  **Gneis Green, 0.2 - 0.6 mm,**
fire-dried, medium fine sand
- 58826  **Granite Yellow, 0.1 - 0.3 mm,**
fire-dried, very fine sand
- 58827  **Granite Yellow, 0.2 - 0.6 mm,**
fire-dried, medium fine sand
- 58844  **Granite Red, 0 - 0.1 mm,**
fire-dried, fine powder
- 58846  **Granite Red, 0.1 - 0.3 mm,**
fire-dried, very fine sand
- 58847  **Granite Red, 0.2 - 0.6 mm,**
fire-dried, medium fine sand
- 58848  **Granite Red, 0.5 - 1 mm,**
fire-dried, fine sand

Sepiolite, powder

Sepiolite is a natural layered silicate with high absorbency. The fine, yellowish-white filler swells when water is absorbed.

- 58945  **Sepiolite, powder,**
natural magnesium silicate, thickener, anti-settling agent

Colored cristobalite sand

Colored cristobalite sand can be used, for example, for the production of very durable colored plasters or as an additive for the restoration of colored mortars and, in general, as a very light and chemical resistant sand.

58972  **Cristobalite - Orange,**
0.5 - 1 mm

58976  **Cristobalite - Pale Green,**
0.5 - 1 mm

**PLASTER, CHALK, BLANC FIXE AND OTHERS**

58100  **Chalk from Bologna,** from Italy, 30 - 40 μ
Natural mixture of calcium sulphate and calcium carbonate.

58150  **Chalk from Bologna, light,** from Italy, 50 - 60 μ
About twice the volume of Chalk from Bologna (#58100).

58300  **Terra Alba,**
selenite, natural gypsum

58320  **Anhydrite Plaster,**
dead-burnt gypsum

58340  **Alabaster Plaster,**
crystalline natural alabaster powder, brilliant white, Italian
The Italian alabaster gypsum is ground from white alabaster.
In stucco or sculptures, the crystalline alabaster flour gives a high transparency and depth.

58343  **Alabaster Modelling Plaster,** German
Plaster from selected stones, very fine and pure, brilliant white,
for models and sculpture.

58360  **Scagliola,**
fast setting stucco plaster, Italy

58700  **Blanc Fixe,** barite, barium sulfate, powder
For heavy opaque colors, lowers oil absorption.

SOAP STONE

58460 **Soap Stone, pieces,** slightly greenish





FILLERS MADE OF GLASS

Glass beads are high performance functional fillers and extenders offering unique advantages when used in thermoplastic and thermoset systems.

- | | | |
|---------|---|--|
| 59800 |  | Glass Beads,
approx. 0.5 mm |
| 59821 |  | Glass Powder in Beads,
40 - 70 µ, ground glass |
| 59822 |  | Glass Powder in Beads, fine,
< 50 µ, ground glass |
| 59825 |  | Glass Powder, very fine,
approx. 15 µ, colorless |
| 59830 |  | Glass Beads, coarser,
0.5 - 1 mm, may contain small blackspots |
| 59831 |  | Glass Beads, fine,
150 - 210 µ, transparent |
| 59832 |  | Glass Beads, very fine,
0 - 50 µ, colorless |
| 59835 |  | Glass Beads, coarse,
1.25 - 1.55 mm, glossy |
| 59850 |  | Glass Flakes, large,
600 µ |
| 59851 |  | Glass Flakes, medium,
140 µ |
| 🏠 59852 |  | Glass Flakes, fine,
15 µ |

GLASS BUBBLES

Glass Bubbles are made of borosilicate glass with low alkali content, so they can be mixed with cement. They have an average volume of 8 l/kg, making them an economical solution for the application of light loads. At 125 gr. of ground glass per liter of mortar, the specific gravity of the mortar can be divided by two. This ground glass is an exceptional heat and temperature insulator.

Caution: avoid contact with eyes! Wear tightly sealed safety glasses!

- | | | |
|-------|---|---|
| 59910 |  | 3M™ Glass Bubbles K1, hollow glass microspheres,
very light, high volume filler, average grain size 46 µ,
largest bubbles 200 µ
Especially for colorants and stuccos. |
| 59920 |  | 3M™ Glass Bubbles S 22,
hollow glass microspheres, average grain size 29 µ,
largest bubbles 53 µ |



STRUCTURAL & SPECIAL FILLERS

- 58920  **Bone Ash, white,**
thickening extender in lime paints
- 58942  **Aluminum Hydroxide, fine, white**
Filler for transparent pigments, absorbs extra oil, prevents separation in tubes.
- 58954  **Plastorit® 00,**
< 50 µ
- 58956  **Plastorit® 0000,**
< 50 µ
- 59792  **Cork Powder, 0 - 1 mm**
This cork can be used as a filler for brown, heat-insulating and fairly rot-proof insulation.
- 59960  **Phenolic Resin Hollow Beads, 0.005 - 0.127 mm**
Spherical organic microparticles allow a significant decrease in the bulk density of filling masses, at the same time thermal insulation is greatly improved. Furthermore, a layer of 15 - 20 mm serves to reduce the evaporation of liquids - so a surface can be kept moist longer.
- 59980  **Volcano Ash, micaceous silicate**
The very light, white volcanic ash can be used as an additive for weight problems in lime mortars, fillers or also as a heat-insulating aggregate.
- 59984  **Volcano Ash, hollow glass bubbles**
This filler can be used for putty in lime, cement and mortar and has a thermal insulating effect.



ARBOCEL & DRALON-FIBER

- 59700  **Dralon-Fiber, 4 mm,**
additive for paint and mortars
- 59720  **Dralon-Fiber, 6 mm,**
additive for paint and mortars
- 59750  **Arbocel® BC 1000, cellulose fibers, approx. 0.7 mm**
These pure cellulose fibers act as a structure-forming agent and reduce cracking in paints and plasters. In addition, they give wall paints a matte surface appearance, reduce the flow tendency of putties and improve water retention.
- 59751  **Arbocel® PWC 500,**
pure cellulose fibers, length about 0,5 mm
- 59755  **Arbocel® BC 200, cellulose fibers, approx. 0.3 mm**
Arbocel® can be used as thickening agent, for fibre reinforcement, as an absorbent and diluent, or as a carrier and filler in most manifold application fields.
- 59770  **Arbocel® BWV 40, cellulose fibers, approx. 0.2 mm, powder**
Cellulose powder. These 200 µ long fibers behave almost like highly absorbent pigment particles. In waterborne colors, water retention is enhanced, the paint layer is duller and the wear resistance is higher.



THICKENERS

- 58900  **Bentonite, for desalination compresses and as a thickening aid**
Bentonite is a swellable special clay, which can be used for desalination compresses and as a thickening aid, e.g. for oil paints. The bentonite we offer has a conductivity value of 278 mS.
- 58903  **Attapulgite, Fuller's Earth**
Gray rottenstone. Used in a watery paste on stone sculpture, absorbs surface pollution when drying. Contains magnesium-aluminum, hydro-silicate.
- 58935  **Laponite® RD, powder**
Laponite® RD is a thickener in water with a silicate structure.
- 58940  **Claytone® APA,**
thickener for oil paints, replacement product for Tixogel® VZ
- 58960  **Aluminum stearate, whitish, waxy powder**
Aluminum stearate transforms an oil paint into a gel. A small amount of aluminum stearate imparts a buttery consistency to oil paint. It offers several advantages in its use:
- a linseed oil concentrate can be prepared with aluminum stearate in advance and added to the paint when desired,
 - aluminum stearate prevents separation of pigment and oil in the tube,
 - it thickens varnishes considerably,
 - stearate powder is considered a good lubricant.



INJECTION AND SPECIAL MORTAR

- 31000  **Ledan® TB 1,**
injection mortar
- 31020  **Ledan® TA 1 Leit 03,**
injection mortar
- 31040  **Ledan® TC 1 PLUS, solidifying mortar**
This Ledan mortar is particularly suitable for strengthening masonry made of traditional material or even cement. It can be used for filling voids, for structural strengthening of masonry or for closing cracks. For filling large cavities, the mortar can be mixed with quartz powders. Ledan TC 1 PLUS has high mechanical strength and exceptional resistance to sulfates. The mortar expands somewhat in the liquid state.
- 31060  **Ital B 2 Leit 01, mortar 0.4 g/ml**
Lightweight mortar with good strength for applications in vaults with weight problems.
- 31080  **Calco Stuc 1, stucco mortar**
For spotting missing corners and edges on natural stone and exposed masonry.
- 31082  **Ledan® TRAVER STUC, Travertin stucco mortar**
Special mortar for stuccoes and the reconstruction of missing parts on building elements and sculptures made of travertine. Ledan® TRAVER STUC has excellent adhesive strength and is also suitable for the restoration of fountains.
- 31100  **Injection Mortar PLM-A,**
for consolidation of frescos
- 31102  **Mortar PLM-AL,**
injection mortar for the consolidation of frescoes and murals
- 31104  **Mortar PLM-I,**
injection mortar for plaster
- 31106  **Injection Mortar PLM-M,**
injection mortar for masonry

- 31108  **Mortar PLM-S,**
fresco binder, injection mortar for stucco
- 31110  **Mortar PLM-SM,**
can be used for the general consolidation of mosaic grounds
- 31200  **Trass Powder,**
German, 63 µ - 0.2 mm
- 31210  **Roman Cement,**
natural belite cement from Grenoble, France
- 31230  **Pozzuolana Earth, 0 - 6 mm**
Due to the wide distribution of lava and pumice rocks in Italy, the Etruscans and later the Romans developed a special technique of working with mortar. The mortar used was a mixture of terra pozzuolana, burnt and slaked lime.
- 🏠 31231  **Terra Pozzuolana, very fine, 0 - 63 µ**
The Italian violin makers seem to have worked with Terra Pozzuolana. Indeed, analyses of historic violins often reveal evidence of a hydraulic, sharp-edged material suitable for polishing in the area of the wood surface/priming. This Terra Pozzuolana is a highly hydraulic pumice stone that has been extra finely ground and sieved.
- 31250  **Chamotte, powder, fine,**
0 - 0.5 mm
- 31251  **Chamotte, fine gravel,**
0 - 5 mm
- 31252  **Chamotte, gravel,**
5 - 25 mm



LIMES

- 31800  **Pit Lime, slaked for 67 - 85 months**
Our pit lime consists of evenly fine grains (particle size approx. 1 - 5 µ), and the paste has a creamy / buttery consistency. The lime paste contains 32.3 % water.
- 31804  **Pit Lime, from Spain,**
pure white, slaked for approx 2-4 years
- 🏠 31808  **Sinter Lime Water,**
for the consolidation of chalk mortars
- 31820  **Calcium Hydroxide,**
Slaked lime
- 31840  **Calix Blanca NHL 3.5,**
natural hydraulic lime
- ✖ 31900  **Roman Lime - H 1,**
white wall color, anti-mold agent
- 31940  **Grassello, white, lime paint, opaque, smooth**
Its environmentally friendly formula is solvent free (0 % VOC) and extremely low in chemical additives (less than 1.50 % in total dry residue). Easy to apply, it has excellent filling power and resists aggression by moulds and bacteria. Grassello is suitable for decorative wall surfaces (indoors only).
- 31942  **Primer for Grassello and Marmorino,**
based on acrylic polymers, natural fine quartz,
inert fillers and special additives
- 31950  **Marmorino, white,**
lime paste for slightly rough surfaces



POLISHING POWDERS

Carborundum is recommended for sanding, polishing and finishing surfaces.

- 58750  **Carborundum F 400,**
16.3 - 18.3 μ
- 58760  **Carborundum F 120,**
90 - 120 μ
- 599890  **Vienna Lime, burnt Dolomite**
Fine polishing powder for wet grinding.

PUMICE POWDER

Pumice powder serves as an aggregate for the plaster and mortar industry and for polishing.

- 599900  **Pumice Powder, fine,**
0 - 40 μ , Volcanic rock, from Eiffel, Germany
- 599904  **Pumice Powder 0, coarse,**
< 250 μ , Volcanic rock
- 599905  **Pumice Powder 00, medium,**
< 180 μ , Volcanic rock
- 599906  **Pumice Powder 000, fine,**
< 150 μ , Volcanic rock, from USA
- 599907  **Pumice Powder 6/0, very fine,**
< 90 μ , Volcanic rock

TRIPOLI

Tripoli soil is a good filler and suitable for reddish-brown lacquers and for fine polishes.

- 599920  **Tripoli, Rotten Stone, reddish,**
diatomaceous earth
- 599930  **Tripoli, Rotten Stone, light,**
diatomaceous earth

SCOURING RUSH

For polishing wood, for scratch-free smooth surfaces, for gilding.

- 599950  **Scouring Rush, shredded,**
horsetail, cut pieces
- 599960  **Scouring Rush,**
horsetail, handpicked

SHARK SKIN

For polishing wooden surfaces.

- 599971 **Shark skin, genuine - 5,5 x 10,5 cm**
- 599972 **Shark skin, genuine - 5,5 x 66 cm**





04 Mediums, Binders & Glues



When it comes to the world of pigments, the correct binding medium is as much important as the pigment itself. **Chapter 04** contains organic binders such as animal glues, natural oils, waxes but also natural and synthetic resins as well as cellulose glues. Besides these common binding mediums, we also offer special varnishes and oils for furniture or musical instruments, flooring and other wooden surfaces.

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WATER-DILUTABLE BINDERS

Glues, watersoluble gums, cellulose - nature offers many starch and protein based binders. Some of them are specially modified for particular applications.

NATURAL GLUES & WATERCOLOR BINDERS

Albuminous Glues

Stronger than most modern adhesives, animal glues are used in traditional woodworking and painting technique. Soaked in water and then heated in a water bath, they are used warm, and gel when left to cool. In woodworking, their watersolubility makes them reversible, while their open time allows for repositioning. In painting technique, they are used both as a size for canvas and boards, and in tempera paints. Animal glues vary in strength.

You can find our Glue Pots in **Chapter 09 Tools, Packaging & Supplies**.

- 63000 Bone glue, pearls, made from cow bones**
Bone glue can be used for various materials such as paper, cardboard, wood, felt or fiber. It is used for many different applications like bookbinding, gilding, rubber lining, coating or as finishing agent as well as for instrument making, restoration of picture frames or as adhesive for pigment preparations.
- 63021 Hide glue, granules, high adhesive strength, made from cow hide**
The glue is a natural product. The coloration can therefore always vary slightly. Substitute for Hide Glue, cubes (#63020).
- 63028 Rabbit Skin Glue, fine grind, made from rabbit hide**
Due to changes in the manufacturing process this lot contains a small amount of white particles which enhance the glues' stability.
- 63035 Parchment Glue, slightly yellowish**



Parchment Glue (#63035)

Parchment glue used to be an indispensable binding agent in book illumination. The glue is slightly yellowish, somewhat more brittle than isinglass glue and has a lower adhesive strength. The pieces can be crushed as required and dissolved in warm water in the desired concentration.





Gelatines

Gelatine is a functional protein derived from animal raw materials (such as bones or skin).

Handling: Leave the gelatine to soak in cold water for 1 - 2 hours and then heat in a bain-marie to max. 60°C.

- 63038 Photogelatine Restoration 1, > 250 g Bloom, 4,0 - 4,7 mPas**
This gelatine is recommended for the restoration of photographs as well as for wood gluing. It is also suitable for distemper or chalk grounds. This gelatine can be mixed with Restoration 3 (#63040) to adjust the properties.
- 63039 Gelatine Restoration 2, > 280 g Bloom, 5,15 - 5,75 mPas**
This gelatine is recommended for casting purposes or stucco marble. It is less colored and elastic than 1 and 3, but gels much faster. This type A gelatine should not be mixed with the other two types.
- 63040 Gelatine Restoration 3, 60 - 120 g Bloom, 1,8 - 2,7 mPas**
This slightly yellowish gelatine is recommended as a low-viscosity glue for paper restoration. Gelatin Restoration 3 is less elastic and has lower adhesive strength than Restoration 1 and 2. It gels more slowly, but is thinner and therefore absorbs better into porous substrates or cracks. It can be mixed with Gelatine Restoration 1 (#63038) to adjust the properties for the specific application.
- 63041 Gelatine Ballistic 1, 250 - 290 g Bloom, 5,00 - 6,00 mPas**
The very high level of transparency of this gelatine guarantees a maximum of clarity when shooting films in highspeed. Typically used for simulations where objects passing the block need to be recorded. The gelatine concentration and preparation procedure will depend on the tests to be performed. Typical concentrations used are 20 wt. % or 10 wt. % gelatine solutions.
- 63042 Gelatine Ballistic 2, 270 - 310 g Bloom, 4,80 - 5,80 mPas**
The high gel strength and very bright color of this gelatine, is ideal for preparing large dummies used for special crash test models. The gelatine concentration and preparation procedure will depend on the tests to be performed. Typical concentrations used are 20 wt. % or 10 wt. % gelatine solutions.
- 63043 Gelatine Ballistic 3, 255 - 265 g Bloom, 3,40 - 4,60 mPas**
This gelatine is mostly used for simulations where objects remain in the block. The gelatine concentration and preparation procedure will depend on the tests to be performed. Typical concentrations used are 20 wt. % or 10 wt. % gelatine solutions.
- 63045 Gelatine, powder, technical**
Easily water soluble, for sizes, grounds, tempera etc.

- ▲ 63052 **Glue Plates, 35 - 45 g / plate, made from rabbit skin**
High elasticity.
- 63060 **Bookbinder Glue, grains, gilders' glue, light, made from cow hide**
Bookbinder glue is a bovine hide glue in grains. This glue can also be used as gilding glue.
- 63080 **Fish Glue blend, without color, flakes, 575 - 625 Bloomgram**
Fish Glue is suitable for all applications where high elasticity and very high strength must be combined. One particular advantage is the strong adhesion to wood, ceramic and metal.
- ▼ ▲ 63110 **Salianski Isinglass Glue, Sturgeon glue, in sheets**
The Salianski Isinglass Glue is of French origin. It is a by-product of sturgeon farming for caviar production.
- ▼ ▲ 63114 **Sturgeon Glue, cleaned, clear transparent sticks**
Ready to use. Nowadays Sturgeon Glue is mainly used for the consolidation in the restoration and conservation field. Traditionally this type of glue was used as a painting medium for illuminated manuscripts, in Sturgeon Glue paintings, for sculpture polychromy or as a bookbinder glue. Making this glue is quite time-consuming. The dried Isinglass is cut into small pieces, soaked in demineralized water, kneaded, melted, filtered and poured onto a surface.
- 63200 **Casein, precipitated with milk acid, fine powder**
Powder casein is soaked in cold water and then activated with lime putty, borax or ammonium carbonate.
- ▲ 63210 **Casein Binding Medium, borax-casein, according to a recipe by Wehlte**
Wehlte recommended saponification of casein with borax. This means that the fungicide is already contained in the casein binder. Undiluted, this mixture can be used as a base for casein tempera, as a binder for painting wood or canvas.
- 63220 **Schmincke Casein Binder, borax-casein, liquid**
Borax hydrolized casein emulsion for casein paints and tempera. As an additive to acrylic colors, it improves adhesiveness to smooth surfaces, i.e. glass, and increases viscosity.
- 63250 **Albumine, egg-white powder**
- 63500 **Franklin Hide Glue 118 ml, wood glue, tube**
- 63510 **Franklin Hide Glue 237 ml, wood glue, tube**
- 63512 **Franklin Hide Glue 473 ml, wood glue, tube**
- 63521 **Franklin Titebond® 118 ml, wood glue, tube**
- 63522 **Franklin Titebond® 237 ml, wood glue, tube**
- 63523 **Franklin Titebond® 473 ml, wood glue, tube**
- 63524 **Franklin Titebond® 946 ml, wood glue, tube**
- 63550 **Fish Glue, liquid, highly viscous at room temperature**



Fish Glue (#63550)

Fish glue is suitable for all applications where particularly high elasticity must go hand in hand with very high strength. A particular advantage is the great adhesion of fish glue to wood, ceramics and metal.

Fish glue can also be used in concentrated form on cold substrates. Our fish glue is cooked from unrotten fish remains, which is why the smell of fish glue is not unpleasant.

Gums & Starches

- 63300 **Gum Arabic Pale, pieces**, selected smaller bright pieces
Traditional watercolor medium. Very pure crystals.
- 63322 **Gum Arabic, granules, Acacia Seyal**
Traditional watercolor medium. Swells in cold water, dissolves into a clear, viscous liquid.
- 63330 **Gum Arabic Powder, spray dried, white**
- 63400 **Gum Tragacanth, powder, for pastels**
- 63420 **Dextrine, pure, white**
- 63425 **Fructose**, reduction aid for indigo vat
- 63440 **Rice Starch**
This very fine rice starch is obtained from clean, polished broken rice by extraction and purification of the starch.
- 63450 **Xanthan**, thickening agent for sodium silicate, technical quality
- 63451 **Wheat Starch Powder, agglutinant**
Stir the starch with cold water to a smooth paste and then heat it while stirring continuously.
- 63470 **Agar Agar**, natural thickener
- 63477 **Fu-Nori**, Japanese algae glue
- 634774 **JunFunori®**, Japanese algae glue, extra pure
- 634778 **SHOFU NORI Powder**, Japanese wheat glue, white powder



Cellulose Derivatives & Glues

- 63600 **Tylose® MH 300 P2**, Cellulose Glue K 300, thin
Paint glue, methylhydroxyethyl cellulose.
- 63610 **Tylose® MH 1000 P2**, Cellulose Glue K 1000, thick
Thickening agent, paint glue.
- 63641 **Cekol® 700, Paint Glue**, Na-carboxymethyl cellulose
- 63642 **Tylose® MH 50 G4**, Cellulose Glue K 50, paint glue
- 63650 **Cellulose Thickener C 6000**, Na-Carboxymethylcellulose
- 63663 **Tylose® MH 30.000 YP4**, Cellulose K 30.000
- 63671 **Methocel™ A4M**, Methyl cellulose, 4000 mPa.s
Methocel™ A4M is a quickly dissolvable, medium viscous methyl cellulose. It is soluble in water, dries matte and is extremely reversible. Methocel™ A4M has been used successfully for the consolidation of paint and wood. The dissolved Methocel A4M can be applied with a brush, sprayed or injected. The cellulose does not change colors of the treated surface and can be tinted with pigments.
- 63682 **Benecel™ A4C**, Methyl cellulose
- 63700 **Klucel™ E**, 7 mPas, Hydroxypropyl cellulose, low viscosity
Excellent binder for watercolor and gouache paints.
Also soluble in denatured alcohol as a fixative or glue.
- 63701 **Klucel™ EF Pharm**, Hydroxypropyl cellulose, low viscosity
- 63706 **Klucel™ G**, 300 mPas, Hydroxypropyl cellulose
- 63707 **Klucel™ GF Pharm**, Hydroxypropyl cellulose
- 63710 **Klucel™ M**, 5000 mPas, Hydroxypropyl cellulose, viscous
- 63711 **Klucel™ MF Pharm**, Hydroxypropyl cellulose, viscous
- 63712 **Klucel™ H**, 30000 mPas, Hydroxypropyl cellulose
- 63713 **Klucel™ HF Pharm**, Hydroxypropyl cellulose
- 63720 **Ethylcellulose ET 200**, soluble in most organic solvents
- 63744 **Culminal® MHPC 20000**, Methyl hydroxypropyl cellulose

WATER-SOLUBLE SYNTHETIC RESINS & DISPERSIONS

The majority of our binders are acrylic dispersion, which can be thinned with water and are very durable.



Synthetic Resins, water-soluble

- 63812 **Carbopol® EZ 2**, 2-Polyacrylic acid, self-dispersing
For solvent gels for restoration.
- 63901 **Aquazol® 50**, water-soluble synthetic resin
- 63902 **Aquazol® 200**, water-soluble synthetic resin, medium viscosity
- 63905 **Aquazol® 500**, water-soluble synthetic resin, high viscosity
- 67500 **Polyglykol 1000**, soft-wax-like, slightly hygroscopic
Stabilizes moisture, soluble in water and organic solvents.
- 67520 **Polyglykol 1500**, synthetic wax, white flakes
- 67540 **Polyglykol 400**, clear thin liquid
- 67700 **Polyvinyl Alcohol (PVA)**, solid, synthetic resin, 4-98
- ▲ 67710 **Polyvinyl Alcohol (PVA)**, liquid, 15 % in demineralized water
- 67760 **Polyvinyl Alcohol (PVA)**, thin, low viscosity, 4-88
Fields of Application: Modification of dispersion glues, manufacture of paper glues and glues which can be remoistened. Protective gel for the emulsion polymerization, raw material for finishing and textile glaze, binding agent for the surface processing of paper.



Pure Acrylic Dispersions

- ▲ 75075 **Dispersion K 52**, aqueous acrylic dispersion
Acrylic dispersion with very fine particle size, very transparent. The K 52 is recommended for thin, aquarell-like glazes and matte paint. Also suitable for consolidation and impregnation of porous grounds. Weak film-forming properties, less abrasion resistant than other acrylic dispersions. Not compatible with Cellulose Glue #63600.
- ▲ 75085 **Acrylic Gel K 85**, highly transparent, for pasty application
With the Acryl Gel K 85 you are able to produce paints that are suitable for filling.
For a thin application of the paints you can add water.
- 75250 **Primal® WS 24**, deep penetrating acrylic solidifier for mortar
Acrylic consolidant and protectant for plaster, stone and wood.
- 75305 **Dispersion K 19 Gloss**, acrylic dispersion, transparent, hard surface
- ▲ 75355 **Dispersion K 19 Matte**, acrylic dispersion, dries matte - stir before use!
- 75367 **Dispersion K 9**, pure acrylic dispersion
Good binding strength, low surface contamination, without ammonia, formaldehyde-free, pleasant smell, slightly tacky. It is possible to achieve very matte paint when thinned.
Compatible with Potassium Silicate (#77750) and Syton® (#31430). Recommended thickener is Thickener K 15 (#76910).
- 75600 **Dispersion K 500**, pure acrylic resin, can easily be pigmented
- 75900 **Dispersion K 500 D**, extremely flexible
Pure acrylate dispersion with acidic character, forms transparent, crack-resistant, extremely flexible films both as an adhesive and as a pigment binder.
- 76000 **Dispersion K 498**, clear, drying with medium gloss
Standard pigment binder. Also suitable as an additive for the manufacture of organo-silicate paints.
- 76101 **Dispersion K 360**, pure acrylic dispersion, about 60% solids
This dispersion is suitable for highly elastic post-adhesive coatings and does not become brittle.
- ▲ 76550 **Hybrid Dispersion No. 55**, from acrylic and polyurethane resins



Polyurethane & Latex Milk

- 76805 **Polyurethane Dispersion PU 52**, aqueous, solvent-free dispersion, low viscosity
- ▲ 76806 **Polyurethane Dispersion 61 PC**, aqueous, solvent-free dispersion, low viscosity
- 77200 **Latex Milk**, natural rubber, kept liquid with ammonia
This latex milk dries up highly elastic. It is suitable as a binder for ammonia-stable pigments, but not for verdigris and malachite.



Thickener for Dispersions

- 76900 **Thickener ASE 60**, thickens the consistency of alkaline dispersions
Prevents the paint from leaking and dripping.
- 76910 **Thickener K 15**, creates a gel-like consistency of the paint
Thickener for dispersion paints, synthetic resin plasters, glues.
- 78032 **Orotan 731 K**, disperse aid
For pigments ground in dispersions.
- 78900 **Acematt® HK 125**, matting agent for acrylic mediums and solvent soluble varnishes, readily dispersible amorphous silica acid
- 78902 **Acematt® TS 100**, non-surface-treated fumed silica
Matting agent - is characterized by excellent matting efficiency with maximum transparency.



Acrylic Dispersions

Kremer Pigmente offers acrylic dispersions and polyurethane dispersions for various applications. In order to facilitate the selection of a suitable dispersion for your purposes, we have briefly summarized the properties of the individual dispersions.



WATERGLASS & SIMILAR BINDERS

- 31402 **Lithium Waterglass**, consolidant
Lithium water glass is a consolidant for natural and artificial stone plasters and mortars. It has similar properties to potassium silicate, but with two advantages: The consolidating effect is better and its effectiveness against microbial infestation of plaster surfaces is also more pronounced. It can be applied directly in wet plaster areas. The protective effect of the lithium cannot evaporate from the mineral layers.
- 31430 **Syton® X 30**, aqueous silica dispersion with 30% solids, small particles
Due to its chemical and temperature resistance, the dispersion is used as a binder in mortars, for wall paints, for stone supplements or to strengthen plaster.
- 31431 **Syton® W 30**, water-based silicic acid dispersion, large particles
This product has a lower penetration depth into old plaster or stone than Syton X 30.
- 77750 **Potassium Silicate 28/30°**, potassium silicate



SOLVENT-SOLUBLE BINDERS

We offer a wide range of natural and synthetic resins for restoration and painting.



VARNISH MATERIALS, NATURAL RESINS

- 60000 Gum Dammar, best quality, handpicked**
 Dammar is a pale, yellowish, slightly splintering resin with a smooth fracture, which originates from Southeast Asia. Used for lacquers and media.
- 60050 Mastix, from Chios, Greece, best quality**
- 60100 Sandarac, genuine, from Morocco**
 Sandarac is a water-insoluble resin. The resin is highly soluble in alcohol, ether, amyl alcohol and acetone. Sandarac varnishes have a high degree of hardness. Mixed with linseed oil, it was the most common varnish in the XVI and XVII centuries.
- 60150 Manila Copal**
 Copal is a hard diterpene resin, and the term denotes a number of varieties of different origin and provenance, the hardest being the fossil ones, they usually form hard oily varnishes, by means of a somewhat complicated cooking process which renders them soluble in oils and turpentine. In the Middle Ages, copal was confused with amber. Often used as an insulating varnish over tempera underpaintings.
- 60200 Amber, pieces, genuine**
 Amber is a diterpene resin from fossil species of conifers found in deposits dating from the Cretaceous and Pleistocene. Formerly used for the production of varnish, it is of difficult solubility and not very flexible. It is the hardest of all natural resins.
- 60205 Amber Colophony, brown brittle resin**
 Remaining stock from a former amber varnish production in Russia. This brown, brittle resin is used for amber varnish production and, like amber, can be boiled down with linseed oil for violin varnish production.
- 60210 Amber, powder, genuine, 0 - 1 mm**
 Formed as a by-product of processing amber into jewelry.
- 60250 Gum Benzoin, best quality, in pieces**
- 60260 Myrrh, beads, pea size**
- ↓ **60270 Olibanum, incense, best quality**
- 60300 Colophony, extra light, rosin, residue of turpentine distillation**
 Rosin, also called fiddler's resin, is a hard, acidic diterpene resin extracted from pine, reddish-yellow in color, from the lightest to the darkest, brownish varieties. It is supplied in brittle, glassy fragments soluble in alcohols, ethers, ketones, aromatic and colored hydrocarbons, and oils.
- 60304 Colophony, dark brown, Balsamic resin**
 Dark rosin contains more essential oil and coloring elements than light rosin. It is particularly suitable for the production of violin varnish.
- 60310 Colophony Powder, balsamic resin**
 For printing plates, not for varnishes. Does not dissolve entirely.
- 60320 Burgundy Resin, colophony, of the European pine**
- ↓ **60330 Guajac Resin, pieces**
 This product is similar in use to galipot or burgundy resin. It dissolves in diethyl ether and alcohol.
- 60350 Gum Amoniacum, Iran**

Shellac

This natural resin is produced by scale insects that convert the sap of infested plants into a resinous mass. The raw, untreated resin is known as stick-lac. Purified shellac is marketed as seed lac, button-lac or shellac in flakes.

- 60400 **Shellac Lemon 1**, from India, flakes
- 60410 **Shellac Orange**, from India, flakes
- 60430 **Stick-Lac**, crude shellac
- 60440 **Shellac, light**, decolorized, wax-free
- 60441 **Shellac light, food quality**, decolorized, wax-free
- 60450 **Shellac, very light**, flakes, decolorized, wax-free
- 60471 **Shellac 3-Circles**, decolorized, wax-free, coarsely ground
For Shellac coatings, for dissolving in ethanol.
- 60480 **Shellac Ruby**, flakes, wax-free, dark
- 60490 **Seed Lac**, crude shellac
- 60500 **Button-Lac**, from India, button shape
- 60550 **Shellac Wax**, bleached
This Shellac wax dissolves in turpentine. It is used for the conservation of old shellac varnish on furniture.



BALSAMS & WAX



Turpentine is a natural tree resin. They tend to crystallize like honey when stored for a long time, or subjected to temperature changes that may occur during shipping. Warming the product in a warm water bath will restore its original consistency.

Further fluctuations in quality are possible due to the seasonal change of trees, which influences the amount of solvents in the sap. Adding a small amount of solvent such as spirits of turpentine to very thick balsams will remedy this problem.

- 62000 **Larch Turpentine, genuine**
Larch Turpentine is a highly viscous balsam, also called „Venice turpentine“. It is unique in that it is collected from the heart of the larch tree rather than the bark and is free from the abietic acid crystals which can discolor other turpentine. Recommended by Doerner as a non yellowing painting medium (used sparingly) to impart enamel like gloss. Used historically in making varnishes, though not recommended as a finishing varnish. Thickens further during storage.
- 62010 **Venetian Turpentine, Mixture of larch turpentine and colophony**
Venetian Turpentine imparts a hardness to the dried film.
- 62044 **Spruce Gum KUUSK, picea abies, Norway Spruce**
Spruce Gum KUUSK is 100% sustainable. The gum is hand-picked once the tree has built a solid natural shield around wounds on the trunk and does not require further protection. Very old spruce trees are not even harmed at all throughout the collection process. KUUSK is ideal for violin varnishes, since it has a natural warm dark color.
- 62045 **Spruce Gum KUUSK, cleaned, picea abies, Norway Spruce**
- 62050 **Gum Elemi, semi-solid**
Elemi is a soft resin extracted from Angiosperms. Used as a plasticizer because of its low melting point, it gives the film good adhesion and gloss. It is marketed as a thick, sticky, grayish-white liquid. It is a suspension of complex organic acids in essential oils. Soluble in aromatic hydrocarbons and alcohol, it has high compatibility with oils, waxes and other resins both natural and synthetic.
- 62073 **Galbanum, Gum Galbanum, multi-colored paste**
Galbanum is a paste with an intense odor, diverse coloration and not entirely uniform composition. It has an odor similar to Mastic and is partially soluble in alcohol.

- 62100 Copaiva Balsam, medium thick**
Copaiva Balsam comes from South American tree *Copaifera landsdorfii*. It is highly viscous, with a characteristic fruity odor - it has a high content of essential oil.
- 62108 Tolubalsam, very pale**
- 62110 Canada Balsam, Canadian turpentine**
Canada Balsam is obtained from Canada balsam fir *Abies canadensis*. Highly viscous, it is unique in its transparency, pale yellow color, and high refractive index.
- 62200 Beeswax, natural, beads, 100 % pure, bright yellow**
- 62210 Beeswax, bleached, beads, 100 % pure**
- 62222 Propolis**
Honey bees collect as putty wax a special mixture of resin, wax and other ingredients. Propolis has, amongst others, fungicidal effects.
- 62300 Carnauba Wax, bleached, Copernicia Cerifera**
Carnauba wax serves as a hardening ingredient in wax blends, increases the durability of wax-based polishes and is an important ingredient in all hard wax polish formulations. Add up to 50% carnauba wax to beeswax for a harder finish and higher gloss when polishing. Melts at 83 - 86° C.
- ↓ **62350 Candelilla Wax, plant wax**
- 62400 Paraffin in bloc, melting point: 52 - 54°C**
- 624011 Paraffin in Pastilles, 52 - 54°C**
- 62500 Stearin, flakes**
Stearin is a mixture of stearic and palmitic acids obtained from vegetable and animal fats and oils (unlike kerosene, which is made from petroleum). It is used, amongst others, to make candles and soaps.
- 62600 Microwax White, white yellowish, microcrystalline**
- 62620 Microwax, micro-crystalline, white**
- 62800 Cosmoloid H 80, in pieces, for iron preservation, acid-free, microcrystalline wax**
It is colorless and does not react with copper, which makes it ideal as a corrosion protector, even for iron.
- ▲ **62801 Wax Mixture MB, half transparent, Cosmoloid H 80 with Shellsol® T**
- 62900 Renaissance Polishing Wax, micro-crystalline wax**



Renaissance Polishing Wax (#62900)

Renaissance polishing wax can be applied to solid surfaces of all kinds, e.g. wood, metal, marble, onyx, mother-of-pearl, stone, ivory, plastic, leather and even paper.

In addition to its usual function as a furniture polish, many picture restorers use it to protect varnish-covered oil paints from problems caused by atmospheric changes. The polish also does a good job of reducing the luster of painting varnish. Dirty or fading colors of miniature oil paintings on ivory or leather get new freshness by cleaning with Renaissance.

Watercolor painters have found that Renaissance adds a unique shimmer to their artwork while providing it with a protective coating.



SYNTHETIC RESINS, SOLVENT-SOLUBLE

Synthetic resins are used as lacquers or binding media for paints.

Polyvinyl Acetate

- 67020 **Polyvinyl Acetate 30**
- 67040 **Polyvinyl Acetate 50**
- 67160 **Polyvinyl Acetate Copolymer**, in Ethyl Acetate 60%

Laropal®

- 67204 **Laropal® A 81**, very lightfast, for varnishes
This resin is suitable as a varnish for paintings. In addition, it can be used to produce pigment pastes and can be used in thermosetting paints.
- 67205 **Laropal® A 101**, very lightfast

Regalrez®-Resins

- 67280 **Regalrez® 1094**, non-polar hydrocarbon resin, for painting varnishes
- 67284 **Regalrez® 1126**, hydrocarbon resin, for furniture varnishes

Plexisol / Plexigum

- 67300 **Plexisol® P 550-40**, acrylic resin dissolved in White Spirit
- 67380 **Plexigum® PQ 611**, soluble in Shellsol® T, White Spirit

Paraloid™

Paraloid™ B-72 is an excellent general purpose acrylic resin. It can be applied in either clear or pigmented coatings with a variety of application methods.

- 67400 **Paraloid™ B 72**, ethyl methacrylate polymer
- 🏠 67402 **Paraloid™ B 72 in Ethyl Acetate, 15 %**, dissolved in 15% ethyl acetate, polymerized acrylate ester
- 🏠 67403 **Paraloid™ B 72 in 15 % Ethyl Acetate, with UV protection**
For protective varnish in case of high UV exposure.
- 🏠 67404 **Paraloid™ B 72 in Ethyl Acetate, 25 %, with UV protection**
Can be used as reversible surface for labelling museum objects.
- 🏠 67408 **Paraloid™ B 72 in Ethyl Acetate, tube**, thick liquid glue
- 67420 **Paraloid™ B 67**, isobutyl-methacrylate polymer
- 67440 **Paraloid™ B 82**, methyl-methacrylate-copolymer
- 67460 **Paraloid™ B 44**, methyl-methacrylate-copolymer
- 67470 **Paraloid™ B 48 N**, methyl-methacrylate-copolymer

Softening Agent / Polyvinyl Butyral

- 67580 **Special Gum 1650**, softening agent, for conservation varnishes
- 67600 **Polyvinyl Butyral 30**



OILS



DRYING OILS

Linseed Oil

Linseed oil is obtained from the seed of the common flax *Linum usitatissimum*. The plant is cultivated and used in many countries, and the quality of the raw materials obtained also depends on the area of cultivation and the time of harvest.

The linseed contains up to 40% linseed oil, which consists of about 60% linolenic acid, 15 (+/-5)% linoleic acid and oleic acid and less than 5% palmitic and stearic acid. In addition, the linseed oil also contains water and mucilage. Fresh linseed oil is light to dark yellow and loses its cloudiness through filtration or by leaving it standing.

73020 **Linseed Oil, from Sweden**, cold-pressed, low acid content

73054 **Linseed Oil, cold-pressed**, pale yellow, contains some mucilage
For oil paints, tempera, wood treatment.

▲ 73055 **Linseed Oil, sun thickened**, cold-pressed

73100 **Kremer Linseed Oil Varnish**,
siccative with manganese, cobalt-free, fast-drying
Linseed oil varnish shows excellent drying and good wetting properties, excellent flow and gloss, as well as high water resistance. It is used in the manufacture of corrosion inhibitors in the steel industry and as a corrosion inhibitor in wood preservation.

73200 **Linseed Stand Oil, 45 P**, consistency similar to liquid honey

73201 **Linseed Stand Oil, 450 P**, polymerized oil
Linseed stand oil is heated without oxygen. This process prevents oxidation, so the drying time of the oil is somewhat slowed down while it thickens. Stand oil is very weather resistant and dries to a glossy film. It is suitable for media, has good flow properties, and yellows less than cold-pressed or refined oil.

73300 **Linseed Oil, varnish oil**, refined, bleached linseed oil

Walnut Oil

Walnut oil is obtained from the shelled kernels of the walnut tree *Juglans regia*. The properties of walnut oil, both in terms of drying and yellowing, are between those of linseed oil and poppy oil. It is recommended for the use of lighter colors.

Walnut oil consists of 60% linoleic acid, 15% linolenic acid and 15-20% oleic acid. It contains less than 10% palmitic acid and less than 5% stearic acid.

73500 **Walnut Oil, refined**, very little yellowing, not siccative

✕ ▲ 73510 **Walnut Oil, siccative**, pure, refined

▲ 73512 **Walnut Oil, sun thickened**

73550 **Walnut Oil, cold-pressed**, for tempera



How to make Oil Paint

Make oil paint easily from oil and pigment yourself.
Oil is the binder of choice for age resistant painting.



- 73600 **Poppy Oil**, pure, refined
- 73630 **Perilla Oil**, slow drying plant oil
- 73900 **Tung Oil**, Chinese wood oil, dries extremely slowly
Tung Oil becomes cloudy at approx +5°C and turns into a pasty consistency at low temperatures. This consistency can be reversed by warming up the oil slowly and carefully.
- 73950 **Castor Stand Oil**, slow drying oil

NON-DRYING OILS

- 73640 **Claw Oil**, bone oil
- 73670 **Castor Oil**, softener for oil varnish
- 73675 **Jojoba Oil**, techn. purest, yellowish, dilutable with Shellsol® T
The refined Jojoba Oil can be used for cleaning and polishing of varnished surfaces and to make the mechanics go smoothly in watches and door locks.
- 73680 **White Oil**, vaseline oil, paraffin oil, thin

ESSENTIAL OILS

Please find further essential oils (#70010 - #70109) in **Chapter 05** Solvents, Chemicals & Additives.

- 73700 **Clove Oil**, rectified
- 73710 **Rosemary Oil**
- 73720 **Cedar Wood Oil**, rectified, may crystallize
- 73750 **Lavender Oil**, Mt. Blanc, best quality
- 73760 **Eucalyptus Oil**, pale yellow, thin, 85/88%
- 73800 **Spike-Lavender Oil**,
lavender oil from the lavender species, *Lavandula latifolia*

OWATROL OIL

Owatrol is a unique paint additive that improves finish and eases application for the professional painter and decorator, especially in difficult conditions. Owatrol added to any oil-based paint, varnishes or stains will reduce brush marks and improve coverage.

Due to extremely low surface tension Owatrol Oil spreads easily in all pores of an object. Once hardened it forms a shield against humidity and corrosion. It also serves as a primer for linseed oil based ceiling coats.

- 79071 **Owatrol Oil**,
paint conditioner, rust inhibitor
- 79073 **Owatrol Oil Spray**,
penetrating and isolating rust inhibitor, wood impregnation

MEDIUMS, VARNISHES & LACQUERS

Auxiliary materials in painting enable special painting styles, varnishes ensure the protection of the resulting work of art against dust, dirt and the effects of weather.



MEDIUMS FOR OIL PAINTINGS

Claude Yvel

The French trompe l'oeil painter Claude Yvel has been researching for decades on 16th - 18th century painting techniques. In January 2005 he visited us in our colormill and together we optimized the recipe of black oil and gel painting medium.

- Ⓢ ✕ 79097 **Black Oil, by Claude Yvel,**
 medium made of walnut oil and lead oxide, contains lead, toxic
- Ⓢ ✕ 79098 **Gel-Painting Medium by Claude Yvel,**
 walnut oil with mastic, tube, contains lead, toxic
 The long lasting painting medium of the baroque period. Black Oil and a special Mastic Varnish are carefully mixed 1:1. The two liquid components change into a thick gel. When stirring the gel can be made liquid again.
- Ⓢ ✕ 79099 **Black Oil & Mastic Varnish - Set,**
 components for Gel-Painting Medium by Claude Yvel, contains lead, toxic
- Ⓢ 79200 **Kremer Oil Paint Medium, fast drying,** Kremer-made
- Ⓢ 79210 **Kremer Oil Paint Medium, slow drying,** Kremer-made,
 without siccative
- Ⓢ 79220 **Oil Paint Medium, glossy,** Scumble Glaze
 This painting medium makes oil paints look like varnishes.
- Ⓢ 79225 **Wax-Paint Medium,**
 mixture of beeswax, stand oil and dammar varnish, for oil paints
- Ⓢ 79226 **Cold Wax Medium, based on beeswax**
 The Cold Wax Medium is specially made to be used in encaustic painting and as an oil painting medium. The spreadable wax paste, which is made from beeswax, dammar resin and solvents, can be mixed and used directly with oil paints or pigments at room temperature. The Cold Wax Medium is not suitable as a final picture varnish or related applications.

ALCHEMIST™, Amber Varnish

The ALCHEMIST™ company in Virginia makes a variety of media based on historical recipes that permit glazing fine lines and details wet in wet, without running or disturbing lower layers, in one session. Mixed with pigments or natural lakes these products are also used for violin varnishes.

- 79900 **ALCHEMIST™ Amber Varnish Clear in linseed oil,** unthinned
- 799001 **ALCHEMIST™ Amber Varnish Clear in walnut oil,** unthinned
- 79901 **ALCHEMIST™ Amber Varnish Dark in linseed oil,** unthinned
- 799011 **ALCHEMIST™ Amber Varnish Dark in walnut oil,** unthinned
- 79909 **ALCHEMIST™ Oil of Delft Thick,** linseed oil painting medium, unthinned
 Based on recipes from the 16th and 17th centuries, Oil of Delft, which consists of pure linseed oil, is still produced in the traditional way for use as a painting medium. It contains no siccatives or additives. The special treatment of the linseed oil allows a multi-layer paint application without having to consider the drying times of the individual layers.



MEDIUMS, WATER-DILUTABLE

- 79227 **Wall Paint Binder, transparent, for mat interior paint coatings**
The wall paint binder can be used on paper, ingrain wallpaper, emulsion paints, plasterboard and plaster surfaces indoors. It is suitable for all acrylic-compatible pigments.
- 79228 **Wall Glaze Medium, wax based, water-soluble**
- 79230 **Cere-Stucco Soap, wax soap, without oil**
This soap is a water-soluble colorless white paste. After drying it is no longer water-soluble. Use: as a polishing paste for plasterwork, tadelac, stucco lustro, for wood- and wall covering, as a binder for glazes.
- 79250 **Temperone, Venetian painting medium**
Temperone is made according to a recipe from the 16th century and is a water-thinnable emulsion of rye flour, larch turpentine, linseed oil, honey and distilled water. The properties of this medium yield an excellent adhesion on oil and emulsion grounds.
- 79255 **Kremer Tempera, fast drying painting medium**
This modern tempera combines historical tempera technique with new technology and does not contain any synthetic additives.
- 79260 **Kremer Watercolor Medium, with gum arabic, honey and glycerin**
Gum arabic has been a traditional binder for watercolors for centuries. To improve the durability, paintability and shelf life of the colors we have developed this medium from gum arabic, honey and glycerin. Most pigments can be used with it to make an excellent watercolor.
- 79290 **Feldmann's Egg Tempera, historic painting medium**



Tempera

Make tempera from binder and pigment yourself. The tempera paint allows very differentiated drawing, because the color does not tend to run.



VARNISHES

- 79300 **Dammar Varnish Glossy, UV Stabilized,**
1:2 dissolved in double rectified turpentine
- 79301 **Dammar Varnish, Glossy,**
1:2 dissolved in double rectified turpentine, not UV stabilized
- 79320 **Dammar Varnish Matte, UV Stabilized,**
matte finish, with bleached beeswax
- 79321 **Dammar Varnish Matte,**
matte finish, with bleached beeswax, not UV stabilized
- 79340 **Dammar Varnish with Shellsol® A, UV Stabilized,**
without turpentine
- 79350 **Mastic Varnish, UV Stabilized, 1:2 dissolved in double rectified turpentine**
- 79351 **Mastic Varnish for Claude Yvel Gel, dissolved in double rectified turpentine**
- 79355 **Mastic Varnish with Canada Balsam, by Claude Yvel**
- 79360 **Regalrez® Picture Varnish, with Regalrez® 1094, UV-stabilized**
- 79365 **Regalrez® Furniture Varnish, with Regalrez® 1126, UV-stabilized**
- 79500 **Pastel Fixative, in ethyl alcohol, for pastel and charcoal**



LACQUERS & FORMULATIONS

Oil Varnishes

Harddrying Oil

It consists of a boiled mixture of resin with linseed oil. It paints out fairly light despite its dark color in the bottle, and imparts hardness, depth and lustre to oil paints and varnishes.

Other uses include: As a depth primer on wood, mortar and stone (thinned with spirits of turpentine), a weather resistant varnish for oil colors, an additive to tempera paints and as a medium for icon painting.

79021 **Harddrying Oil Kremer Gloss**, clear, fast drying

▲ 79031 **Harddrying Oil Kremer Matte**, matted with beeswax, fast drying

79055 **Tung Oil Varnish**, tung oil boiled with linseed oil, high gloss

Glossy, slightly yellowish, highly weather resistant and with good drying properties. A coat of Tung Oil Varnish is dust dry within 2 hours, hard in 8 hours, and can be over-painted after a day. Application is by brush or spray gun. For outside applications four coats are recommended, for inside two coats are usually sufficient. Tung Oil Varnish is highly resistant to scratches and abrasion, and also UV stable, which is why it is used around ocean water or at high altitudes, as well as on staircases and wooden floors that receive high traffic. Colors can be added: 60 grams of pigment per litre do not compromise the paint film, and store bought oil paints can be added up to approx. 10 %.

▲ 79080 **Half Oil**, Linseed Oil Varnish, with pine turpentine and siccative

79163 **Alkyd Resin AM**, light, with siccative

79421 **Amber Varnish genuine**, made from amber and linseed oil

All-purpose, amber-colored linseed oil topcoat for interior and exterior use. Glossy, maximum hiding power. Protects against UV radiation exposure, moisture, mold, wood pests, seawater and algae. The amber varnish acts as an antiseptic.

Lacquers & Polish, alcohol-soluble

▲ 60453 **Shellac Polish**, transparent

▲ 60473 **Shellac 3-Circles Solution**

▲ 79400 **Petersburg Lacquer**, high-quality wood varnish made of mastic, shellac, larch turpentine, etc.

▲ 79622 **Brass Lacquer, from 1892**, contains natural resins and dyes, dissolved in ethyl alcohol

▲ 79640 **Polishing Oil for Shellac Finish**, made with lavender oil

Further solvent-based Lacquers

▲ 79550 **Zapon Lacquer**, to be thinned with alcohol, colorless

▲ 79570 **Zapon Lacquer**, to be thinned with ester, colorless

▲ 79625 **Incra Lac**, copper coating, contains aromatics

79800 **Beechwood Tar**

▲ 79850 **Asphaltum Laquer**, Bitumen, black, in turpentine, with colophony



PRODUCTS FOR VIOLIN MAKERS

TURPENTINE ROSIN OIL

In the past, turpentine oil was distilled in the presence of air. The resulting residues can form peroxides, which are very dangerous. For safety reasons, this process is no longer used today. A similarly dangerous substance is produced when air is passed through hot turpentine oil.

Kremer Pigmente therefore manufactures a similar product from raw rosin and turpentine oil. The raw rosin is boiled and then dissolved in turpentine oil. Turpentine rosin oil is available in three different concentrations.



- ▲ 79282 **Turpentine Rosin Oil thick**, for violin varnishes
- ▲ 79283 **Turpentine Rosin Oil medium**, for violin varnishes
- ▲ 79284 **Turpentine Rosin Oil thin**, for violin varnishes

PRIMER COAT

Our Primer Coat GD is produced according to an alchemistic recipe from the High Renaissance and based on natural raw materials only. Maple and fir wood turn hard like stone and get an amber-like color. The Primer Coat GD optimizes acoustic dampening and makes the sound clearer and more carrying.

- ▲ 79720 **Primer Coat GD**, shelf life is at least 12 months if stored at room temperature. Do not shake! Stir well!
Application: The wood needs to be polished multiple times as usual. The base coat is applied evenly inside and outside with a soft brush or a sponge. After a few minutes the outside surplus should be removed with a cloth. The process should be repeated outside up to three times. The consumption is about 100 gram per violin. Varnish after the last polish with spirit or oil varnish.

RUBIO MINERAL GROUND & VIOLIN VARNISHES

For many years scientists have been examining the varnish layers on violins from the time of Stradivarius and Guarneri. It appears that there is a layer of mineral matter just below the actual varnish, which is close to a mixture of materials bound with potassium silicate that has been pioneered by David Rubio.

The mixture consists of calcium lactate, alum, manganese sulphate, titanium dioxide, yellow iron oxide and mica, which corresponds roughly to the spectrum analysis of historical instruments. The wood is ragged with a solution of potassium silicate. Once the slurry has dried, it produces a hard concretionous coat, which obscures the wood grain, and can be sanded before applying varnish. You can find our Potassium Silicate (#77750) in this Chapter under Water-Dilutable Binders.

- ▲ 79725 **Rubio Mineral Ground**, for violins
- ▲ 79760 **Violin Varnish - Recipe of 1710**, resin-solution in ethyl alcohol
- ▲ 79764 **Violin Varnish, Brown-Dark**, alcohol-soluble
With Gubbio Red (#23493), shellac, sandarac and amber.

OIL VARNISHES

Our selfmade Oil varnishes are lightfast, translucent and applicable for wood surfaces and violin making. The cooked resin oil varnishes are produced in 6 different colors and are ready to use.

- 🏠 797700 **Oil Varnish, transparent**
- 🏠 797705 **Violin Varnish from Cremona**

- 🏠 797710 **Oil Varnish, yellow**
Translucent Iron Oxide Yellow
- 🏠 797712 **Oil Varnish, maroon**
Translucent Orange-red
- 🏠 797714 **Oil Varnish, brown-red**
Translucent Iron Oxide Red
- 🏠 797720 **Oil Varnish, yellow-brown with madder lake**
Madder Lake
- 🏠 797730 **Oil Varnish, dark red**
Paliogen Marron, PR 179
- 🏠 797732 **Oil Varnish, dark brown-red**
Gubbio Red



Brochure: Materials for Violin Making

Kremer Pigmente has put together a selection of products especially for the musical instrument makers among our customers.

In addition to pigments and dyes, you will also find polishing powders, natural resins, balsams, oils, varnishes and glues, as well as other products that we recommend for violin making and wood surface treatments.



GLUES & CASTING MATERIALS

Some natural resins and glues adhere permanently and are versatile in use. Modern synthetic glues expand these possible applications.



EPOXY RESINS

- 97240** **Transparent Adhesive Resin,**
Epo-Tek® 301-2, two component optical, medical grade epoxy resin
- 97241** **EPO-TEK 301-1,** two component optical grade epoxy
- 97250** **HXTAL NYL-1, clear glue for glass,**
two components, epoxy resin glue, store at room temperature 18-25°C
For restoration of glass and ceramics.
- 97251** **Glass Primer TSP,**
wetting agent, based on 3-(Ethoxysilyl)-Propylamine in Isopropanol
The glass primer TSP is ideal for improving the wetting of the HXTAL NYL-1 on glass.
Apply generously and allow to dry, prevents bubble formation and improves edge strength.
Protect from moisture.
- 97255** **C-Bond Glass Strengthener, Silanol based**
C-Bond is a NanoShield and strengthens a variation of glass. It increases the flexibility of glass and repairs imperfections such as micro-cracks. C-Bond is designed to target and covalently bond inside microscopic defects. Significantly increasing the strength and function of the glass unit.
- 97460** **Woody Paste,** two components, epoxy-bonded paste as a wood supplement
- 97850** **Epoxy Resin, UV Stable,** very clear, 15 mm thickness, resin and hardener
Food-contact approved, ultra clear fast curing epoxy resin. This epoxy resin has added UV stabilizers and it is used for coating resin art, mosaics, photographs, tabletops and more.
- 97900** **ARALDITE® Rapid,**
2 x 15 ml tubes resin / hardener, for quick adhesions, blister pack
- 97920** **ARALDITE® 2020 Set,** 385 g Resin A, 115 g Hardener B
Araldite® 2020 is a two component, room temperature curing, low viscosity adhesive specifically designed for glass bonding. It is also suitable for bonding a wide variety of metals, ceramics, rubbers, rigid plastics and most other materials in common use.
- 97930** **ARALDITE® AV 138 M-1 / HV 998-1,**
1 kg resin, 400 g hardener, light beige / gray, viscous
Araldite® AV 138M-1 / Hardener HV 998-1 is a roomtemperature curing, pasty, two component adhesive characterized by good contact adhesion. After complete curing, it exhibits excellent temperature and chemical resistance. The adhesive is suitable for bonding a wide range of metals, ceramics, glass, rubber, hard plastics and most common materials, and is particularly useful in those industries where resistance to aggressive media and high heat resistance are required.
- 97940** **ARALDITE® AW 106 / HV 953 U,**
1 kg resin AW 106, opaque, 0.8 kg hardener HV 953 U, light yellow
Araldite® AW 106 / Hardener HV 953 U is a multipurpose, two component, room temperature curing adhesive of high strength and toughness. It is suitable for bonding a wide variety of metals, ceramics, glass, rubber, rigid plastics and most other materials in common use. It is a versatile adhesive for the craftsman as well as most industrial applications.
- 97970** **ARALDITE® SV 427-2 / HV 427-1,**
10 kg resin SV 427-2, 10 kg hardener HV 427-1
- 97980** **ARALDITE® AY 103-1 / HY 991,** 1 kg resin AY 103-1, 0.4 kg hardener HY 991
Araldite® AY 103-1 / Hardener HY 991 is a room temperature curing, transparent, general purpose, two component liquid adhesive with high contact adhesion. It is suitable for bonding a wide range of metals, ceramics, glass, rubber, rigid plastics and most common materials, and can be applied effortlessly to large surfaces.



CASTING RESIN & SILICONE CASTING MATERIALS

97450 **Modelit, casting resin**, two component casting resin

Silicone Mold Material, MBlue

For pourable compounds. Pot time 35 min, hardening after 12 h, usage with 3 % Catalyzer for MBlue (#97501) - Please order separately! Shore hardness of 20 - 26.

97500 **Silicone Mold Material, MBlue**, standard quality, usage only in combination with Catalyzer MBlue (#97501)

97501 **Catalyzer for MBlue**, usage only in combination with Silicone Mold Material, MBlue (#97500)

Skin Paste

Skin Paste is a RTV silicone for two component - addition curing silicone that vulcanizes at room temperature. Because it has a paste-like, firm consistency, it is particularly suitable for vertical molding, mask making and detailed body molding and special effects. Skin Paste does not contain any substances classified as hazardous. Suitable for direct application to the skin.

97505 **Skin Paste**, eudermic silicone molding material, component A: 500 g, component B: 500 g

Kremenit

The filling compound needs to be mixed with water, 1 kg Kremenit with 250 ml water yields 600 ml volume. Stir well for 1 minute, workable for 6 minutes, hardens after 10 minutes, final hardness 300 N / mm².

97510 **Kremenit White**, ceramic paste

97520 **Kremenit Terracotta**, ceramic paste



SPECIAL GLUES

97904 **Permabond 2011**, super glue, non dripping

▲ 98500 **Archäocoll 2000**, ceramic glue N
Archäocoll 2000 N is a special adhesive for bonding ceramics based on cellulose nitrate. In addition to excellent wetting, the viscous cellulose nitrate adhesive has a certain penetration capacity into porous structures and leads to reliable bonding even with a small residual moisture of the object. Excess material can be removed with acetone.

▲ 98501 **Paint Thinner for Archäocoll 2000, Ceramic Glue**, contains: 50 % 1-Methoxy-2-Propanol, 50 % Acetone

HEAT SEAL ADHESIVE

LASCAUX - Glue



You can find the LASCAUX® Silicone Paper in **Chapter 07** Linen, Paper & Foils. For a complete list of all LASCAUX®-Products please visit our online-shop.

- 81000 **Lascaux® Acrylic Glue 303 HV**,
highly elastic acrylic adhesive for paper, textiles and linen
- 81002 **Lascaux® Acrylic Glue 498 HV**, results in a tough elastic film
- 81004 **Lascaux® Acrylic Glue 498-20 X**,
for light and ageing-resistant, non-cross-linking agglutination
- 82000 **Lascaux® Polyamide Textile Welding Powder 5350**,
0,2-0,4 mm, melting range about 100°C

BEVA®-Products



Please find our BEVA® Artist Gesso-p (#87060) in **Chapter 06** Ready-made Colors, Restoration & Gilding Materials under Gessos & Grounds.

- 87023 **BEVA® D-8 Dispersion**, aqueous, non-ionic
Consists mainly of ethylene vinyl acetate emulsified in a volatile agent. The dispersion dries without leaving residues and forms a clear, water-insoluble film. The dry film can be dissolved with toluene or xylene.
- ▲ 87025 **BEVA® Isolation Varnish**,
according to the recipe by Gustav Berger
- 87030 **BEVA® 371 Hot-Sealing Adhesive**,
Gustav Bergers Original Formula, 40% solution
- 87032 **BEVA® Gel**, dispersion of acryl and EVA-resins in water
In its pure form or diluted with water, BEVA Gel is an excellent adhesive dispersion with good spreadability and adhesion to many surfaces. Since the gel contains high molecular weight polymers, once dried it dissolves only slowly.
- 87050 **BEVA® 371 Film, thin**, 25 µ, 68 cm wide
- 87051 **BEVA® 371 Film, thick**, 65 µ, 68 cm wide
- 87052 **BEVA® 371 Film, thick, extra wide**, 65 µ, 137 cm wide, 6.10 m long roll
- 87055 **BEVA TEX® 371 Film**, 15 µ, 68 x 91 cm
Non-woven polyester fabric, coated on one side with BEVA® 371 Film.

CYCLODODECANE & FURTHER VOLATILE BINDERS



Cyclododecane and menthol dissolve in solvents (e.g. iso-octane or white spirit) and are used for transport securing, consolidation and other temporary fixings or laminations.

- Ⓐ 87099 **Cyclododecane Spray**, melting range 58 - 61°C
- 87100 **Cyclododecane**, granulate, 99,9% CDC
Melting range 58 - 61°C, slowly evaporating.
- 87108 **Menthol, L-Menthol**, from peppermint oil, melting range 41 - 44°C



05 Solvents, Chemicals & Additives



Solvents and chemicals for our resins and varnishes but also for special application in restauration can be found in this Chapter. Since some of these products are labelled hazmat or even toxic, you may be required to provide certain attestation. Please note our safety and handling instructions in **Chapter 11** and in our online-shop.

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SOLVENTS



Please note that due to German shipping regulations, some 3-liter packages (and bigger) may only be shipped by specialized forwarding agent. If a solvent meets this special shipping restrictions, please visit our online-shop.

- 70010 **Pine Turpentine**, double rectified
- 70100 **Citrus Turpentine**, rectified, without delta-3-carene
- 70107 **Larch Turpentine Oil**, essential oil, gained from the production of larch colophonium
- 70109 **Cembran Pine Oil**, stone pine oil, pure
- 70150 **Terpineol**, slowly evaporating solvent for oil paint mediums
- 70300 **Ethyl Acetate**, clear liquid
- 70310 **n-Amyl Acetate**, amyl ester
- 70330 **n-Butyl Acetate**, slowly evaporating, for Zapon lacquer
- 70370 **Dibasic Ester**, dicarboxylic-acid-ester
- 70392 **White Spirit 30/75**, petrol ether, fast evaporating
Solvent for Cyclododecane.
- 70394 **White Spirit 60/95**, petrol ether, very fast evaporating
- 70400 **White Spirit 100/140**, free of aromatics (below 0.1 %)
- 70450 **Isooctane p.S.**, liquid mineral oil
- 70460 **Shellsol® T**, iso-solvent, aroma-free
Turpentine substitute, boiling range 185 - 215°C.
- 70470 **Shellsol® D 70**, hydrocarbon mixture, aromatic-free
Boiling point: 203 - 238°C
- 70471 **Shellsol® D 40**, aromatic-free
Boiling point: 145 - 205°C
- 70480 **Sangajol**, Mineral spirit, boiling point: 142 - 200°C
- ⓐ 70500 **Toluene**, methylbenzene, pure, highly flammable
- 70503 **Xylene**, mixture of isomers, dimethylbenzene
- 70520 **Shellsol® A**, naphtha, contains aromatic substances
Boiling point: 155 - 181°C
- 🏠 70524 **White Spirit, 40% Aromatics**, special benzene
- 🏠 70525 **Stoddard Solvent**, special benzene
- 📦 70700 **Acetone**, clear liquid
- ⓐ ✖ 70720 **Acetyl Acetone**, liquid, for analysis
- 📦 70740 **Methyl Ethyl Ketone MEK**, colorless liquid
- ⓐ ✖ 70790 **Diethyl Ether**, stabilized
📦 Very rapidly evaporating, flammable liquid with very highly flammable vapors.
- 70805 **Ethyl Alcohol, min. 99.8%**, anhydrous, denatured
- 70820 **Isopropanol**, 98 - 100 %, pure
- 70823 **n-Propanol**, 1-Propyl alcohol, propanol (1), ethylcarbinole, liquid
- 70830 **n-Butanol**, n-butyl alcohol, liquid
- 70890 **Diacetone Alcohol**, colorless liquid
- ⓐ ✖ 70901 **Butyl Glycol**, Butyl-Cellosolve®
- 70910 **Mono-Ethylene Glycol**, ethane-1,2-diol
- 70920 **Methoxypropanol PM**, Propylene glycol dimethylether
Slowly evaporating.
- 70925 **Dowanol PnP**, 1-Propoxypropan-2-ol



CLEANING & WETTING AGENTS

FOR METAL RESTORATION

- 62800 **Cosmoloid H 80**, in pieces,
for iron preservation, acid-free, microcrystalline wax
It is colorless and does not react with copper, which makes it ideal as a corrosion protector,
even for iron.
- 62901 **Pre-Lim Metal Burnisher**, paste for non-scratch cleaning of metals
- 62902 **Renaissance Metal De-Corroder**, safe, non-toxic system for rust removal
For the removal of rust stains on iron, bronze, copper and copper alloys, brass, steel,
zinc and galvanized materials, as well as for the removal of rusty water stains.
- ▲ 79625 **Incra Lac**, copper coating, contains aromatics
- 78010 **Surfynol® 61**, wetting agent, for special cleaning procedures
- 78025 **Tween™ 20**, wetting agent, polyoxyethylen-sorbitan-monolaurat
Soluble in water, alcohols and glycols.
- 78037 **Ecosurf™ EH-6**, wetting agent, low foaming
Exceptional wetting and hard surface cleaning, low odor, excellent handling and
formulation properties, very low aquatic toxicity, listed on CleanGredients® and
approved for DfE Formulations.

Application: Concentrates, cleaners & detergents, paints & coatings, textile processing,
agrochemicals.
- 78039 **Wetting Agent PM - Pemulen®**,
for cleaning emulsion, dispersing agent
- 78040 **Disperse Aid**, disperse aid for oil paint

MARSEILLE SOAP

Longlasting, high-performance olive oil soap, made in Provence, France. It coats natural
brush bristles with a protective layer of oil, leaving them supple and extending their life.
Use with water.

- 78043 **Olive Oil Soap, in a block**, pure vegetable soap, portionable
- 78045 **Olive Oil Soap, cube**, pure vegetable soap
- 78046 **Marseille Soap, liquid**, olive soft soap in bucket, pure
- 78050 **Marseille Soap, needles**, pure vegetable soap



- 78052 **Vulpex Liquid Soap**, non-ionic concentrated cleaning agent
- 78055 **Tinovetin® JUN**, surfactant, wetting agent for fibres
- 78057 **Marlipal® 1618/25, flakes**, non-ionic surface-active agent
For cleaning painting surfaces.
- ▲ 78058 **Color Stripper PM**, gel-like, contains thickened propylene glycol dimethylether
Solves and softens almost all colors.
- 78060 **Picture Cleaner**, from Winsor & Newton
- 78061 **Groom Stick®**,
non-abrasive cleaner made from processed, kneadable, natural rubber
- 78070 **Lanolin DAB 9**, purified wool wax, low pesticide content
- Ⓐ 78084 **Ethomeen® C 12**, surface-active fatty amine, used as a wetting agent
- 78086 **Ethomeen® C 25**, surfactant fatty amine, wetting agent
- 78087 **Ox Gall**, wetting agent for oil and tempera colors, by Schmincke
- 78100 **Texanol®**, film forming agent
- ✕ 78406 **Siccative No. 203**, drier for oils, lead-free
- 78600 **Defoamer**,
special silicone oil, for waterbased paints



CONSERVATION MATERIALS

- ▲ 62802 **Cosmoloid H 80 in Shellsol® T**, for iron conservation
- 78152 **Tinuvin® 292 HALS**, liquid, soluble in benzene
- ✕ 78170 **Vulkanox® BKF**,
anti-oxidation agent, for the conservation of rubber and plastic
- 78710 **Camphor**, natural, Chinese
- Ⓐ 78740 **Preventol® ON extra**, sodium 2-phenylphenolate
Water and alcohol soluble.
- 78744 **Biodocarb, fungicide**, anti-mold agent



CHEMICALS

- | | | |
|---------|--|--|
| ✕ 64000 | Borax , tincal | $\text{Na}_2\text{B}_4\text{O}_7 \cdot 10\text{H}_2\text{O}$ |
| ✕ 64010 | Boric Acid , white scales, transparent | H_3BO_3 |
| 64020 | Ammonium Bicarbonate , water soluble salt, technically pure | NH_4HCO_3 |
| 64021 | Ammonium Carbonate , pure | $(\text{NH}_4)_2\text{CO}_3$ |
| 64022 | Ammonium Acetate , technical, pure | $\text{C}_2\text{H}_7\text{NO}_2$ |
| 64024 | Ammonium Chloride , white, fine | NH_4Cl |
| 64026 | Di-Ammonium Hydrogen Citrate , pure, buffer | $\text{C}_6\text{H}_{14}\text{N}_2\text{O}_7$ |
| 64027 | Triammonium Salt of Citric Acid | $\text{C}_6\text{H}_8\text{O}_7(\text{NH}_3)_3$ |
| 64035 | Ammonium Iron (III) Citrate Green , Citric acid Ammonium iron | |
| 64038 | Tri-Sodiumcitrate-2-Hydrate , citric-acid-tri-sodium salt | $\text{C}_6\text{H}_5\text{NaO}_7 \cdot 2\text{H}_2\text{O}$ |
| 64040 | Potash , potassium carbonate | K_2CO_3 |
| ✕ 64044 | Potassium Nitrite , Nitrous acid potassium salt 97% | |
| Ⓐ 64050 | Sodium Hydroxide , Caustic soda, in pastille form | NaOH |

64062	Calcined Soda , 98 - 100 %, sodium carbonate, anhydrous, light white powder	Na_2CO_3
64063	Sodium Hydrogen Carbonate , pure, DAB	Na_2HCO_3
Ⓐ 64080	Barium Hydroxide Octahydrate , white crystals	$\text{Ba}(\text{OH})_2$
64090	Barium Carbonate , synthetic, PW 10	BaCO_3
64100	Potash Alum , Potassium aluminum sulfate	$\text{KAl}(\text{SO}_4)_2 \cdot 12\text{H}_2\text{O}$
64102	Aluminum Sulphate , grains	$\text{Al}_2(\text{SO}_4)_3 \cdot 14 \text{H}_2\text{O}$
Ⓐ 64104	Potassium Hydroxide , beads	KOH
✖ 64111	Sodium Nitrite , pure, min. 99%	NaNO_2
64120	Urea , carbamide	$\text{CO}(\text{NH}_2)_2$
64132	Magnesium Oxide , light, fired, powder, buffering agent	MgO
64135	Magnesium Hydroxide Carbonate , chemically pure	$4\text{MgCO}_3 \cdot \text{Mg}(\text{OH})_2 \cdot 5\text{H}_2\text{O}$
64149	Ascorbic Acid , for stabilization of the PH value	$\text{C}_6\text{H}_8\text{O}_6$
64150	Citric Acid , technically pure	$\text{C}_6\text{H}_8\text{O}_7$
64160	Oxalic Acid , dihydrate	$\text{C}_2\text{H}_2\text{O}_4 \cdot \text{H}_2\text{O}$
64170	Cream of Tartar , powder, mono potassium tartrate	$\text{C}_4\text{H}_5\text{KO}_6$
64172	Ammonium Ditartrate , pure, 99 %, dibasic, alkali-free	$\text{C}_4\text{H}_{12}\text{N}_2\text{O}_6$
64180	Tartaric Acid , grains	$\text{C}_4\text{H}_6\text{O}_6$
64200	Iron (II) Sulphate , ferrous sulphate	$\text{FeSO}_4 \cdot 7\text{H}_2\text{O}$
Ⓐ 64201	Iron (III) Chloride , in pieces	$\text{FeCl}_3 \cdot 6\text{H}_2\text{O}$
64202	Yellow Prussiate of Potash , Potassium hexacyanoferrate(II) trihydrate	
64203	Red Prussiate of Potash , Potassium hexacyanoferrate(III)	
64211	Copper-II-Sulfate-5-Hydrate , powder	$\text{CuSO}_4 \cdot 5\text{H}_2\text{O}$
64214	Copper Powder , Copper (I) oxide , red, additive for glass coloring	
64220	Sodium Thiosulfate Pentahydrate , technical, crystals	$\text{Na}_2\text{S}_2\text{O}_3 \cdot 5\text{H}_2\text{O}$
64221	Sodium Sulfate , Glauber's salt, pure	$\text{Na}_2\text{SO}_4 \cdot 10\text{H}_2\text{O}$
✖ 64223	Sodium Dithionite , bleach	$\text{Na}_2\text{S}_2\text{O}_4$
64250	Tin (IV) Oxide , tin ashes	SnO_2
64351	Zinc Sulphate Heptahydrate , grayish-white powder, crystals	$\text{ZnSO}_4 \cdot 7\text{H}_2\text{O}$
64400	Sulphur , pure, powder	S_8
Ⓐ ✖ 64420	Sodium Polysulfide , liver of sulfur	Na_2S
Ⓐ ✖ 64426	Sodium Borohydride , fine granular, for synthesis	NaBH_4
64500	Hydrochloric Acid 37 % , pure	HCl
Ⓐ 64550	Acetic Acid 60 %	CH_3COOH
Ⓐ 64560	Formic Acid 75 % , technical	HCOOH
Ⓐ 64700	Spirit of Ammonia 24.9 % , technical, ammonia solution	NH_3 or NH_4OH
64721	Triethanolamine (99 %) , supplement for liquid cleaners and leather softener	$\text{C}_6\text{H}_{15}\text{NO}_3$
64783	Dimethyl Sulfoxide , store between 15 - 25°C	
64900	Glycerol 86 % , Europharma, of plant origin	$\text{C}_3\text{H}_8\text{O}_3$
65000	Water , demineralized	H_2O
65200	Ethyl Formate , for synthesis	$\text{C}_3\text{H}_6\text{O}_2$
71050	EDTA, Disodium salt , Ethylenediaminetetraacetic acid	

EXPERIMENT SETS

64204 Experiment set for the production of Berlin Blue,

Content: 5 g #64200 and 5 g #64202

**Experiment set for the production of Berlin Blue (#64204)**

The set includes the two chemicals Iron-(II)-Sulphate (#64200) and Yellow Prussiate of Potash (#64202). To produce Berlin Blue, 5 g of Iron-(II)-Sulphate are dissolved in one liter of water and 5 g of Yellow Prussiate of Potash in one liter of water.

The two aqueous solutions are then poured together to give the Berlin Blue.

64206 Experiment Set for the Production of a Cyanotype Solution,

Content: 40 g #64035 und 20 g #64203, photosensitive solution for blue wonders

**Experiment Set for the Production of a Cyanotype Solution (#64206)**

The set contains the two chemicals Ammonium Iron(III) Citrate Green (#64035) and Red Prussiate of Potash (#64203). To prepare a cyanotype solution, dissolve 20 g of Ammonium Iron(III) Citrate Green in 100 ml of distilled water and 10 g of Red Prussiate of Potash in 100 ml of distilled water.

The two aqueous solutions are then poured together to yield 200 ml of photosensitive solution. Instructions, as well as techniques and projects using cyanotype, can be found in the book *Blaue Wunder* by Marlis Maehrle (#990236).





AKA-PRODUCTS

AKAPAD CLEANING SPONGES

The main components of the akapads are synthetic latex and factice (cross-linked natural castor oil and/or canola oil), gently vulcanized under defined conditions. The dry cleaning pad consists of a blue grip and a yellow active layer.

The cleaning process is effective and gentle, since the active agent is always visible and thus can always be checked. This prevents the surface from being damaged. akapad enables the safe and efficient dry cleaning of surfaces such as: Walls, ceilings, and coatings, paintings, frescos, and murals, wallpaper, paper, plastics and metals, wood, textiles.

- 780636 **akatissue**, Sponge tissue, 88 x 88 x 5 mm
akatissue provides more flexibility at narrow spots and is well suited to swab the surface rather than to wipe it
- 780630 **akapad Paper Sponge white, hard**, chlorine-free, low in sulfur
- 780631 **akapad Paper Sponge white, soft**, chlorine-free, low in sulfur,
for dry cleaning of papers and other sensitive materials
- 780639 **akapad Paper Sponge white, pure**,
for dry cleaning of paper, 90 x 70 x 48 mm
- 780632 **akapad Sponge soft**,
for dry cleaning of sensitive and textured substrates
- 780633 **akapad Sponge hard**,
for dry cleaning of smooth surfaces, walls and ceilings
- 780634 **akapad Sponge extra hard**,
for dry cleaning of solid, rough substrates such as masonry
- 780637 **akapad Sponge ultra hard**,
for dry cleaning of very rough surfaces and light oxidation

AKAWIPE POWDER

Akawipe powder soft is specially developed for sensitive surfaces, such as papers. It absorbs contaminants such as dust or soot very well and cleans the surfaces gently and effectively.

- 780635 **akawipe Powder soft**, for very sensitive objects

AKABLAST POWDER

Akablast powders can be used in blasting equipment or high-pressure equipment. Akablast enables safe and gentle dry cleaning of: masonry, sculptures, wood and metal surfaces, objects with several cavities, paper.

- 780642 **akablast Spray Powder hard**, each bag = 5 kg
- 780643 **akablast Granulate 200**, each bag = 5 kg
- 780644 **akablast Spray Powder fine**, each bag = 5 kg
- 780645 **akablast Spray Powder extra fine**, each bag = 5 kg

06 Ready-made Colors, Restoration & Gilding Materials



Many of our ready to use colors are crafted in our company laboratory and production site in Aichstetten. We use pure pigments only and work according to century-old recipes. Our Kremer-made range includes Watercolors, Fine Artist Inks, Color Pastes, Oil Colors, Wall Paints and Retouching Colors.

KREMER Watercolors	134
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Old Holland Classic Oil Colours	151
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KREMER Retouching Colors in Laropal® A 81	157
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KREMER WATERCOLORS



Kremer Watercolors are all made by hand in the Color-Mill in the Allgäu region. Our pure, high quality pigments form the main ingredient and are bound in a home-made watercolor medium based on gum arabic and honey.



KREMER WATERCOLOR BOXES

Our Kremer watercolor boxes are arranged according to thematic focuses or specific color combinations.

881000 **Kremer Watercolor Set I** watercolor box with 14 full pans

- 230008  Phthalo Green Dark, PG 7
- 231808  Red DPP B0, PR 254
- 231828  Ruby DPP TR, PR 264
- 233108  Permanent Yellow Medium
- 233708  Pyramid Yellow Medium
- 404008  Raw Sienna, Italian
- 404308  Dark Burnt Sienna

- 405108  Venetian Red
- 407208  Burnt Umber, dark brown
- 433008  Titanium Orange
- 442008  Chrome Oxide Green
- 457008  Cobalt Blue Dark
- 457208  Cobalt Blue Light
- 457508  Cobalt Blue Turquoise Light

881002 **Kremer Watercolor Set Earth Colors** watercolor box with 14 full pans

- 111118  Russian Green Earth
- 115728  Yellow Burgundy Ochre, fine
- 115748  Red Burgundy Ochre, fine
- 118108  Selenite, Marienglas
- 170008  Jarosite, from Cyprus
- 170508  Natural Sienna, Monte Amiata
- 404308  Dark Burnt Sienna

- 405108  Venetian Red
- 406128  Raw Umber, greenish dark
- 408108  Bohemian Green Earth, genuine
- 409208  Slate Gray, gray-green
- 410008  Van Dyck Brown
- 488008  Magnetite, very fine
- 489338  Iron Glimmer Violet



Brochure: Kremer Watercolors

In this brochure, we present a selection of products on the subject of watercolor.



881004 Kremer Watercolor Set Landscape Painting
 watercolor box with 14 full pans

402208		Italian Gold Ochre Light	441518		Cobalt Green Bluish A
404008		Raw Sienna, Italian	442008		Chrome Oxide Green
405108		Venetian Red	452108		Paris Blue
407208		Burnt Umber, dark brown	457008		Cobalt Blue Dark
408218		Green Earth from Verona	463008		Zinc White
420008		Vermilion	472508		Furnace Black
438808		Intensive Yellow	487508		Caput Mortuum, violet

881005 Kremer Watercolor Set Pearl Luster
 watercolor box with 14 full pans

472508		Furnace Black	504008		IRIODIN® 504 Red
500008		IRIODIN® 103 RUTILE STERLING Silver	505008		IRIODIN® 7225 Ultra Rutile Blue Pearl
500408		IRIODIN® 119 POLAR WHITE, Polarsilver	505108		IRIODIN® 7215 ULTRA RED, Chroma Red
500638		PYRISMA® T40-27 SW Color Space Indigo	505208		IRIODIN® 7219 Ultra Rutile Lilac Pearl
501108		IRIODIN® 307 STAR GOLD, Colibri, fine	506208		IRIODIN® 7235 ULTRA GREEN, Chroma Green
501808		IRIODIN® 303 ROYAL GOLD	506548		Pearl Luster Magic Purpur
503208		IRIODIN® 530 Glitter Bronze	506588		COLORSTREAM® T10-03 TROPICAL SUNRISE

881007 Kremer Watercolor Set Gold Retouching Colors
 watercolor box with 14 full pans

231798		Scarlet Red DPP EK, PR 255	500008		IRIODIN® 103 RUTILE STERLING Silver
233108		Permanent Yellow Medium	500408		IRIODIN® 119 POLAR WHITE, Polarsilver
402208		Italian Gold Ochre Light	501008		IRIODIN® 300 GOLD PEARL, Colibri Gold
405038		Red Bole	501108		IRIODIN® 307 STAR GOLD, Colibri, fine
407208		Burnt Umber, dark brown	501798		IRIODIN® 323 ROYAL GOLDSATIN
463008		Zinc White	502008		IRIODIN® 320 BRIGHT GOLD PEARL, Pale Gold
472508		Furnace Black	503008		IRIODIN® 500 BRONZE

881008 Kremer Watercolor Set Small
 watercolor box, with 8 full pans
233108  Permanent Yellow Medium234028  Quinacridone Pink D, PV 19234938  Gubbio Red441518  Cobalt Green Bluish A457008  Cobalt Blue Dark463008  Zinc White472508  Furnace Black501108  IRIODIN® 307 STAR GOLD,
Colibri, fine
881032 Kremer Watercolor Set Hard Edge
 28 strong, opaque watercolors in full pans
210108  Cadmium Yellow No. 1, lemon210208  Cadmium Yellow No. 2, very light210308  Cadmium Yellow No. 4, light210408  Cadmium Yellow No. 6, medium210608  Cadmium Yellow No. 9, dark210808  Cadmium Orange No. 0, very light210908  Cadmium Orange No. 0.5, light211008  Cadmium Orange No. 1 medium211108  Cadmium Orange No. 2, vermillion211208  Cadmium Red No. 1, light211308  Cadmium Red No. 2, medium211408  Cadmium Red No. 3, dark230128  Pea Green235028  Maroon426018  Ultramarine Red, violet pink439188  Bismuth-Vanadate Yellow441008  Cobalt Green445408  CoNi Green450808  Ultramarine Blue, light451108  Ultramarine Violet, reddish452108  Paris Blue454008  Zirconium Cerulean Blue457008  Cobalt Blue Dark457208  Cobalt Blue Light457508  Cobalt Blue Turquoise Light554508  Studio Pigment Bordeaux557008  Studio Pigment Light Green559008  Studio Pigment Violet

Cadmium paints are characterized by their brilliant color shades.
 All cadmium pigments produced today are highly lightfast and opaque.

Note: Contains cadmium, not recommended
 for children. Please read the Safety
 Data Sheet and observe the Handling
 and Warnings in our Online-Shop.



881033 **Kremer Watercolor Set Berlin Painters** 52 very lightfast watercolors in half pans

124408		Bideford Black	462008		Titanium White Rutile
230008		Phthalo Green Dark, PG 7	463008		Zinc White
230108		Phthalo Green, yellowish, PG 36	463608		Kremer White
230128		Pea Green	472508		Furnace Black
230508		Phthalo Blue, PB 15:1	479218		Warm Gray No. 1
231788		Orange DPP RA, PO 73	479228		Warm Gray No. 2
231808		Red DPP B0, PR 254	479258		Warm Gray No. 5
231828		Ruby DPP TR, PR 264	479268		Warm Gray No. 6
233108		Permanent Yellow Medium	479418		Cool Gray No. 1
233308		Yellow, greenish, PY 129	479428		Cool Gray No. 2
233508		Indian Yellow Imitation	479458		Cool Gray No. 5
234028		Quinacridone Pink D, PV 19	479468		Cool Gray No. 6
234938		Gubbio Red	500008		IRIODIN® 103 RUTILE STERLING Silver
236108		Alizarine Crimson Dark	500638		PYRISMA® T40-27 SW Color Space Indigo
421008		Carmine Naccarat	501108		IRIODIN® 307 STAR GOLD, Colibri, fine
432008		Nickel-Titanium Yellow	501798		IRIODIN® 323 ROYAL GOLDSATIN
433008		Titanium Orange	502008		IRIODIN® 320 BRIGHT GOLD PEARL, Pale Gold
435008		Cobalt Yellow	503208		IRIODIN® 530 Glitter Bronze
441308		Cobalt Bottle Green	504008		IRIODIN® 504 Red
445408		CoNi Green	505008		IRIODIN® 7225 Ultra Rutile Blue Pearl
450808		Ultramarine Blue, light	505108		IRIODIN® 7215 ULTRA RED, Chroma Red
451108		Ultramarine Violet, reddish	505208		IRIODIN® 7219 Ultra Rutile Lilac Pearl
452108		Paris Blue	506208		IRIODIN® 7235 ULTRA GREEN, Chroma Green
457008		Cobalt Blue Dark	506548		Pearl Luster Magic Purpur
4571418		Cobalt Blue Pale	506588		COLORSTREAM® T10-03 TROPICAL SUNRISE
457608		Cobalt Blue Turquoise Dark	557008		Studio Pigment Light Green

06



Kremer Watercolor Set Berlin Painters

This unique watercolor box reflects the versatility and diversity of the historic and modern cultural metropolis. The distinctive Berlin flair with its colorful heritage continues to shape the local and international artistic community.



881035 Kremer Watercolor Set Gray - Small
watercolor box with 14 half pans for retouching

124408		Bideford Black	479228		Warm Gray No. 2
462008		Titanium White Rutile	479258		Warm Gray No. 5
463008		Zinc White	479268		Warm Gray No. 6
463608		Kremer White	479418		Cool Gray No. 1
471008		Bone Black	479428		Cool Gray No. 2
472508		Furnace Black	479458		Cool Gray No. 5
479218		Warm Gray No. 1	479468		Cool Gray No. 6

881036 Kremer Watercolor Set Incarnate - Small
watercolor box with 8 full pans for the illustration of all skin colors

111118		Russian Green Earth	402208		Italian Gold Ochre Light
113128		Thulit	406128		Raw Umber, greenish dark
114108		Eggshell White	420008		Vermilion
236108		Alizarine Crimson Dark	463648		Incarnate 1



Kremer Watercolor Set Incarnate

The composition is ideal for caucasian portrait painting.

With the three additional watercolors Terra di Siena (#404308), Burnt Umber (#407208) and Van Dyck Brown (#410008), darker skin tones can also be achieved.



881038 Kremer Watercolor Set Landscape Painting - Small
watercolor box with 14 half pans

402208		Italian Gold Ochre Light	441518		Cobalt Green Bluish A
404008		Raw Sienna, Italian	442008		Chrome Oxide Green
405108		Venetian Red	452108		Paris Blue
407208		Burnt Umber, dark brown	457008		Cobalt Blue Dark
408218		Green Earth from Verona	463008		Zinc White
420008		Vermilion	472508		Furnace Black
438808		Intensive Yellow	487508		Caput Mortuum, violet

881039 Kremer Watercolor Set Viennese Painter - Small
 watercolor box with 14 half pans

231808		Red DPP B0, PR 254	457008		Cobalt Blue Dark
236108		Alizarine Crimson Dark	457608		Cobalt Blue Turquoise Dark
402208		Italian Gold Ochre Light	463608		Kremer White
432008		Nickel-Titanium Yellow	472508		Furnace Black
439208		Bismuth-Vanadate Yellow, dark	500008		IRIODIN® 103 RUTILE STERLING Silver
441308		Cobalt Bottle Green	501108		IRIODIN® 307 STAR GOLD, Colibri, fine
441518		Cobalt Green Bluish A	501808		IRIODIN® 303 ROYAL GOLD

881040 Kremer Watercolor Set Large
 48 watercolors in large metal pans

101508		Pinkcolor	408218		Green Earth from Verona
102078		Azurite, Sky-Blue light	420008		Vermilion
111118		Russian Green Earth	426018		Ultramarine Red, violet pink
115748		Red Burgundy Ochre, fine	433008		Titanium Orange
170008		Jarosite, from Cyprus	438808		Intensive Yellow
170508		Natural Sienna, Monte Amiata	441518		Cobalt Green Bluish A
230008		Phthalo Green Dark, PG 7	442008		Chrome Oxide Green
231788		Orange DPP RA, PO 73	450008		Ultramarine Blue, very dark
231808		Red DPP B0, PR 254	451108		Ultramarine Violet, reddish
231828		Ruby DPP TR, PR 264	452108		Paris Blue
232028		CPT - Scarlet Red	454008		Zirconium Cerulean Blue
233108		Permanent Yellow Medium	457208		Cobalt Blue Light
233308		Yellow, greenish, PY 129	457508		Cobalt Blue Turquoise Light
233708		Pyramid Yellow Medium	457608		Cobalt Blue Turquoise Dark
234028		Quinacridone Pink D, PV 19	462008		Titanium White Rutile
234938		Gubbio Red	463008		Zinc White
235028		Maroon	463608		Kremer White
360008		Indigo, genuine	472508		Furnace Black
402208		Italian Gold Ochre Light	487508		Caput Mortuum, violet
404308		Dark Burnt Sienna	488008		Magnetite, very fine
405108		Venetian Red	489338		Iron Glimmer Violet
406128		Raw Umber, greenish dark	500008		IRIODIN® 103 RUTILE STERLING Silver
407208		Burnt Umber, dark brown	501108		IRIODIN® 307 STAR GOLD, Colibri, fine
408108		Bohemian Green Earth, genuine	503008		IRIODIN® 500 BRONZE

881042 **Kremer Watercolor Set Fluorescent Colors - Small** watercolor box with 8 full pans

472508	 Furnace Black	561508	 Fluorescent Pigment Lemon Yellow
560008	 Fluorescent Pigment White	562508	 Fluorescent Pigment Orange
560508	 Fluorescent Pigment Blue	563508	 Fluorescent Pigment Flame Red
561008	 Fluorescent Pigment Green	564008	 Fluorescent Pigment Magenta Red

881043 **Kremer Watercolor Set Pearl Luster - Small** watercolor box with 8 full pans

500008	 IRIODIN® 103 RUTILE STERLING Silver	501798	 IRIODIN® 323 ROYAL GOLDSATIN
500408	 IRIODIN® 119 POLAR WHITE, Polarsilver	502008	 IRIODIN® 320 BRIGHT GOLD PEARL, Pale Gold
501008	 IRIODIN® 300 GOLD PEARL, Colibri Gold	503008	 IRIODIN® 500 BRONZE
501108	 IRIODIN® 307 STAR GOLD, Colibri, fine	504008	 IRIODIN® 504 Red

881044 **Kremer Watercolor Set Blue** watercolor box with 14 full pans, with YInMn Blue

101808	 Blue Verditer	452108	 Paris Blue
102078	 Azurite, Sky-Blue light	453208	 YInMn Blue
105608	 Lapis Lazuli from Chile	454008	 Zirconium Cerulean Blue
360008	 Indigo, genuine	4571418	 Cobalt Blue Pale
450008	 Ultramarine Blue, very dark	457208	 Cobalt Blue Light
450808	 Ultramarine Blue, light	457508	 Cobalt Blue Turquoise Light
451108	 Ultramarine Violet, reddish	457608	 Cobalt Blue Turquoise Dark

881046 **Kremer Watercolor Set Illumination** watercolor box with 14 full pans

102078	 Azurite, Sky-Blue light	407208	 Burnt Umber, dark brown
103458	 Malachite MP, extra fine	408108	 Bohemian Green Earth, genuine
105608	 Lapis Lazuli from Chile	420008	 Vermilion
114108	 Eggshell White	421008	 Carmine Naccarat
115728	 Yellow Burgundy Ochre, fine	438808	 Intensive Yellow
115748	 Red Burgundy Ochre, fine	471008	 Bone Black
372028	 Madder Lake, genuine	501108	 IRIODIN® 307 STAR GOLD, Colibri, fine

881047 Kremer Watercolor Set Primary Colors

watercolor box with 8 full pans

114108	 Eggshell White	234018	 Quinacridone Pink, transparent
230658	 Phthalo Blue, PB 15:4	236518	 Brilliant Yellow
231008	 Anthraquinone Blue, PB 60	238508	 Studio Yellow
231798	 Scarlet Red DPP EK, PR 255	472508	 Furnace Black

881048 Kremer Watercolor Set Red

watercolor box with 14 full pans

101508	 Pinkcolor	235028	 Maroon
211208	 Cadmium Red No. 1, light	236108	 Alizarine Crimson Dark
211408	 Cadmium Red No. 3, dark	405108	 Venetian Red
231788	 Orange DPP RA, PO 73	420008	 Vermilion
231798	 Scarlet Red DPP EK, PR 255	423008	 Cerium Red
232028	 CPT - Scarlet Red	504008	 IRIODIN® 504 Red
234028	 Quinacridone Pink D, PV 19	563508	 Fluorescent Pigment Flame Red

881049 Kremer Watercolor Set 30 Years of NY Soil

watercolor box with 8 full pans - ltd. edition

231788	 Orange DPP RA, PO 73	999738	 Red Shale
231808	 Red DPP B0, PR 254	999748	 Stony Kill Creek
453208	 YInMn Blue	999758	 Blue Point Oyster
999728	 Woodstock Ore	999768	 Minnewaska Green

881050 Kremer Watercolor Set Renaissance

watercolor box with 8 full pans

102078	 Azurite, Sky-Blue light	115748	 Red Burgundy Ochre, fine
103458	 Malachite MP, extra fine	120208	 Cherry Black
111118	 Russian Green Earth	420008	 Vermilion
115728	 Yellow Burgundy Ochre, fine	463008	 Zinc White



Renaissance painters like Albrecht Dürer or Leonardo Da Vinci have already used historical pigments like Vermilion, Yellow and Red Ochre or Cherry Black mixed with Gum Arabic – the traditional watercolor binder. The Kremer Watercolor Set Renaissance offers the most popular choice of colors of the Renaissance period.



KREMER WATERCOLORS, SINGLE PANS

The selection of over 130 different watercolors allows painters to customize their own watercolor box or re-order individual pans.



Orange / Red

101508		Pinkcolor PR 233.77301	236108		Alizarine Crimson Dark PR 83.58000:1
115748		Red Burgundy Ochre, fine PR 102.77491	372028		Madder Lake, genuine NR 9.75330, 75420
231788		Orange DPP RA, PO 73 PO 73.561170	405108		Venetian Red PR 102.77491
231798		Scarlet Red DPP EK, PR 255 PR 255.561050	420008		Vermilion PR 106.77766
231808		Red DPP B0, PR 254 PR 254.56110	421008		Carmine Naccarat NR 4:1.75470
231818		DPP - Red PR 254.56110	423008		Cerium Red PR 265.77283:2
231828		Ruby DPP TR, PR 264 PR 264.561300	426018		Ultramarine Red PR 259.77007
232028		CPT - Scarlet Red PR 166.20730	524008		Translucent Red medium PR 101.77491
232508		Permanent Red Dark PR 194.71100	554508		Studio Pigment Bordeaux PR 12.12385
234018		Quinacridone Pink PR 122.73915	562508		Fluorescent Pigment Orange
234028		Quinacridone Pink D, PV 19 PV 19.73900	563008		Fluorescent Pigment Brick Red
234908		Purple-Red, brownish PR 175.12513	563508		Fluorescent Pigment Flame Red
234938		Gubbio Red PBr 23.20060	564008		Fluorescent Pigment Magenta Red





Yellow



- | | | | | | |
|--------|--|---|--------|--|--|
| 115728 | | Yellow Burgundy Ochre, fine
PY 43.77492 | 402208 | | Italian Gold Ochre Light
PY 43.77492 |
| 170008 | | Jarosite, from Cyprus
PY 43.77492 | 432008 | | Nickel-Titanium Yellow
PY 53.77788 |
| 170508 | | Natural Sienna, Monte Amiata
PY 43.77492 | 433008 | | Titanium Orange
PBr 24.77310 |
| 233108 | | Permanent Yellow Medium
PY 154.11781 | 435008 | | Cobalt Yellow
PY 40.77357 |
| 233308 | | Yellow, greenish, PY 129
PY 129.48042 | 438808 | | Intensive Yellow
PY 159.77997 |
| 233508 | | Indian Yellow Imitation
PY 150.12764 | 439158 | | Bismuth-Vanadate Yellow, light , PY 184.771740 |
| 233708 | | Pyramid Yellow Medium
PY 108.68420 | 439188 | | Bismuth-Vanadate Yellow, medium , PY 184.771740 |
| 236518 | | Brilliant Yellow
PY 74.11741 | 439208 | | Bismuth-Vanadate Yellow, dark , PY 184.771740 |
| 238508 | | Studio Yellow
PY 3.11710 | 522008 | | Translucent Yellow
PY 42.77492 |
| 400128 | | French Ochre, very light
PY 43.77492 | 561508 | | Fluorescent Pigment
Lemon Yellow |
| 400608 | | French Ochre JALS
PY 43.77492, PR 102.77491 | | | |



Green



- | | | | | | |
|--------|--|---|--------|--|--|
| 103458 | | Malachite MP, extra fine
PB 30.77420 | 441308 | | Cobalt Bottle Green
PG 26.77344 |
| 111118 | | Russian Green Earth
PG 23.77009 | 441518 | | Cobalt Green Bluish A
PG 19.77335 |
| 174108 | | Bluish Green Earth
PG 23.77009 | 441908 | | Pastel Green, Victoria Green , PG 51.77300 |
| 230008 | | Phthalo Green Dark, PG 7
PG 7.74260 | 442008 | | Chrome Oxide Green
PG 17.77288 |
| 230108 | | Phthalo Green, yellowish
PG 36.74265 | 442508 | | Viridian Green
PG 18.77289 |
| 230128 | | Pea Green, mixture
PG 36, PY 74 | 445408 | | CoNi Green, mixture
PB 28, PY 53 |
| 408108 | | Bohemian Green Earth
PG 23.77009 | 447008 | | Ultramarine Green
PG 24.77013 |
| 408218 | | Green Earth from Verona
PG 23.77009 | 557008 | | Studio Pigment Light Green
PY 74.11741, PG 7.74260 |
| 417508 | | Vagone Green Earth
PG 7.74260, PB 11, PY 42 | 561008 | | Fluorescent Pigment
Green |
| 441008 | | Cobalt Green
PG 50.77377 | | | |



Blue / Violet



- | | | | | | |
|--------|---|---|---------|---|--|
| 101808 |  | Blue Verditer
PB 30.77420 | 453208 |  | YInMn Blue
PB 86 |
| 102078 |  | Azurite, Sky-Blue light
PB 30.77420 | 454008 |  | Zirconium Cerulean Blue
PB 71.77998 |
| 105608 |  | Lapis Lazuli from Chile
PB 29.77007 | 457008 |  | Cobalt Blue Dark
PB 74.77366 |
| 230508 |  | Phthalo Blue, primary blue , PB 15:1.74160 | 4571418 |  | Cobalt Blue Pale
PB 28.77346 |
| 230658 |  | Phthalo Blue, Cyan Blue
PB 15:4.74160 | 457208 |  | Cobalt Blue Light
PB 35.77368 |
| 231008 |  | Anthraquinone Blue
PB 60.69800 | 457408 |  | Cobalt Blue, greenish
PB 36.77343 |
| 360008 |  | Indigo, Indian, genuine
NB 1.75780 | 457508 |  | Cobalt Blue Turquoise Light , PG 50.77377 |
| 450008 |  | Ultramarine Blue, very dark
PB 29.77007 | 457608 |  | Cobalt Blue Turquoise Dark , PB 36.77343 |
| 450808 |  | Ultramarine Blue, light
PB 29.77007 | 489338 |  | Iron Glimmer Violet
PR 102.77491 |
| 451108 |  | Ultramarine Violet, reddish
PV 15.77007 | 559008 |  | Studio Pigment Violet
PV 23.51319 |
| 452108 |  | Paris Blue
PB 27.77510 | 560508 |  | Fluorescent Pigment Blue |



White



- | | | | | | |
|--------|---|--|--------|---|--|
| 113128 |  | Thulit | 463008 |  | Zinc White
PW 4.77947 |
| 114108 |  | Eggshell White
PW 18.77220 | 463608 |  | Kremer White
77995 |
| 118108 |  | Selenite, Marienglas
PW 25.77231 | 463648 |  | Incarnate 1
PR 101, PY 43, PW 18, PW 4 |
| 462008 |  | Titanium White Rutile
PW 6.77891 | 463658 |  | Incarnate 2
PR 106, PY 43, PW 18, PW 4 |
| 462808 |  | Buff Titanium
PW 6:1.77891 | 560008 |  | Fluorescent Pigment White |



Brown / Black



- | | | | | | |
|--------|--|--|--------|--|---|
| 120208 | | Cherry Black
PBk 8.77268 | 472508 | | Furnace Black
PBk 7.77266 |
| 124018 | | Sepia, fine
NBr 9 | 477008 | | Graphite Powder Silver
PBk 10.77265 |
| 124408 | | Bideford Black
PBk 8.77268 | 479008 | | Paynes Gray, mixture
PB 29, PBk 7, PR 101 |
| 235028 | | Maroon
PR 179.71130 | 479218 | | Warm Gray No. 1
PW 4.77947, PBr 8.77727 |
| 404008 | | Raw Sienna, Italian
PY 43.77492 | 479228 | | Warm Gray No. 2
PW 4.77947, PBr 8.77727 |
| 404308 | | Dark Burnt Sienna
PR 101.77491 | 479258 | | Warm Gray No. 5
77995, PBr 8.77727 |
| 405038 | | Red Bole
PR 102.77015 | 479268 | | Warm Gray No. 6
77995, PBr 8.77727 |
| 406128 | | Raw Umber, greenish dark
PBr 8.77727 | 479418 | | Cool Gray No. 1
PW 4.77947, PBk 7.77266 |
| 406308 | | Raw Umber, greenish
PBr 8.77727 | 479428 | | Cool Gray No. 2
PW 4.77947, PBk 7.77266 |
| 407208 | | Burnt Umber, dark brown
PBr 7 | 479458 | | Cool Gray No. 5
77995, PBk 7.77266 |
| 409208 | | Slate Gray, gray-green
PBk 19.77017 | 479468 | | Cool Gray No. 6
77995, PBk 7.77266 |
| 410008 | | Van Dyck Brown
NBr 8 | 488008 | | Magnetite, very fine
PBk 11.77499 |
| 471008 | | Bone Black
PBk 9.77267 | | | |



Pearlescent



- | | | | | | |
|--------|--|---|--------|--|---|
| 500008 | | IRIODIN® 103 RUTILE
STERLING Silver | 503008 | | IRIODIN® 500
BRONZE |
| 500408 | | IRIODIN® 119 POLAR
WHITE, Polarsilver | 503208 | | IRIODIN® 530
Glitter Bronze |
| 500638 | | PYRISMA® T40-27 SW
Color Space Indigo | 504008 | | IRIODIN® 504
Red |
| 501008 | | IRIODIN® 300 GOLD
PEARL, Colibri Gold | 505008 | | IRIODIN® 7225 Ultra
Rutile Blue Pearl |
| 501108 | | IRIODIN® 307 STAR GOLD,
Colibri, fine | 505108 | | IRIODIN® 7215 ULTRA RED,
Chroma Red |
| 501798 | | IRIODIN® 323 ROYAL
GOLDSATIN | 505208 | | IRIODIN® 7219 Ultra
Rutile Lilac Pearl |
| 501808 | | IRIODIN® 303 ROYAL
GOLD | 506208 | | IRIODIN® 7235 ULTRA
GREEN, Chroma Green |
| 502008 | | IRIODIN® 320 BRIGHT
GOLD PEARL, Pale Gold | 506588 | | COLORSTREAM® T10-03
TROPICAL SUNRISE, Magic Green |



WATERCOLOR BOXES & PANS, EMPTY

Watercolor Boxes, empty

- 881010 **Watercolor Box empty,**
for 14 full pans, metal, approx. 22 x 7 x 2.5 cm
- 881014 **Watercolor Box small, empty,**
for 8 full pans, metal, approx. 12.5 x 7 x 2 cm
- 881016 **Watercolor Box, 4 rows, empty,**
for 28 full pans, metal, approx. 11.5 x 22.5 x 3 cm
- 881020 **Metal color box empty,**
for 12 round pans of Kremer retouching chips
- 881030 **Watercolor Box empty, large,**
incl. 48 large, empty metal pans, approx. 36 x 18 x 3 cm

Pans, empty

- 881011 **Watercolor Pans - full size,**
empty, 3 x 1.8 x 0.9 cm
- 881012 **Watercolor Pans - half size,**
empty, 1.6 x 1.9 x 0.9 cm
- 881013 **Watercolor Pans - full size / big, metal,**
empty, 4.2 x 2.2 x 2 cm
- 881021 **Pans round PP, white,**
32 mm x 6.8 mm, PP=Polypropylene
- 881022 **Porcelain bowl for watercolor,**
21 x 14 cm, approx. 50 ml useful volume, 150 ml total volume



KREMER FINE ARTIST INK



Kremer Fine Artist Inks consist of a rich shellac base with pure lightfast pigments. They can be diluted with Shellac Ink Diluter or water and dry to a glossy and water-insoluble film. Once dry, the inks remain water-insoluble even when heavily diluted. Shake before use.

180310		Lemon Yellow , PY 3	180380		Black , PBk 7
180320		Yellow , PY 1	180381		Blue-Black
180338		Scarlet DPP , PR 255	180382		Deep Black
180342		Red DPP , PR 254	180383		Violet-Black
180345		Ruby DPP , PR 264	180390		White , PW 6
180350		Blue-Violet , PV 37	180450		Bistre Ink , NBr 11
180360		Blue , PB 15:3	180460		Sepia Ink , NBr 9
180370		Green, bluish , PG 7			

ASSORTMENT - FINE ARTIST INK

- 180990 **Shellac Ink Assortment, small**, 10 x 30 ml
 180991 **Shellac Ink Assortment, medium**, 10 x 100 ml
 180992 **Shellac Ink Assortment, large**, 10 x 1 l

180310		Lemon Yellow	180350		Blue-Violet
180320		Yellow	180360		Blue
180338		Scarlet DPP	180370		Green, bluish
180342		Red DPP	180380		Black
180345		Ruby DPP	180390		White, opaque

INK SOLVENT & DILUTER

- 180410 **Shellac Ink Solvent**, for Kremer Fine Artists Ink
 180420 **Shellac Ink Diluter**, Ink binding agent



Recipe: Historical Inks

Writing inks are made from natural and synthetic water-soluble dyes. They contain little or no gum arabic binder.





KREMER COLOR PASTES

ORANGE / RED

28270		Pyranthrone Orange , solids content 40%	PO 36.11780
28375		Orange DPP RA, PO 73 , solids content 40%	PO 73.561170
28390		DPP Scarlet, PR 255 , solids content 45%	PR 255.561050
28470		DPP Red, PR 254 , solids content 45%	PR 254.56110
28490		Permanent Red , solids content 35%	PR 170.12475
28500		Red, PR 112 , solids content 50%	PR 112.12370
28510		Ruby DPP, PR 264 , solids content 35%	PR 264.561300

YELLOW

27160		Bismuth-Vanadate Yellow , solids content 60%	PY 184.771740
28000		Lemon Yellow , solids content 50%	PY 3.11710
28020		Yellow, greenish, PY 129 , solids content 45%	PY 129.48042
28050		Yellow, PY 1 , solids content 50%	PY 1.11680
28100		Brilliant Yellow , solids content 50%	PY 74.11741
28120		Permanent Yellow Medium , solids content 35%	PY 154.11781
28150		Isoindole Yellow , solids content 45%	PY 109.56284

GREEN

27800		Chrome Oxide Green , solids content 75%	PG 17.77288
29000		Phthalo Green, PG 7 , solids content 50%	PG 7.74260

BLUE / VIOLET

27700		Ultramarine Blue , solids content 60%	PB 29.77007
27705		Ultramarine Blue, lime fast , solids content 50%	PB 29.77007
28660		Quinacridone Violet, PV 19 , solids content 35%	PV 19.73900
28801		Dioxazine Violet , solids content 35%	PV 37.51345
28900		Phthalo Blue, primary blue, PB 15:3 , solids content 50%	PB 15:3.74160
28910		Phthalo Royal Blue, PB 15:3 , solids content 45%	PB 15:3.74160
360094		Indigo, synthetic , approx. 30% Indigo, by weight	VAT Blue 1

WHITE / SILVER

27000		Titanium White , solids content 70%	PW 6.77891
27050		Biflair® 83 , solids content 60%	PW 14.77163

BROWN / BLACK

27400		Iron Oxide Brown 610 , solids content 70%	PR 101.77491, PBk 11.77499, PY 42.77492
27500		Iron Oxide Black , solids content 60%	PBk 11.77499
27540		Bone Black , solids content 45%	PBk 9.77267
27600		Lamp Black , solids content 40%	PBk 7.77266

DAYLIGHT FLUORESCENT COLORS

29200		Daylight Fluorescent Yellow
29210		Daylight Fluorescent Orange
29220		Daylight Fluorescent Pink
29230		Daylight Fluorescent Magenta
29240		Daylight Fluorescent Green

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**KREMER Color Pastes**

Color pastes are highly concentrated water based pigment dispersions. Pure pigments are dispersed in the best possible way to achieve their maximum color intensity.

They can be intermixed with other colors as desired. They have a very long shelf life and can even be kept frozen.

KREMER OIL COLORS



Our oil colors are handmade on a small roller mill.

On request, we produce oil colors according to your choice of pigment.

405107		Venetian Red in Linseed Oil , not siccated The natural earth color from Italy.	PR 102.77491
ⓐ ✖ 425007		Red Lead in Linseed Oil , Minium, contains lead, toxic	PR 105.77578
ⓐ ✖ 425207		Red Lead in Alkyd Resin , contains lead, toxic	PR 105.77578
402207		Italian Gold Ochre Light in Linseed Oil , not siccated	PY 43.77492
404007		Raw Sienna, Italian, in Linseed Oil , not siccated	PY 43.77492
442007		Chrome Oxide Green in Linseed Oil , not siccated	PG 17.77288
ⓐ ✖ 460007		Lead White in Linseed Oil , lead carbonate, contains lead, toxic	PW 1.77597
ⓐ ✖ 460027		Lead White in Walnut Oil , lead carbonate, contains lead, toxic	PW 1.77597
462007		Titanium White Rutile in Linseed Oil , pure white, not siccated	PW 6.77891
463007		Zinc White in Walnut Oil , slow drying, not siccated	PW 4.77947
463207		Zinc White in Linseed Oil , not siccated	PW 4.77947
471007		Bone Black in Linseed Oil , not siccated	PBk 9.77267
484007		Iron Oxide Black 318 in Linseed Oil , not siccated	PBk 11.77499



How to make Oil Paint

Make oil paint easily from oil and pigment yourself.

Oil is the binder of choice for age resistant painting. The stability of the oil color is determined by its homogeneity. This is why the pigment needs to be thoroughly worked into the oil until all pigment particles are fully coated and a lump-free, stiff paste is achieved.



KREMER WALL PAINTS



These solvent-free, water-soluble wall paints are obtained from natural raw materials and are available in eight different shades. Our raw materials and pigments are processed observing highest quality standards and create silk-matt and high-coverage paint.

The wall paint is fast drying, diffusible, breathable and conditionally abrasion resistant. It can be used on all interior wall surfaces (the application of a transparent binder might be necessary). The raw pigments are natural earths, historical cobalt pigments and carbonic pigments.

- 19900** **Primer for wall paints, handmade**
For priming - dilution with 2 parts of water.
- 19901**  **Wall Paint - French Ochre light-yellow, handmade, natural resin paint**
This light french Ochre results in a very warm reserved yellow shade.
- 19902**  **Wall Paint - French Ochre, orange, handmade, natural resin paint**
This earth pigment represents a warm but rich orange nuance with a slight hint of red.
- 19903**  **Wall Paint - Burnt Umber, handmade, natural resin paint**
This natural earth from Cyprus reminds of chocolate.
The shade is very stable and deep, however light and velvety.
- 19904**  **Wall Paint - English Red Light, handmade, natural resin paint**
The warm earthy red shade with a nuance from orange originating from a mixture of different burnt earths.
- 19905**  **Wall Paint - Bottle Green, handmade, natural resin paint**
This black-green cobalt pigment, similar to a pine green, impresses through its depth effect in the green range.
- 19906**  **Wall Paint - Lagoon Blue, handmade, natural resin paint**
An intense and captivating blue shade creating a sense of 3D-depth.
- 19907**  **Wall Paint - Gray from Burgundy, handmade, natural resin paint**
This gray shade is characterized by its reserved elegance.
Minimalistic and modern puristic.
- 19908**  **Wall Paint - Raw Umber brownish, handmade, natural resin paint**
A soft loamy umber nuance, light and clear, like all earths from Cyprus.
- 19910**  **Wall Paint - Titanium White Rutile, handmade, natural resin paint**
Classical covering white paint.

OLD HOLLAND CLASSIC OIL COLOURS



Old Holland still produces all its classic oil paints according to traditional formulas, supplemented by the latest contemporary insights. The choice of pigments is a unique mix of the best traditional colors and the best pigments derived from the latest technological developments. You can find a list of all available colors and sizes in our online-shop.

8092390 Old Holland Oil Colors Assortment Standard, 10 tubes à 40 ml

8092005	 Titanium White - Zinc White	8092061	 Burnt Sienna
8092012	 Yellow light	8092070	 Burnt Umber
8092022	 Red light	8092073	 Scheveningen Warm Gray
8092028	 Madder Lake dark	8092133	 Red Gold Lake
8092036	 Ultramarine Blue	8092292	 Sapgreen Lake extra

GOLDEN ACRYLICS



GOLDEN Artist Colors, Inc. is a manufacturer of artist quality materials including colors and mediums for painting. The GOLDEN brand of acrylics is known for quality and archival integrity as well as being the most innovative and extensive system available.

Please find a complete list of all Golden Acrylics in our online-shop.

HEAVY BODY ACRYLICS

Heavy Body paints are known for their exceptionally smooth, buttery consistency. The Heavy Body palette includes the largest assortment of unique pure pigments in a 100% acrylic emulsion available to professional artists. These colors offer excellent permanency and lightfastness. There are no fillers, extenders, opacifiers, toners, or dyes added.

HEAVY BODY IRIDESCENT / INTERFERENCE

Interference Acrylic Colors offer a unique „flip“ when viewed from different angles. Colors flip between a bright opalescent color and its complement. Over white or lighter surfaces, the color is more subtle and the „flip“ effect is more obvious. Over black or darker surfaces the color is more obvious and the „flip“ effect is less dramatic.

Adding a very small amount of black to Interference Colors produces deeper opalescent effects. Combine with Golden Gels (Gloss) and Fluid Acrylic Colors to create an endless variety of colors and effects.

FLUID ACRYLICS

Equal the intensity of Heavy Body Acrylics but with an even, flowing characteristic useful for dry brush application, fine details, pouring, spraying, staining techniques and many others. Fluids are created by loading an acrylic polymer binder with concentrated levels of quality pigments for a wide selection of permanent and lightfast colors. No fillers or extenders are added to achieve the desired consistency, nor is the fluid quality achieved with additional water.

FLUID IRIDESCENT / INTERFERENCE

Interference Acrylic Colors offer a unique „flip“ when viewed from different angles. Colors flip between a bright opalescent color and its complement. Over white or lighter surfaces, the color is more subtle and the „flip“ effect is more obvious. Over black or darker surfaces the color is more obvious and the „flip“ effect is less dramatic.

Adding a very small amount of black to Interference Colors produces deeper opalescent effects. Combine with Golden Gels (Gloss) and Fluid Acrylic Colors to create an endless variety of colors and effects. Used alone or with other colors, gels and mediums, Iridescent Acrylic Colors develop nonfading, nontarnishing metallic finishes. Iridescent Pearl is particularly useful for creating colors with pearlescent qualities.

FLUORESCENT ACRYLICS & PHOSPHORESCENT GREEN

Fluorescent Acrylic Colors are intense, brilliant colors, produced from dyes surrounded by a polymer coating. Because fluorescent colors are transparent, greater intensity is achieved by applying them over bright white surfaces. Fluorescent Colors are not lightfast. For permanency, a topcoat of Golden MSA Varnish with UVLS (UltraViolet Light Stabilizers) is recommended, although varnish and top coats will eliminate the fluorescent glow under black light. Phosphorescent Green is a Heavy Body paint that can be applied to various surfaces. The unique pigment used has the ability to absorb and store natural and artificial light.

GOLDEN GELS



Gel Mediums offer many ways to build texture. We offer five consistencies from our most viscous Extra Heavy Gel to Soft Gel. Each gel is available in Gloss, Semi-Gloss and Matte finishes. They can be used to create glazes, extend paint and change finishes.

Gels are essentially colorless paint, as they utilize the same 100% acrylic polymers as acrylic paint. Gels are also excellent adhesives for collage and mixed media, they dry with excellent flexibility with chemical, water and UV resistance. Pastes can be used to achieve a variety of effects and expressions. When used in conjunction with acrylic colors they broaden working properties and expand creative possibilities. Unlike gels, pastes are opaque because they contain Marble Dust or other fillers that create a white or clay-tone finish with a variety of textures and properties.

Please find a complete list of all Golden Gels and Pastes in our online-shop.

GESSOS & GROUNDS



Gesso is the Italian name for traditional plaster or chalk foundations on canvas. Back in the days, gesso was made from Hide Glue and precipitated chalk. These days gessos mostly consist of acrylic-chalk bases, which can be used for various painting foundations (acrylic, oil, watercolor, Gouache).

46410 **Gofun Hakurei Primer,**
kneaded with hide glue

▲ 46650 **Kremer Gesso, white,**
on acrylic base

87060 **BEVA® Artist Gesso-p,** Gustav Bergers Original Formula
BEVA®Artist Gesso-p, or putty, combines a compressible, chemically inert mineral powder, a pH buffer, oxidation inhibitors, UV stabilizers and BEVA resins.

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BEVA® Artist Gesso-p (#87060)

Beva®Artist Gesso is highly elastic putty capable of following the movements of the substrate, thus solving an age old problem. Combining a compressible, inert mineral power, oxidation inhibitors, UV stabilizers, a buffer to remain a non-acidic pH and BEVA® resins, Beva®Artist Gesso is a stable gesso, yet reversible with heat or with mild hydrocarbons solvents.

Beva®Artist Gesso adheres to wood, plastics, metals, paint, etc. It may be tinted with dry pigments. Smooth and flexible, it can be shaped or textured (dries white). Beva® Artist Gesso works with all media (oil, alcohol, or aqueous) and can be burnished and gilded.

LUTEA PLANT-WATERCOLORS



The extra-fine Lutea colors originate from noble plant materials. The pigments are extracted from plants chosen for their high quality dyes and lightfastness. The unique beauty of the colors, their specific characteristics and their use on the painters palette will give you the privilege to rediscover and to work with a range of rare and distinguished organic colors produced with care. Lightfastness: 5 - 6.

809000

Lutea Plant-Watercolor Set, 12 tubes a 9 ml

Contains all Lutea Plant-Watercolors listed below (#809001 - #809012).

809001

**Lutea Plant-Watercolor, Brown,**
from walnut husk

809002

**Lutea Plant-Watercolor, Dark Green,**
from meadowsweet

809003

**Lutea Plant-Watercolor, Light Green,**
from meadowsweet

809004

**Lutea Plant-Watercolor, Golden Yellow,**
from goldenrod

809005

**Lutea Plant-Watercolor, Light Brown,**
from thyme

809006

**Lutea Plant-Watercolor, Orange,**
from cosme

809007

**Lutea Plant-Watercolor, Red,**
from madder lake dark

809008

**Lutea Plant-Watercolor, Pink,**
from madder lake

809009

**Lutea Plant-Watercolor, Carmine,**
from cochineal carmine

809010

**Lutea Plant-Watercolor, Purple,**
from logwood purple

809011

**Lutea Plant-Watercolor, Blue,**
from indigo

809012

**Lutea Plant-Watercolor, Grey,**
from strawberry

CHALKS

SILICATE CHALKS



New paint technique for an all-weather proof color application with pastel character. It can be applied to all mineral based grounds with lightly rough to middle abrasive surfaces. Appropriate surfaces are: Lime and lime cement, plaster, concrete, stone or terra-cotta. The silicate chalks are available as a set or as single bars.

Set: Silicate Chalks

Content: 26 different colors (white w/1 and black s/1 each 2 bars) and 3 l silicate fixative.

881610 Set: Silicate Chalks, incl. 3 l silicate-fixative, in a wooden box with 28 colors

881603	Fixative for Silicate-Chalk	881624	Silicate Chalk green, light gn/2
881611	Silicate Chalk white w/1	881625	Silicate Chalk green, dark gn/3
881612	Silicate Chalk cream, c/1	881626	Silicate Chalk green, oxide gn/4
881613	Silicate Chalk bright yellow, g/1	881627	Silicate Chalk violet v/1
881614	Silicate Chalk yellow, g/2	881628	Silicate Chalk blue, coelin b/1
881615	Silicate Chalk bright ochre, o/1	881629	Silicate Chalk blue, b/3
881616	Silicate Chalk ochre, dark o/2	881630	Silicate Chalk gray, light gr/1
881617	Silicate Chalk red, earthy r/1	881631	Silicate Chalk gray, warm gr/2
881618	Silicate Chalk red, odix r/2	881632	Silicate Chalk gray, dark gr/3
881619	Silicate Chalk red, dark r/3	881633	Silicate Chalk gray, blackish gr/4
881620	Silicate Chalk umber, ochre u/1	881634	Silicate Chalk black s/1
881621	Silicate Chalk umber, reddish u/2	881635	Silicate Chalk blue, light b/2
881622	Silicate Chalk umber, matte u/3	881636	Silicate-Chalk red, light r/4
881623	Silicate Chalk green, moss gn/1		

Fixative for Silicate Chalks

- ▲ **881602 Sicry - Fixative, silicate fixative based on acrylic**
The acrylic-based fixative is suitable for fixing silicate chalk on mineral-based substrates such as plasters and fillers, mixed substrates and corresponding paints.
- ▲ **881603 Fixative for Silicate-Chalk, modified potassium silicate**
For all mineral and inorganic foundations such as sandstone, restoration mortars, lime and lime cement mortar, concrete and terracotta.

RESTONE®, SILICATE CHALKS

Restone® Silicate Chalks are made from pigments by KEIMfarben. 55 colors, according to the KEIMfarben color chart for natural stone, and 6 extra colors. They can be used to apply weather-resistant colors with a pastel character to stone, plaster, concrete, rough glass and terracotta.

Please find a complete list of all Restone® Silicate Chalks in our online-shop.

KREMER RETOUCHING COLORS IN SHELLAC



Our KREMER Retouching Colors in Shellac were originally designed for wood restoration. The different colors enable retouching on furnitures and musical instruments. The pigments are ground into a shellac solution (with #60450 Shellac, very light, flakes, decolorized, wax-free). They are available as a set (#14903) or as single retouching colors - please find a list of all available colors in our online-shop.

Dried colors can easily be solved with ethyl alcohol (#70805).

ASSORTMENT FOR WOOD RESTORATION

14903 Set: Kremer Retouching Colors in Shellac,
27 pigments in shellac, in 3 ml glasses, in a wooden box

2333091	Yellow, greenish, PY 129	4043091	Dark Burnt Sienna
2335091	Indian Yellow Imitation	4044091	Pompeii Red
2348091	Quinacridone Chestnut Brown	4061291	Raw Umber, greenish dark
2349391	Gubbio Red	4070091	Burnt Umber, reddish
2349591	Mahogany Brown	4071091	Burnt Umber, brownish
2350291	Maroon	4072091	Burnt Umber, dark brown
2350391	Perrindo Marron, PR 179	4090091	Slate Gray, extra light
2358591	Quinacridone Gold, red-gold	4620091	Titanium White Rutile
2361091	Alizarine Crimson Dark	4628091	Buff Titanium
4019591	Gold Ochre, from Poland	4725091	Furnace Black
4024191	Fawn Ochre	5220091	Translucent Yellow
4026091	Satin Ochre	5235091	Translucent Orange-Red
4032091	Dark Ochre, Italian	5240091	Translucent Red medium
4040091	Raw Sienna, Italian		



Please find all available swatches of the „Kremer Retouching Colors in Shellac“ in our online-shop.



KREMER RETOUCHING COLORS IN LAROPAL® A 81



The assortment contains 81 different hues, which can also be purchased as single colors. The KREMER Retouching Colors in Laropal® A 81 - a urea aldehyde resin - can be thinned with ethyl alcohol (#70805).

✱ 14904

Set: Kremer Retouching Colors in Laropal® A 81,
81 Pigments in Laropal® A 81, in 3 ml glasses, in 3 wooden boxes

1010092	Lead Tin Yellow Light	4072092	Burnt Umber, dark brown
1012092	Lead Tin Yellow II	4081092	Bohemian Green Earth
1020792	Azurite MP, Sky-Blue light	4082192	Green Earth from Verona
1034592	Malachite MP, extra fine	4230092	Cerium Red
1056092	Lapis Lazuli	4260192	Ultramarine Red, violet pink
1062492	Cinnabar, very fine	4312292	Naples Yellow, historical
1111192	Russian Green Earth	4320092	Nickel-Titanium Yellow
1115092	Epidote	4330092	Titanium Orange
1202092	Cherry Black	4391592	Bismuth Vanadate Yellow, light
2103092	Cadmium Yellow No. 4, light	4410092	Cobalt Green
2104092	Cadmium Yellow No. 6, medium	4420092	Chrome Oxide Green
2106092	Cadmium Yellow No. 9, dark	4425092	Viridian Green
2110092	Cadmium Orange No. 1, medium	4428092	Permanent Green
2113092	Cadmium Red No. 2, medium	4500092	Ultramarine Blue, very dark
2114092	Cadmium Red No. 3, dark	4510092	Ultramarine Violet, medium
2300092	Phthalo Green Dark, PG 7	4520092	Prussian Blue
2305092	Phthalo Blue, PB 15:1	4530092	Manganese Blue
2306092	Phthalo Blue, Royal Blue, PB 15:3	4570092	Cobalt Blue Dark
2307092	Phthalo Blue, reddish, PB 15:6	4571092	Cobalt Blue Medium
2310092	Anthraquinone Blue, PB 60	4573092	Cobalt Cerulean Blue
2317892	Orange DPP RA, PO 73	4576092	Cobalt Blue Turquoise Dark
2318092	Red DPP B0, PR 254	4580092	Cobalt Violet, dark
2318292	Ruby DPP TR, PR 264	4582092	Cobalt Violet Brilliant, light
2325092	Permanent Red Dark	4600092	Lead White
2330092	Permanent Yellow light	4620092	Titanium White Rutile
2331092	Permanent Yellow Medium	4628092	Buff Titanium
2333092	Yellow, greenish, PY 129	4630092	Zinc White
2335092	Indian Yellow Imitation	4700092	Vine Black, German
2340292	Quinacridone Pink D, PV 19	4725092	Furnace Black
2345192	Dioxazine Violet	4740092	Spinel Black
2367092	Isoindole Yellow-Orange, PY 110	4750192	Manganese Black
2380092	Isoindole Orange	4800092	Iron Oxide Yellow 920, medium
3600092	Kremer Retouching - Indigo	4806092	Iron Oxide Orange 960, light
37214392	Madder Lake, Dark Red - Brown	4820092	Iron Oxide Red 130 M, medium
4008092	French Ochre HAVANE	4830092	Iron Oxide Brown 610, light
4022092	Italian Gold Ochre Light	4835092	Iron Oxide Brown 660, dark
4040092	Raw Sienna, Italian	5220092	Translucent Yellow
4043092	Dark Burnt Sienna	5240092	Translucent Red medium
4051092	Venetian Red	5849092	Calcium Carbonate
4061292	Raw Umber, greenish dark	5870092	Blanc Fixe
4070092	Burnt Umber, reddish		

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Please find all available swatches of the „Kremer Retouching Colors in Laropal® A 81“ in our online-shop.



KREMER RETOUCHING COLORS IN PARALOID™ B 72



Our retouching chips and colors are produced in Paraloid™ B 72 and offered sorted in a metal case, as a set or as single colors. By adding solvents - we recommend Methoxy Propanol PM (#70920) - they become ready to use.

SETS: KREMER RETOUCHING CHIPS IN PARALOID™ B 72

14910 **Set: Kremer Color Chips in Paraloid™ B 72,**
12 Retouching Colors, in a metal case

2101093	Cadmium Yellow No. 1, lemon	4420093	Chrome Oxide Green
2104093	Cadmium Yellow No. 6, medium	4501093	Ultramarine Blue, dark
2112093	Cadmium Red No. 1, light	4620093	Titanium White Rutile
2300093	Phthalo Green Dark, PG 7	4740093	Spinel Black
2308093	Phthalo Blue, greenish, PB 16	4805093	Iron Oxide Yellow-Orange 943
2315293	Quinacridone Pink E	4810093	Iron Oxide Red 110 M, light

14911 **Conservation Set Van Eyck 1,**
12 Kremer Color Chips in Paraloid™ B 72, in a metal case

2101093	Cadmium Yellow No. 1, lemon	2361093	Alizarine Crimson Dark
2104093	Cadmium Yellow No. 6, medium	4420093	Chrome Oxide Green
2110093	Cadmium Orange No. 1, medium	4425093	Viridian Green
2112093	Cadmium Red No. 1, light	4501093	Ultramarine Blue, dark
2114093	Cadmium Red No. 3, dark	4572093	Cobalt Blue Light
2335093	Indian Yellow Imitation	4620093	Titanium White Rutile

14913 **Conservation Set Van Eyck 2, with Spinel Black,**
12 Kremer Color Chips in Paraloid™ B 72, in a metal case

4001093	French Ochre JTCLES	4061293	Raw Umber, greenish dark
4022093	Italian Gold Ochre Light	4071093	Burnt Umber, brownish
4040093	Raw Sienna, Italian	4081093	Bohemian Green Earth
4043093	Dark Burnt Sienna	4725093	Furnace Black
4051093	Venetian Red	4740093	Spinel Black
4054293	English Red Light	4821093	Iron Oxide Red 160 M

SET: KREMER RETOUCHING COLORS IN PARALOID™ B 72

14914 **Set: Kremer Retouching Colors in Paraloid™ B 72,**
27 pigments in Paraloid™ B 72, in 3 ml glasses, in a wooden box

2101093	Cadmium Yellow No. 1, lemon	4061293	Raw Umber, greenish dark
2104093	Cadmium Yellow No. 6, medium	4071093	Burnt Umber, brownish
2110093	Cadmium Orange No. 1, medium	4080093	Green Earth light
2112093	Cadmium Red No. 1, light	4081093	Bohemian Green Earth
2114093	Cadmium Red No. 3, dark	4420093	Chrome Oxide Green
2300093	Phthalo Green Dark, PG 7	4425093	Viridian Green
2308093	Phthalo Blue, greenish, PB 16	4501093	Ultramarine Blue, dark
2335093	Indian Yellow Imitation	4572093	Cobalt Blue Light
2361093	Alizarine Crimson Dark	4620093	Titanium White Rutile
4001093	French Ochre JTCLES	4725093	Furnace Black
4022093	Italian Gold Ochre Light	4740093	Spinel Black
4040093	Raw Sienna, Italian	4810093	Iron Oxide Red 110 M, light
4043093	Dark Burnt Sienna	4821093	Iron Oxide Red 160 M
4051093	Venetian Red		

KREMER RETOUCHING CHIPS IN PARALOID™ B 72, SINGLE

Following colors are available in small pans (Ø 3 cm) or as granules in 50 ml jars.

2101093		Cadmium Yellow No. 1, lemon , PY 35.77205	4054293		English Red Light PR 102.77491
2104093		Cadmium Yellow No. 6, medium , PY 35.77205	4061293		Raw Umber, greenish dark , PBr 8.77727
2110093		Cadmium Orange No. 1, medium , PO 20.77202	4071093		Burnt Umber, brownish PBr 8.77727
2112093		Cadmium Red No. 1, light PR 108.77202, 77196	4080093		Green Earth light PG 23.77009
2114093		Cadmium Red No. 3, dark PR 108.77202, 77196	4081093		Bohemian Green Earth PG 23.77009
2300093		Phthalo Green Dark PG 7.74260	4420093		Chrome Oxide Green PG 17.77288
2308093		Phthalo Blue, greenish PB 16.74100	4425093		Viridian Green PG 18.77289
2310093		Anthraquinone Blue PB 60.69800	4501093		Ultramarine Blue, dark PB 29.77007
2315293		Quinacridone Pink E PR 122.73915	4572093		Cobalt Blue Light PB 35.77368
2335093		Indian Yellow Imitation PY 150.12764	4620093		Titanium White Rutile PW 6.77891
2361093		Alizarine Crimson Dark PR 83.58000:1	4725093		Furnace Black PBk 7.77266
4001093		French Ochre JTCLES PY 43.77492	4740093		Spinel Black PBk 26.77494
4022093		Italian Gold Ochre Light PY 43.77492	4805093		Iron Oxide Yellow-Orange 943 , PY 42.77492
4040093		Raw Sienna, Italian PY 43.77492	4810093		Iron Oxide Red 110 M, light , PR 101.77491
4043093		Dark Burnt Sienna PR 101.77491	4821093		Iron Oxide Red 160 M PR 101.77491
4051093		Venetian Red PR 102.77491			

METAL BOX FOR RETOUCHING CHIPS

881020 **Metal color box empty**, for 12 round pans of Kremer retouching chips



Please find all available swatches of the „Kremer Retouching Colors in Paraloid™ B 72“ in our online-shop.



JAPANESE URUSHI-LACQUER



Urushi is traditionally known since hundreds of years by Japanese artisans. The finishes are very resistant to damage by water, acid, alkali or abrasion. The application and decoration of lacquer is a long process, requiring many repetitive layers and drying times with humidity, temperatures around 30°C in a dust-free environment.

Products coated with Urushi lacquer are recognizable by an extremely durable and glossy finish. Some common japanese applications include tableware, musical instruments, fountain pens, jewelry, and bows.

Attention! Please note the hazard warnings and handling instructions for each individual Urushi-Lacquer in our online-shop.

- 809410 **Urushi Lacquer, Syuai, transparent**
contains Urushiol, tube
- 809415 **Urushi Lacquer, Kuroroiro, black**
contains Urushiol, tube
- 809420 **Urushi Lacquer, Shiro, white**
contains Urushiol, tube
- 809421 **Urushi Lacquer, Aka, red**
contains Urushiol, tube
- 809422 **Urushi Lacquer, Bengara, burnt red**
contains Urushiol, tube
- 809423 **Urushi Lacquer, HonShu, vermilion**
contains Urushiol, tube
- 809424 **Urushi Lacquer, Ki, yellow**
contains Urushiol, tube
- 809425 **Urushi Lacquer, Kusairo, green**
contains Urushiol, tube
- 809426 **Urushi Lacquer, KoiMidori, dark green**
contains Urushiol, tube
- 809427 **Urushi Lacquer, Asagi, sky blue**
contains Urushiol, tube
- 809428 **Urushi Lacquer, Ao, blue**
contains Urushiol, tube
- 809429 **Urushi Lacquer, Murasaki, purple**
contains Urushiol, tube

MAIMERI® RESTAURO, VARNISH COLORS



The Italian Maimeri® retouching paints are the most widely used retouching paints for tempera and oil painting in Europe. The pigments are fully dispersed and easy to apply. You can find a list of all Maimeri® retouching paints in our online shop. They are available in over 30 different hues in 20 ml tubes.



GOLDEN CONSERVATION PRODUCTS



Golden PVA Conservation Paints are made from PolyVinyl Acetate (PVAc) resin dissolved in isopropanol. PVA Colors remain soluble in isopropanol and other alcohols, making them ideal for easy removal without disturbing the layers of original paint underneath. Suitable for art conservation inpainting techniques.

840800 **Golden PVA Conservation Paint Set**, 22 colors in 5 ml tubes

LASCAUX®-PRODUCTS



Careful craftsmanship and strict quality controls ensure that LASCAUX®-products meet the highest artistic and ecological standards.

In our online-shop we offer a wide range of LASCAUX®-products.

SPECIAL CLEANING PRODUCTS



Modern chemistry is helping to develop advanced specialist methods for restoration. Various research institutes have introduced new, mostly non-toxic, high-tech chemicals to restoration.

- 63812 **Carbopol® EZ 2**, 2-Polyacrylic acid, self-dispersing
For solvent gels for restoration.
- 78010 **Surfynol® 61**, wetting agent, for special cleaning procedures
- 78025 **Tween™ 20**, wetting agent, polyoxyethylen-sorbitan-monolaurat
Soluble in water, alcohols and glycols.
- 78037 **Ecosurf™ EH-6**, wetting agent, low foaming
Exceptional wetting and hard surface cleaning, low odor, excellent handling and formulation properties, very low aquatic toxicity, listed on CleanGredients® and approved for DfE Formulations. Application: Concentrates, cleaners & detergents, paints & coatings, textile processing, agrochemicals.
- 78039 **Wetting Agent PM - Pemulen®**, for cleaning emulsion, dispersing agent
- Ⓐ 78084 **Ethomeen® C 12**, surface-active fatty amine, used as a wetting agent
- 78086 **Ethomeen® C 25**, surfactant fatty amine, wetting agent

CYCLOMETHICONE

Solvent for cleaning water-sensitive surfaces, textiles, fibers like paper, or particularly aged and soiled acrylic. The highly fluid Cyclomethicone has an extraordinary good wettability for all kinds of greasy dirt. Cyclomethicone can be used as a replacement for perchlorethylen. Cyclomethicone has a very low heat of vaporization, thus the vaporization occurs without a noticeable cooling.

87081 **Cyclomethicone D5**, solvent for cleaning

SILICONE GEL

Preparation of polysiloxanes and decamethylcyclopentasiloxane.

87084 **KSG 350 Z Silicone Gel**,
a ready-to-use emulsifying silicone elastomer for cleaning pastes

GOLD & GILDING MATERIALS

GOLD LEAF & SILVER LEAF



One booklet gold leaf contains 25 leafes, one book 12 booklets.
One booklet silver contains 25 leafes, one book 10 booklets.
Further Gold & Silver Leaves on request.

- 98405 **Silver Leaf, loose,**
95 x 95 mm
- 98406 **Silver Leaf, transfer,**
95 x 95 mm
- 98410 **Gold Leaf Rosenoble Double Gold, loose,**
23.75 carat, leaf size 80 x 80 mm
- 98412 **Gold Leaf Rosenoble Double Gold, transfer,**
23.75 carat, leaf size 80 x 80 mm
- 98420 **Gold Leaf Ducat Double Gold, loose,**
23 carat, leaf size 80 x 80 mm
- 98422 **Gold Leaf Ducat Double Gold, transfer,**
23 carat, leaf size 80 x 80 mm
- 98430 **Gold Leaf Orange Double Gold, loose,**
22 carat, leaf size 80 x 80 mm
- 98432 **Gold Leaf Orange Double Gold, transfer,**
22 carat, leaf size 80 x 80 mm
- 98440 **Gold Leaf Lemon Gold Pale, loose,**
18 carat, leaf size 80 x 80 mm
- 98442 **Gold Leaf Lemon Gold Pale, transfer,**
18 carat, leaf size 80 x 80 mm



GOLD POWDER, PAINTER'S GOLD & SILVER

- 98301 **Rosenoble Gold, Powder,**
23.75 carat, 2 g
- 98443 **Painter's Gold, small,**
23.75 carat, approx. 0.4 g, water soluble
- 98444 **Painter's Gold, medium,**
23.75 carat, approx. 1.1 g, water soluble
- 98445 **Painter's Gold, large,**
23.75 carat, approx. 2.5 g, water soluble
- 98447 **Painter's Silver, small,**
water soluble
- 98448 **Painter's Silver, medium,**
water soluble
- 98449 **Painter's Silver, big,**
water soluble



PAINTER'S GOLD VARNISH & SILVER VARNISH

- 98446 **Painter's Gold Varnish, liquid**, 23.75 carat, non-oxidizing
 98450 **Silver Varnish, genuine**, glittering



SILVERPOINTS & GOLDPOINTS

- 887100 **Silverpoint 999, pure silver**,
light and soft line, silver rod approx. 4.8 cm long, Ø approx. 2 mm
 887200 **Silverpoint 935**,
medium line, silver rod about 4.8 cm long, Ø 2 mm
 887300 **Silverpoint 835**,
darkest and hardest line, silver rod about 4.8 cm long, Ø 2 mm
 887500 **Goldpoint, Yellow Gold, 750**,
gold tip about 1.25 cm long, Ø 1 mm

Golden Silverpoint Ground

GOLDEN Silverpoint / Drawing Ground is a liquid acrylic used for the preparation of supports for drawing media. The ground is designed for the achievement of fine detailed lines on a permanent, lightfast, flexible ground. Silverpoint / Drawing Ground is ideal for use with metal styli or other drawing tools.

- 843558 **Golden Silverpoint / Drawing Ground**,
Made by Golden Artist Colors®



VARNISHES & BINDERS

Mixtion

- 98000 **Mixtion LEFRANC® 3 h**, 3 hours
 98100 **Mixtion LEFRANC® 12 h**, 12 hours, lead free
 ✕ 98102 **Kölner Classic Oil Mixtion 3 h**, 3 hours
 ✕ 98104 **Kölner Classic Oil Mixtion 12 h**, 12 hours
 ✕ 98106 **Kölner Classic Oil Mixtion 24 h**, 24 hours

Gilding Dispersion

- ♣ 98110 **Gilding Dispersion**,
own production, for gilding techniques. It remains permanently sticky.

Kölner Leaf Protect

- 98115 **Kölner Leaf Protect**,
water-based protective lacquer



WATER GILDING

Starter Set Water Gilding

Contents: 5 leaves Rosenoble Double Gold 23, 75 carats (80 x 80 mm) lose, 50 ml Sealer P, 50 ml Fond BI poliment red dark, 1 Toray brush, 10 g Colnasol tablet, processing instruction.

98154 **Starter Set Water Gilding**, Set for Kölner high gloss water gilding system

Poliments

Poliment is also known as bole - a clay-like substance. It is applied to the prepared surface, usually gesso. Gesso is a mixture of chalk and glue. The gold is then applied. The poliment enhances the tone and lustre of the gold during the polishing/burnishing process. It is an unbound poliment (unprepared) and has to be prepared with skin glue, gelatine or egg white before application.

98160 **Polishing Paste LEFRANC® Red**

98163 **Polishing Paste LEFRANC® Yellow**

98165 **Polishing Paste LEFRANC® Black**

98181 **Kölner Classic Poliment - Black**, wet

98182 **Kölner Classic Poliment - White**, wet

98183 **Kölner Classic Poliment - Oxide Red**, wet

98184 **Kölner Classic Poliment - Armenian Red**, wet

98185 **Kölner Classic Poliment - Yellow**, wet

98186 **Kölner Classic Poliment - Ochre**, wet

98187 **Kölner Classic Poliment - Blue**, wet



INSTACOLL

Starter Set Instacoll Gilding

Contents: 5 sheets of Gold Leaf Rosenoble Double Gold, 80 x 80 mm, 50 ml Base, 50 ml Activator, 1 Toray brush, tissue, processing instructions.

98155 **Starter Set Instacoll Gilding**

Kölner Instacoll System

The system consists of 2 components: Base (#98157) and Activator (#98156). The Base is applied with a special Kölner synthetic brush or a spray application. After the base layer has dried, which can last up to 1 hour, it is possible to gild for 1 hour. For a longer lasting or later gilding, the surface can be reactivated with the Activator.

98156 **Kölner Instacoll Activator**, adhesives for gold leaf

98157 **Kölner Instacoll Base Yellow**, adhesives for gold leaf



GILDING TOOLS & SUPPLIES

Please find the Agate Burnishers in **Chapter 09** Tools / Packaging / Supplies and the Gilding Brushes in **Chapter 08** under Various Special Brushes.

98210 **Gilder's Pad, small**, 25 x 15 cm, with shield

98211 **Gilder's Pad, large**, 30 x 25 cm, with shield

98212 **Instacoll Tissue Set**, contains: 5 pieces

Cloth for the pressing and polishing of transfer gold. For Instacoll gilding.

98213 **Instacoll Tool**, tool to press transfer gold into pits

98218 **Gilding Tool THORN TIP**, Frame 12.70 x 12.70 x 3.80 cm

98232 **Gilding Knife, exclusive**, length 16 cm, width 1,5 cm

This gilding knife is made of hardened steel and has the finest drop-forged finish. The blade is semi-flexibly conical symmetrically ground and polished and is inseparably connected to the selected precious wood handle via brass band, bolster and tang.



Gilding Tool THORN TIP (#98218)

The Thorn Tip is used to apply gold or silver leaf accurately and quickly to flat or rounded surfaces. Not recommended for surfaces with peaks, crevices or high detail. It is made from rigid plastic for additional strength and for water resistance.

When gilding on glass, flat or slightly rounded surfaces, the Thorn Tip saves time and gold, since it allows you to see through the screen and around the gold leaf which allows you to place the gold leaf exactly where you want it. When accuracy is required, the Thorn Tip is the perfect choice.





07 Linen, Paper & Foils



The color or character of a pigment is not only influenced by the different binders. A significant expression is created by the different textures of the painting surfaces.

Chapter 07 contains canvas made of linen, cotton, jute and nettle. Stretcher frames, foils (Tyvek®, Hostaphan® and Tin Foil), papers and sketchbooks complete our range.

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LINEN & STRETCHER BARS



LINEN

- 873000 **Linen Canvas medium L510**,
medium weight, raw, without priming, width: ca. 218 cm
Thread count: 10x10, 335 g/m²
- 873010 **Linen Canvas heavy L511**,
heavy quality, raw, without priming, width: 212-215 cm
Thread count: 14x14, 410 g/m²
- 873020 **Linen Canvas medium, wide L515**,
medium weight, raw, without priming, width: 305 cm
Thread count: 16x16, 330 g/m²
- 873025 **Linen Canvas L512 - very wide**,
heavy quality, raw, very dense, width: 515 cm
Thread count: 8x10, 600 g/m². Transport of 50 m (1 roll) with special shipment.
- 873030 **Linen Canvas light L516**, light quality, width: 224 cm
Thread count: 12x12, 160 g/m²
- 873040 **Linen Canvas heavy L526**,
very heavy quality, washed, almost white, width: 140 cm
Thread count: 44x56, 950 g/m²
- 873050 **Canvas light L517**,
very fine quality, without knots, without priming, width: 210 cm
Thread count: 30x30, 180 g/m²
- 873060 **Linen light re-lining Canvas L518**,
loosely woven, without knots, without priming, width: 210 cm
Thread count: 16x16, 135 g/m²
- 873100 **Nettle L520**, twill weave, width: 172 cm
Thread count: 20x22, 320 g/m²
- 873140 **Jute L530**, heavy, thick wooven quality, width: 210 cm
Thread count: 6x6, 425 g/m²
- 873155 **Linen thread made from canvas L515**,
for repairs, roll with approx. 20 g
- ▲ 873160 **Linen Canvas Sample Book**,
contains 1 sample of each of our linen canvas
Samples: 13,5 x 10,5 cm

STRETCHER BARS

Please send us a written request with your personalized measurements.

Swedframe® Canvas Frame

Swedframe® Canvas Frames set new quality standards at a professional level. They give stability and angularity and have no warping. The bars themselves distinguish by their unique profile. The aspen wood is free of knots and has the FSC® and Rainforest Alliance® seal.

- 883382 **Canvas Frame Swedframe® 2,5 x 6 cm**, from aspen wood
Available in 30 - 150 cm, 1 cm interval. From a length of 120 cm a cross brace is recommended.
- 883383 **Canvas Frame Swedframe® 3 x 7,5 cm**, from aspen wood
Available in 40 - 400 cm, 1 cm interval. From a length of 150 cm a cross brace is recommended.

FRAMELESS SUSPENSION SYSTEM FOR PAPER

- 883393 **Frameless suspension System (Set) for paper,**
4 frame brackets (plug system) with 6 acid-free adhesive hangers
- 883397 **Acid-free adhesive hangers,**
Content: 25 pieces, 24 x 31 mm, white viscose loop



PAPER & SKETCHBOOKS

PAPER

Handmade Watercolor Paper

Our 4 exclusive handmade watercolor papers for artists, designer and architects are manufactured in a papermaking studio in Berlin. Our Kremer pigments add to the high and consistent brilliance of the different colors.

- 875000 **Handmade watercolor paper - white,**
56 x 76 cm, ca. 300 g/m²
- 875001 **Handmade watercolor paper - chamoise,**
56 x 76 cm, ca. 300 g/m²
- 875002 **Handmade watercolor paper - grey,**
56 x 76 cm, ca. 300 g/m²
- 875003 **Handmade watercolor paper - black,**
56 x 76 cm, ca. 300 g/m²
- 875004 **Handmade watercolor paper - Set,**
white / chamoise / grey / black, 4 sheets of 56 x 76 cm, ca. 300 g/m²
- 875005 **Handmade watercolor paper - Set small,**
white / chamoise / grey / black, 4 sheets with 13 x 19 cm, ca. 300 g/m²



Indigo Paper

Our new Indigo papers are handmade in a traditional Indian workshop.

- 875016 **Sketchbook Indigo,**
11 x 16 cm, 64 pages, 100% white cotton rag, 120 g
This handmade paper has a very special feel. The covers and edges are dyed with genuine Indigo which gives every single book a unique shade of blue.
- 875017 **Indigo Paper Sheets,**
10 sheets, 100% blue cotton rag, 18 x 24 cm, 120 g, dyed and starched
The sheets are coated with natural Indigo. The paper enhances color effects such as pearlescent or gold shimmer and is suitable for most painting techniques.
- 875018 **Indigo Creative Book, thread bound,**
180 pages, dyed and starched, 100% cotton rag, 18 x 24 cm, 4,5 cm thick
The unique paper of this book is carefully dyed with natural indigo. Each page is a piece of art with different nuances of night blue and brings out the best of effects of metallic, interference or pearlescent pigments. The format allows various creative realizations in nearly all painting media.



- 875020 **Ingres 90, 90 - 95 g/m²**,
hand-made paper, white, 48 x 62.5 cm
- 875025 **Arches Bütten Paper, Grain satiné**,
300 g/m², 56 x 76 cm, hot pressed, 10 pieces per PU, pure cotton
- 875026 **Arches Bütten Paper, Grain fin**,
300 g/m², 56 x 76 cm, cold pressed, pure cotton
- 875060 **Japanese Paper Wenzhou, roll**,
30 g/m², 45 cm x 25 m
- 875070 **Japanese Paper Wenzhou, roll**,
30 g/m², 69 cm x 10 m
- 875080 **Japanese Paper Wenzhou, roll**,
30 g/m², 97 cm x 10 m

Hahnemühle Mould-made Watercolour block, Bütten

- 875100 **Hahnemühle Bütten Watercolour block, matte**,
natural white, 20 sheets, 24 x 32 cm, 200 g/m², acid free, age resistant
- 875102 **Hahnemühle Bütten Watercolour block, rough**,
natural white, 20 sheets, 24 x 32 cm, 200 g/m², acid free, age resistant

SKETCH BOOKS

- 875120 **Sketchbook, 29 x 29 cm**,
binderboard covers with linen spines, 132 pages, 120 g
- 875121 **Sketchbook, 21 x 21 cm**,
binderboard covers with linen spines, 144 pages, 100 g
- 875122 **Sketchbook, DIN A4**,
binderboard covers with linen spines, 144 pages, 100 g
- 875123 **Sketchbook, DIN A5**,
binderboard covers with linen spines, 144 pages, 100 g
- 875124 **Sketchbook, DIN A5, horizontal**,
binderboard covers with linen spines, 144 pages, 100 g
- 875125 **Sketchbook, 20.5 x 23.5 cm**, 36 pages, 120 g
- 875127 **Sketchbook for Landscape Painting**, 30 x 15.5 cm, 120 pages, 120 g
- 875128 **Watercolor Booklet, 17 x 24 cm**, full linen cover, 160 g/m², 128 pages
Machine mould-made paper, rough grain with high pigment bonding.
Suitable for both wet and dry techniques: watercolor, tempera, acrylic,
ink, pastels, charcoal, colored pencils and graphite.
- 875129 **Sketchbook, DIN A3**, drawing paper, 120 g/m², 32 pages
Sketchpaper with rough surface, wood-free, acid-free, no chlorine bleach.
- 875130 **Sketchbook, DIN A6**, Sketchpaper, 120 gsm paper, 32 pages
Sketchpaper with rough surface, wood-free, acid-free, no chlorine bleach.
- 875134 **Sketchbook Accordion Etchr, small, 9,5 x 14,5 cm**,
cold pressed acid-free paper, 42 pages, 230 g, PU leather cover
- 875135 **Sketchbook Accordion Etchr, small, 9,5 x 14,5 cm**,
hot pressed acid-free paper, 42 pages, 220 g, PU leather cover



FOILS

HOSTAPHAN FOILS

A classical release film for a variety of applications thanks to the unique combination of mechanical strength, thermal and chemical resistance as well as the low adhesion to many polymeric materials.

- 87220 **HOSTAPHAN® Foil RN 15, roll**, 15 µ, 1400 mm wide, 21 g/m², 50 m
 87221 **HOSTAPHAN® Foil RN 75, roll**, 75 µ, 1400 mm wide, 105 g/m², 50 m
 87222 **Polyester Foil RNT 36, roll**, 36 µ, 1400 mm wide, 51 g/m², 50 m
 87225 **Set: HOSTAPHAN® Foils**, 1 roll each of RN 15, RN 75, RNT 36

TYVEK®

In long-term storage, packaging made of DuPont™ Tyvek® proves its resistance again and again. Durable, extremely abrasion, puncture and tear resistant, Tyvek® can be used with much versatility, as an interim layer, wrapping or dust protection for transportation or archiving.

- 87240 **Tyvek® 1623 E**,
 wrapping material for art objects, roll length: 50 m, width: 152.4 cm

TIN FOIL

- 87200 **Tin Foil**,
 50 cm wide, 25 µ, 1 roll 600 g, equivalent to approx. 6 m or 3.25 m²

BEVA®-FILM

You can find our Beva®-Products in **Chapter 04** Mediums, Binders & Glues.

LASCAUX® SILICONE PAPER

Please find a complete list of all LASCAUX®-Products in our online-shop.

- 83020 **Lascaux® Silicone Paper**,
 50 m, 148 cm wide, 92 g/qm, both sides siliconized



08 Brushes



We offer a wide range of brushes in different shapes and sizes. Besides watercolor and retouching brushes you can find brushes for oil and fresco painting, marbling or various special brushes e.g. for studio and church painting or gilding.

In addition we offer brushes for restoration and cleaning e.g. Natural Hair Brushes, Dusters, Cylinder-shaped Brushes or Erasing Tips.

Please find a list of all available sizes in our online-shop.

Brushes for Restorers and Painters	174
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BRUSHES FOR RESTORERS AND PAINTERS



WATERCOLOR & RETOUCHING BRUSHES



Retouching Brush, Red Sable,
#850051..., size 5/0 - 6.
High quality, short red sable,
round, short dark red lacquered
handle, silver seamless ferrule.



Watercolor Brush, Toray Hair,
#850052..., size 0 - 12.
Soft, black. Black lacquered handle.



**Watercolor Brush, Squirrel Hair
with Synthetic Hair,**
#850053..., size 6 - 54.



Watercolor Brush, Master-Class S,
#850054..., size 3/0 - 16,
round. High-tec synthetic hair
selection.



Watercolor Brush, Nylon Hair,
#850456..., size 0 - 6.
Golden-red nylon hair,
with short black lacquered handle.



**Watercolor Retouching Brush,
Kolinsky Red Sable, round,**
#85050..., size 5/0 - 14.
Short black handle, gold seamless
ferrule.



**Retouching Brush, Kolinsky Red
Sable, compact,**
#8541191..., size 0 - 6.
Golden seamless ferrule,
with black lacquered matt handle.



**Retouching Brush, Kolinsky Red
Sable, slim,**
#8541192..., size 0 - 6.
Golden seamless ferrule,
with black lacquered matt handle.



OIL PAINTING BRUSHES



**Gussow Oil Painting Brush,
Kolinsky Red Sable, flat,**
#850055..., size 2 - 16.
Long black lacquered handle,
silver seamless ferrule.



**Gussow Oilpainting Brush,
Toray Hair,**
#850056..., size 1 - 20.
Cat tongue shaped, golden toray
hair, white lacquered long handle,
seamless silver ferrule.



**Oilpainting Brush Round,
Red Sable,**
#850057..., size 0 - 24.
Long handle, silver seamless
ferrule.



Lascaux® Brush, flat, Interlon,
#850058..., size 2 - 40.
Very durable, nickel seamless
ferrule, long black handle.
For oil painting or acrylic painting.



Lascaux® Brush, round, Interlon,
#850059..., size 2 - 40.
Black lacquered handle with
nickel plated seamless ferrule.
For oil painting, gouache or acrylic
painting.



Oilpainting Brush Round, oval,
#850076..., size 2 - 24.
Finest white China bristles,
long lacquered handle,
seamless silver ferrule.



Gussow Oil Painting Brush, flat,
#850077..., size 2 - 24.
The finest white China bristles,
long lacquered handle, seamless
silver ferrule.



**Gussow Oil Painting Brush,
Polecat Hair, flat,**
#850550..., size 2 - 20.
Long red lacquered handle,
silver seamless ferrule.



**Oil Brush, Master-Class S,
cat tongue shaped,**
#85074..., size 2 - 18,
high-tec synthetic hair selection.



**Oil Painting Brush,
Master-Class S, flat,**
#85074..., size 2 - 36,
high-tec synthetic hair selection.

Gussow Oil Painting Brush, long, flat,

#850771..., size 2 - 24.

The finest white China bristles, long lacquered handle, seamless nickel-plated ferrule, double crimping.

**Script Liner, Red Sable, round tip,**

#850808..., size 2 - 20

**Script Liner, Pale Ox Hair, pointed tip,**

#850809..., size 2 - 24

**Poster Paint Brush, flat,**

#850811..., size 1/16 - 7/8.

Pale ox hair, black lacquered handle, nickel ferrule.

**Oil Painting Brush, Ox Hair, flat,**

#854155..., size 2 - 20.

Long unlacquered handle, nickel ferrule.

**FRESCO BRUSHES & LINERS****Fresco Brush, Liner, round,**

#850301..., size 2 - 24.

Bleached China bristles.

**Fresco Brush, Liner, flat,**

#850302..., size 2 - 28.

White bristles, metal ferrule, long untreated handle, sold only by the dozen.

**Fresco Brush, oval,**

#850803..., size 6 - 24.

Filbert, white hog bristles, long handle, raw wooden handle, seamless ferrule.

**Liner, round,**

#850812..., size 1 - 8.

With gray bristles, raw wooden handle, for oil- and mural painting.

**Fresco Brush, square,**

#850814..., size 8 - 20.

Long white hog bristles, seamless ferrule, long raw wooden handle.

**Angular Brush,**

#850815..., size 10 - 30.

Black China bristles, long raw wooden handle, metal ferrule.

**Universal Brush, flat,**

#854196..., size 12 - 20.

Short white bristles, stainless aluminium ferrule.





FLAT BRUSHES



Varnish and Gesso Brush, flat,
#850070..., size ½ - 4 (inch).
Soft white hog hair,
raw handle, metal ferrule.



Varnish and Gesso Brush, Kolinsky,
#850071..., size 1, 1 ½, 2 (inch).
Pure red sable hair,
lacquered mahogany handle.



Lacquer and Varnish Brush,
#850072..., size 1½ - 2½ (inch).
Very soft ox-ear hair, short black
handle.



Flat Brush FIBONACCI,
#85060..., size 20 - 100 mm.
Synthetic fiber.



Varnish and Gesso Brush, large,
#850612..., sizes: 21 x 3 cm,
30 x 3 cm, 40 x 1,5 cm, 80 x 1,5 cm.
Bristles metal ferrule for broom
stick mounting.



Varnish and Gesso Brush, flat,
#85062..., width: 80 - 200 mm.
Very soft bristles, 50 mm long
(size 200: 57 mm long),
about 8 mm thick,
copper colored ferrule.



Scumbling Brush, oval,
#850630. 13.5 x 6 cm,
China bristles 60 mm,
lacquered wood.



**Varnish and Gesso Brush
master class,**
#85064..., size 25 - 200.
Latest high-tech synthetic hair
selection.



Varnish Brush, Goat Hair,
#850975..., size ½ - 4 (inch).
Very soft black hair, flat,
natural wooden handle.



**Varnish Brush, Various
Selected Hair, black,**
#854125..., size 2 - 4 (inch).
Black nickel ferrule, short handle.



Varnish and Gesso Brush, flat,
#85419725. Width: 25 mm,
length of hair: 32 mm.
Metal ferrule.



Flat Brush, Squirrel,
#854202..., size 1 - 4 (inch).
Fine squirrel mop, metal ferrule.



Flat Brush, Fine Ox Hair,
#854203..., size 1 - 3 (inch).
Metal ferrule.



Flat Brush, Fine Pale Bristles,
#85422..., size 1 - 4 (inch).
Metal ferrule, wooden handle.
Available in 2 different strengths.





VARIOUS SPECIAL BRUSHES



Sword Liner,
#850037..., size 15 - 35 mm.
High-tec synthetic hair selection.



**Dagger Pin-Stripping Brush,
Squirrel Hair,**
#850038..., size 3 - 4 (inch).
Sword-shaped Liner. Brass setting,
short wooden handle.



Badger Blender,
#850079..., size 2 - 4 (inch).
Red handle, traditional shape.



Flat Brush, extra thin,
#85000035, pale bristles,
width: 3.5 cm, length of hair: 6.5 cm.
For decorative painting.



Fan Brush master class S,
#850227..., size 2 - 10.



Fan Blender, White Bristles,
#850228..., size 2 - 12.
Seamless silver ferrule,
long clear lacquered handle.



Fan Blender, Badger Hair,
#850229..., size 2 - 12.
Seamless silver ferrule,
long black handle.



**Synthetic Brush for
Instacoll-Gilding,**
#850780..., size 1 - 2 (inch).



Comb Brush,
#850821..., size 1/4 - 3/4.
Sawtooth brush tip,
Silverline, Goldtoray



Badger Hair Brush, round,
#85083..., size 2 - 6.
Stainless steel, black lacquered
handle. For oil paint and lacquer
painting.



**Priming Brush, flat, white
synthetic hair (similar to goat hair),**
#850922..., size ¾ - 3 (inch).
Rustproof ferrule, short white
handle.



Gilding Brush, Squirrel Hair,
#854132..., size 2 - 16.
Oval, (Sciurus vulgaris).
Wooden handle.



Dusting Brush, round,
#854135..., size 2 - 16.
White goat hair, oval shaped,
nickel-plated ferrule,
wooden handle.



Marabout-Dusting-Brush,
#854137. Selected white down
feathers, length of feathers approx.
10 cm, nickel ferrule, short black
lacquered wooden handle.



Gilder Tip, Blue Squirrel Hair,
#850075..., size 1 - 4½ (inch).
Bound in cardboard.



Gilder Tip, Badger Hair,
#857510..., size 1 - 3½ (inch).
Bound in wood.



Gilder Tip, Squirrel Hair,
#857520..., size 1 - 3 (inch).
Bound in wood.



**Travel Brush
Master-Class S, round,**
#850039..., size 4 - 8



Travel Brush Red Sable, round,
#850040..., size 2 - 8



**Retouching Brush, Red Sable,
curved ferrule,**
#850045..., size 5/0 - 0



Calligraphy Brush - Set,
#85003400,
4 brushes incl. case



Calligraphy Brush, walnut,
#850036..., size 2 - 4



BRUSHES FOR MARBLING



Mottler.
#850508..., size ½ - 4 (inch).
Short hard white bristles,
raw wooden handle.



Dragger / Flogger.
#850509..., size 2 - 4 (inch).
Long black bristles,
raw wooden handle.



Muccino, Round Brush.
#850807..., size 12 - 30.
White China Bristles.
For oil- and mural painting.



Squirrel Mop.
#850810..., size 1 - 8.
Squirrel hair mixture, oval,
black lacquered handle,
silver seamless ferrule.



Pipe Grainer.
#850822..., size 1 - 5 (inch).
White bristles, metal ferrule,
raw wooden handle. 3 - 11 spikes.



Mottler.
#850823..., size 3 - 4 (inch).
White bristles set in wavy
metal ferrule. For wood effects.



Feather brush.
#850824.
for marbling



Graining Comb Set, Steel.
#850825.
3 combs each of 4 different sizes.



Liner Brush.
#850826. Black bristles,
raw handle, 85 mm wide,
20 mm long and 4 mm thick black
China bristles, handle at 45° angle.



**Chiqueteur Brush, flat,
Squirrel Hair.**
#850836..., size 1 - 3.
With 2 mops



Stippler, round.
#854192..., size 6 - 10.
Sturdy short bristles,
raw wooden handle.



Stippler, round, Goat Hair.
#854193..., size 6 - 10.
Soft short goat hair,
raw wooden handle.



Stippler, thick.
#850805..., size 2 - 40.
Short raw wooden handle.



Stippler, round.
#850806..., size 0 - 20.
Short white bristles,
raw wooden handle, metal ferrule.



Stippler, round.
#858061..., size 0 - 10.
Short white bristles,
raw wooden handle.



Set: Stipplers.
#85419236.
Content: 1 of each - #85419206,
#85419210, #85419306, #85419310,
#85419612 and #85419616.

BRUSHES FOR RESTORATION AND CLEANING



We offer a wide range of Natural Hair Brushes like Hand Brushes and Dusters, Brushes with long handle & Cylinder-shaped Brushes, Vacuum Cleaners, Dusters & Erasing Tips as well as Bookbinder's Brushes. Please find a list of all available brushes in our online-shop.



How to remove paint residues on painting tools?

Cleaning working materials such as plates for grinding, mortars, glass mullers and palette knives.





09 Tools, Packaging & Supplies



With our mortars, pestles and mullers, you can make your own paint from pigment and binder. For storage, we offer PVC-jars and bottles in different shapes and sizes as well as tubes and pans for your water- and oilcolors. Our range also contains hand-forged steel tools from Tuscany for wood, stucco, plaster and marble as well as agates. Besides you can find safety equipment such as masks, filters and gloves.

Packaging	182
Tools	183
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PACKAGING

GLASS BOTTLES

- 964104 **Glass Bottle, 30 ml, wide**, clear glass, wide opening, with cover
- 964110 **Glass Bottle, 100 ml wide**, wide opening, clear, with cover
- 964112 **Glass Bottle, 100 ml, brown**, narrow neck, with lid
- 964116 **Glass Bottle, 250 ml, narrow**, clear glass, narrow-mouthed opening, with cover
- 964120 **Glass Bottle, 250 ml, wide**, clear glass, wide opening, with cover
- 964124 **Glass Bottle, 500 ml, wide**, clear glass, wide opening, with cover
- 964128 **Glass Bottle, 1000 ml, narrow**, clear glass, narrow-mouthed opening, with cover
- 964132 **Glass Bottle, 1000 ml, wide**, clear glass, wide opening, with cover
- 964138 **Glass, 3 ml**, clear, with snap-on cover, Ø 19 mm, 30 mm high
- 964139 **Glass with snap-on cover, 10 ml**, clear, Ø 24 mm, 33 mm high

TUBES

- 963600 **Aluminum Tubes, approx. 8 ml**, 15 x 74 mm, white, aluminum
- 963610 **Aluminum Tubes, approx. 20 ml**, 19 x 100 mm, white, aluminum
- 963620 **Aluminum Tubes, approx. 50 ml**, 25 x 143 mm, white, aluminum
- 963640 **Aluminum Tubes approx. 95 ml**, 30 x 182 mm, white, aluminum
- 963660 **Aluminum Tubes, approx. 200 ml**, 40 x 213 mm, white, aluminum

WOODEN BOXES

- 963000 **Wooden Box empty, 26.5 x 10.5 x 4 cm**, beech wood, handmade
- 963010 **Wooden Box empty, 36 x 12.5 x 8.9 cm**, beech wood, handmade
- 963020 **Wooden Box empty, 24.5 x 18 x 4.5 cm**, beech wood, handmade
- 963030 **Wooden Box empty, 34.8 x 24.4 x 4.4 cm**, beech wood, handmade
with 2 foam inserts for 70 x snap cap glass a 10 ml

PE / PVC - MATERIALS

- 964000 **PVC-jar, 50 ml**, transparent
- 964010 **PVC-jar, 100 ml**, transparent
- 964020 **PVC-jar, 200 ml**, transparent
- 964030 **PVC-jar, 500 ml**, transparent
- 964040 **PVC-jar, 1000 ml**, transparent
- 964050 **PVC-jar, 2000 ml**, transparent
- 964060 **PP-Bucket, 1 l**, with cover
- 964061 **PP-Bucket, 11 l**, with cover
- 964062 **PP-Bucket, 20 l**, with cover
- 964070 **PE-Bottle 250 ml, narrow**
- 964072 **PE-Bottle for Chemicals, 1000 ml**, narrow
- 964080 **PE-Bag, 500 x 800 mm**, for 25 kg

WATERCOLOR BOXES & PANS, EMPTY

You can find our Watercolor Boxes and further supplies in **Chapter 06** Ready-made Colors, Restoration & Gilding Materials under Watercolor Boxes & Pans, empty.



TOOLS

STUCCO TOOLS

885000 Set: Italian Restoration Tools, hand-made in Tuscany, Italy
Set in wooden box 11 x 27 x 4 cm, 10 tools.

885159	Spatula, pointed /round	885034	Hook, 16 cm
885003	Spatula, pointed, 18 cm	885036	Hook, 21 cm
885004	Spatula, round, 18 cm	885054	Sculping tool, fine
885007	Spatula, pointed /round, 22 cm	885079	Gouge, small
885030	Spatula, round/ rasp, 22 cm	885080	Gouge, large

885028 Knife, oblique / diagonal

885029 Scalpel knife, 18 cm

Spatulas



885002	Spatula, pointed /round, narrow, 18 cm	885007	Spatula, pointed /round, 22 cm
885005	Spatula, pointed /round, medium, 18 cm	885009	Spatula, pointed /round, 25 cm



885003 Spatula, pointed, 18 cm



885004	Spatula, round, 18 cm, spatula and rasp	885008	Spatula, round, 23 cm, spatula and rasp
885006	Spatula, round, 20 cm, spatula and rasp	885023	Spatula, round, 33 cm, spatula and rasp



885012 Spatula, pointed, 18 cm, spatula and rasp



885030	Spatula, round / rasp, 22 cm, with grater, lateral and serrated	885032	Spatula, round / rasp, 27 cm, combined with scratch, curved and toothed on the side
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885061 **Spatula round, 16 cm**

885062 **Spatula round, 18 cm**

885063 **Spatula round, 19.5 cm**

885067 **Spatula round, 25 cm**

885069 **Spatula round, 29 cm**

885071 **Spatula, round, 34 cm**



885159 **Spatula, pointed /round, 16 cm**

Scrapers



885018 **Scraper, serrated on both sides, 18 cm**

885019 **Scraper, serrated on both sides, 22 cm**

885022 **Scraper, serrated on both sides, 28 cm**



885024 **Scraper, 19 cm,
cambered, denticulated**

885026 **Scraper, 23 cm,
cambered, denticulated**

Hooks



885034 **Hook, 16 cm**

885036 **Hook, 21 cm**

885037 **Hook, 23 cm**

885038 **Hook, 25 cm**

Plaster Tools



885043 **Sculping tool, very small**
width 8 mm, spatula / length 20 cm

885045 **Sculping tool, small**
width 14 mm, spatula / length 22 cm

885047 **Sculping tool, medium,**
Length 24 cm

885049 **Sculping tool, large,**
width 30 mm / length 27 cm

885051 **Sculping tool, very large,**
width 38 mm, length 29 cm



885053 **Sculping tool, very fine,**
width 4 / 6 mm, length 16 cm

885054 **Sculping tool, fine,**
width 10 / 5 mm, length 17 cm

885057 **Sculping tool,**
width 17 / 22 mm, length 23 cm

Gouges



885077 **Gouge / Spatula, medium,**
width 14 mm, length 22 cm



885079 **Gouge, small,**
width 7 / 9 mm, length 20 cm

885080 **Gouge, large,**
width 13 / 17 mm, length 21 cm

885081 **Gouge, extra large,**
width 14 / 18 mm, length 23 cm

Rasps

885610 **Rasp large, pointed / round, 24 cm**885611 **Rasp small, pointed / round, 18 cm**885620 **Rasp large, pointed / curved, 25 cm**885621 **Rasp small, pointed / curved, 18 cm**885640 **Rasp large, pointed / round, 24 cm**885641 **Rasp small, pointed / curved, 18 cm**885650 **Rasp large, both sides pointed, 25 cm**885651 **Rasp small, both sides pointed, 18 cm**885660 **Rasp large, one side curved, 25 cm**885661 **Rasp small, one side curved, 18 cm**885670 **Rasp pointed / curved, 18 cm**885676 **Rasp both sides pointed, 18 cm**885691 **Rasp flat / curved, small, 20 cm,
made of steel, rasp surface 5 x 2.5 cm**885694 **Rasp flat/curved, large, 30 cm,
made of steel, rasp surface 8.5 x 4.7 cm**885692 **Rasp flat/curved, medium, 25 cm,
made of steel, rasp surface 7 x 3.4 cm**

HOOKS



885218 **Hook, No. 18**



885219 **Hook, No. 19**



885225 **Hook, No. 25**



885232 **Hook, No. 32**



885233 **Hook, No. 33**

DIAMOND FILES

885235 **Diamond Files,**
18 cm long, 3 cm with diamonds, 10 different forms

PAINTER'S SPATULAS

Painter's Spatulas made of hardened steel with flexible blade, ideally suited for all standard work, large beech wood handle.

885700 **Set: 4 Painter's Spatulas,** sizes: 2 cm, 5 cm, 8 cm, 12 cm

885702 **Painter's Spatula exclusive, fine,** width 2 cm

885705 **Painter's Spatula exclusive, small,** width 5 cm

885708 **Painter's Spatula exclusive, medium,** width 8 cm

885712 **Painter's Spatula exclusive, large,** width 12 cm

PALETTE KNIVES**885720 Palette knife, exclusive, length 16 cm**

The palette knife is made of hardened steel, conical symmetrical ground and polished.

Palette Knife Pastrello

The blade is made of tempered steel and ground manually to ensure an optimum flexibility also to the glossy finishing providing an excellent spreadability of the color.

885722 Palette Knife Pastrello No. 40, length 21 cm**885724 Palette Knife Pastrello No. 49, length 19,5 cm****885726 Palette Knife Pastrello No. 50, length 20,5 cm****SCULPTING KNIFE**

Bent forged, stiff blade made of hardened steel, honed and polished, fine wood handle with brass ferrule, especially suitable for oil painting.

885728 Sculpting knife, length 16.5 cm**CANVAS PLIERS****885735 Canvas Pliers, aluminum, 11.5 cm wide, 20 cm long**

This canvas plier is very easy to use because the handles are covered with plastic, allowing a good grip.

885736 Canvas Pliers, heavy design, 630 g, width: 8 cm wide, length: 25 cm**FLOREAT WALL HOOKS**

This set includes: 4 wall hooks size 0, 2 wall hooks size 1, 2 wall hooks size 2, 1 wall hook size 3, 1 wall hook size 4, 13 cylinder head needles

885750 FLOREAT Wall Hooks, nickel-plated**SGRAFFITO TOOLS****892100 Set: Sgraffito Tools, 18 tools, in a wooden box**

Content: various plaster irons, application spatula, scraper.

AGATE BURNISHERS

The Agate Burnishers are made of polished stones and a seamless metal mounting. The wooden handles are lacquered. The agates are semi-precious stones, formed from silica compounds.

	88401	Agate Burnisher No. 1		88412	Agate Burnisher No. 12
	88402	Agate Burnisher No. 2		88413	Agate Burnisher No. 13
	88403	Agate Burnisher No. 3		88414	Agate Burnisher No. 14
	88404	Agate Burnisher No. 4		88415	Agate Burnisher No. 15
	88405	Agate Burnisher No. 5		88416	Agate Burnisher No. 16
	88406	Agate Burnisher No. 6		88417	Agate Burnisher No. 17
	88407	Agate Burnisher No. 7		88418	Agate Burnisher No. 18
	88408	Agate Burnisher No. 8		88419	Agate Burnisher No. 19
	88409	Agate Burnisher No. 9		88420	Agate Burnisher No. 20
	88410	Agate Burnisher No. 10		88421	Agate Burnisher No. 21
	88411	Agate Burnisher No. 11		88422	Agate Burnisher No. 22



88423

Agate Burnisher
No. 23

88424

Agate Burnisher
No. 24

88425

Agate Burnisher
No. 25

88426

Agate Burnisher
No. 26

88427

Agate Burnisher
No. 27

88428

Agate Burnisher
No. 28

88429

Agate Burnisher
No. 29

88430

Agate Burnisher
No. 30

88431

Agate Burnisher
No. 31

88432

Agate Burnisher
No. 32

88433

Agate Burnisher
No. 33

88434

Agate Burnisher
No. 34

88435

Agate Burnisher
No. 35

88436

Agate Burnisher
No. 36

88437

Agate Burnisher
No. 37

88438

Agate Burnisher
No. 38

88439

Agate Burnisher
No. 39

88440

Agate Burnisher
No. 40

88441

Agate Burnisher
No. 41

88442

Agate Burnisher
No. 42

88443

Agate Burnisher
No. 43

88444

Agate Burnisher
No. 44

	88445	Agate Burnisher No. 45		88449	Agate Burnisher No. 49
	88446	Agate Burnisher No. 46		88450	Agate Burnisher No. 50
	88447	Agate Burnisher No. 47		88451	Agate Burnisher No. 51
	88448	Agate Burnisher No. 48			



SUPPLIES

MORTARS & PESTLES / GLASS MULLERS

Mortars & Pestles

- 883323 **Mortar 100 mm + Pestle 135 mm,**
made of porcelain, dish with a pouring lip,
110 ml + pestle Ø 30 mm
- 883324 **Mortar 183 mm + Pestle 210 mm,**
made of porcelain, dish with a pouring lip,
730 ml + pestle Ø 58 mm



Glass Mullers

Our glass mullers are all handmade.

- 883340 **Glass Muller, small,**
75 g, approx. Ø 3.5 cm / 1.5 inch
- 883345 **Glass Muller, high, small,**
350 - 500 g, Ø approx. 4 - 4.5 cm / 1.6 - 1.8 inch
- 883348 **Glass Muller, medium,**
Ø 5 cm / 2 inch, approx. 145 g
- 883350 **Glass Muller, high, large,**
Ø approx. 10 cm, 1400 g
- 883355 **Glass Muller, large,**
Ø 7.5 cm / 3 inch, approx. 300 g
- 883357 **Glass Muller, cast glass,**
Ø ca. 10 cm, weight approx. 800 g, height 14 cm

PALETTES

- 883359 **Palette, white enamelled,**
with 11 cups and handle hole
- 883360 **Palette, solvent resistance,**
white enameled with 22 cups
- 883361 **New Wave Posh® Glass Palette grey, 22 x 30 cm,**
break-proof, suitable for all color types
- 883362 **New Wave Posh® Glass Palette grey, 30 x 40 cm,**
break-proof, suitable for all color types
- 883363 **New Wave Posh® Glass Palette grey, 40 x 50 cm,**
break-proof, suitable for all color types
- 883364 **New Wave Posh® Glass Palette white, 22 x 30 cm,**
break-proof, suitable for all color types
- 883365 **New Wave Posh® Glass Palette white, 30 x 40 cm,**
break-proof, suitable for all color types
- 883366 **New Wave Posh® Glass Palette white, 40 x 50 cm,**
break-proof, suitable for all color types
- 883368 **MASTERSON ART Palette Seal,**
airtight container for storage of paint palettes in use, 40,50 x 30,50 x 2,50 cm
- 883371 **Glass Plate for Grinding,** size: 320 x 250 mm, 15 mm thick, approx. 3 kg weight
This glass plate is particularly suitable for grinding oil paint.
- 883372 **Porcelain Mini Palette Etchr, 19 well,**
round, Ø 7.6 cm, including mixed pallet and metal box



MASTERSON ART Palette Seal (#883368)

This airtight container safely holds any type of paint palette between sessions.

Place your favorite type of palette – wood, glass, plastic or paper – into the Palette Seal tray and snap on the lid. Your paints will stay fresh for many days.

Compatibel with Posh® Glass Palette small & medium.



U.GO™ PLEIN AIR POCHADE BOX

- 883030 **New Wave u.go™ Plein Air Pochade Box - small, Set,**
including 2 Side Trays
- 883031 **New Wave u.go™ Plein Air Pochade Box - small,**
without accessories
- 883040 **New Wave u.go™ Plein Air Pochade Box - medium, Set,**
including 2 Side Trays and Acrylic Palette
- 883041 **New Wave u.go™ Plein Air Pochade Box - medium,**
WITHOUT accessories
- 883042 **New Wave u.go™ Plein Air Side Tray - small/medium,**
compatible with #883031 and #883041, securing cinch included
- 883043 **New Wave u.go™ Plein Air Acrylic Palette - medium,**
compatible with #883041, grey, 16.3 cm x 26.2 cm
- 883050 **New Wave u.go™ Plein Air Pochade Box - large, Set,**
including 2 Side Trays and a Glas Palette
- 883051 **New Wave u.go™ Plein Air Pochade Box - large,**
WITHOUT accessories
- 883052 **New Wave u.go™ Plein Air Side Tray - large,**
compatible with #883051, securing cinch included
- 883053 **New Wave u.go™ Plein Air Glass Palette - large,**
compatible with 883051, grey, 22.9 cm x 34.3 cm
- 883060 **New Wave u.go™ Plein Air Accessories - Cinch,**
set of 2
- 883061 **New Wave u.go™ Plein Air Accessories - Panel Extender,**
compatible with medium and large Pochade Box
- 883069 **New Wave u.go™ Plein Air Accessories - Tripod,**
compatible with Pochade Box

PAPER STOMP

- 88311 **Paper Stump, Ø 7 mm, 12 cm length, set of 3**
- 88313 **Paper Stump, Ø 12 mm, 15 cm length, set of 3**

BONE FOLDER

- 883220 **Bone Folder, 13 cm**
- 883226 **Bone Folder, 16 cm**

SYRINGES & PIPETTES

- 964085 **Pipettes 3 ml, non sterile, 154 mm, graduated**
- 964090 **Syringes 10 ml**
- 964091 **Syringes 2 ml**
- 964092 **Syringes 100 ml, sterile packaged**
- 964093 **Syringes 50 ml**
- 964094 **Syringe 20 ml**

INDICATOR PAPER

Soak a test strip in the test solution for a second and compare it with the standard color.

883260 **pH Universal Indicator Strips**, pH 0-14

WOODEN STIRRERS

88327 **Wooden Stirrers, pack**, beech wood, 100 pieces

SIEVES

Further sieves on request.

883330 **Sieve, 100 µ**, Ø 20 cm, stainless steel mesh

883331 **Sieve, 500 µ**, Ø 20 cm

SPONGES

883500 **Natural Sea Sponge**, approx. 10 - 20 g each, 10 - 14 cm

883550 **Natural Sponge, small**, Ø approx. 5 - 6 cm, pack of 5

883551 **Natural Sponge, medium**, Ø approx. 10 - 14 cm, pack of 5

883560 **Suction-Block - big**, 60 g, 17.6 x 7.4 x 3.3 cm

883561 **Suction-Block - small**, 20 g, 10,0 x 5,0 x 3,0 cm



OPTICAL INSTRUMENTS

883001 **Magnivisor Deluxe™ Head-Magnifying Glass**,
1.5 - 3-times magnification
LED Lighted Head Visor Magnifier with four interchangeable
lenses (1.5 x, 2x, 2.5x, 3x).

883015 **Microscope-Magnifying Glass**,
60 - 120-times magnification, with light,
2AA-batteries not included

GLUE POTS

891000 **Glue Pot, 0.5 liter**, aluminium pot

891001 **Glue Pot, 1 liter**, aluminium pot

891002 **Glue Pot, 2 liters**, aluminium pot

891005 **Glue Pot, 5 liters**, aluminium pot

891008 **Glue Pot, Bain Marie, 1.4 liter**

For easy heating of small amounts of wax on the hotplate. Stainless steel, double-walled, water capacity 250 ml, whistle signal when water boils, incl. lid, with 1.4 kg wax content, the melting time is approx. 20 - 25 min.

891020 **Electric Glue Pot, with ceramic pot, 250 ml capacity**

For uncomplicated and gentle heating of hot glue, primers and waxes in a water bath. A control thermostat ensures the correct temperature with an accuracy of $\pm 3^\circ\text{C}$. The devices are designed for professional continuous operation and have proven themselves thousands of times in woodcraft, restoration and musical instrument making. Nickel-plated brass housing, heat-resistant plastic handle, non-slip bottom plate. Maximum temperature approx. 85°C .

PERSONAL PROTECTION

Respirator Masks

88212 **FFP2 Respirator Mask**

Half-Masks

88203 **Half-Mask size S**, respiratory protection, without filter

88204 **Half-Mask size M**, respiratory protection, without filter

88205 **Half-Mask size L**, respiratory protection, without filter

Protective Filter

For the masks #88203 - #88205.

88208 **Protective Filter A2**,
against organic gases and vapors

88209 **Protective Filter ABEK 1**,
against organic, inorganic and acid vapors,
ammonia and derivatives

Gloves

882300 **Vinyl Gloves, small**, 100 pieces / 1 carton

882301 **Vinyl Gloves, medium**, 100 pieces / 1 carton

882302 **Vinyl Gloves, large**, 100 pieces / 1 carton

882303 **Vinyl Gloves, extra large**, 100 pieces / 1 carton





10 Books & Color Charts



You want to dive deeper into the colorful world of pigments? Over the years, we have collected a profound selection of technical literature, such as manuals on restoration and painting techniques as well as materials, reprints of historical literature and collections of recipes.

In **Chapter 10** you will also find the color charts of our pigments – these will assist you in your color selection.

German Books	198
English & French Books	198
Color Charts	201



GERMAN BOOKS

Please find a complete list of all German Books in our online-shop.

ENGLISH & FRENCH BOOKS



PIGMENTS & PAINTING MATERIALS

- 992100 Kremer Pigmente Recettes,**
37 recettes avec photos, Aichstetten 2020, ISBN 978-3-00-065595-1
Manuel pour la fabrication de peinture dans les domaines de l'aquarelle, de la peinture en émulsion, de la peinture murale, de la peinture à l'huile, de la peinture acrylique et d'autres applications pigmentaires.
- 992101 Kremer Pigmente Recipe Book,**
37 recipes with pictures, Aichstetten 2023, ISBN 978-3-00-060903-9
Manual for paint manufacturing in the fields of watercolor, emulsion paint, wall paint, oil paint, acrylic paint and other pigment applications.
- 992107 R. D. Harley: Artists' Pigments c. 1600 - 1835,**
Reprint, paperback, 256 pages, 53 halftones, 6 colour plates
R. D. Harley's book applies itself to a detailed and comprehensive examination of the primary documentary sources of this crucial period, providing an invaluable complement to the work of analytical scientists concerned with the identification of pigments.
- 992108 Pip Seymour: The Artist's Handbook,**
softcover, 520 pages, 24 x 16 cm
The Artist's Handbook provides artists with in-depth, practical information on the materials, equipment and skills necessary for all areas of artistic practice.
- 992112 François Delamare: Blue Pigments,**
5000 Years of Art and Industry, Softcover, 396 pages
Each civilization devised its own solution for manufacturing the color blue. The names of the different pigments often reflect this geographic diversity: from Egyptian Blue to Copper Phthalocyanine, ranging through Maya and Han Blues, Smalt, Prussian Blue and artificial Ultramarine.



CONSERVATION / CLEANING

- 992210 Richard Wolbers: Cleaning Painted Surfaces, Aqueous Methods,**
paperback, 198 pages, many b/w and colored photos and illustrations
This book contributes significantly to the selection of appropriate and controllable cleaning methods for varnished and unvarnished paint surfaces. .
- 992212 Barros D'Sa et al: Adhesives and Consolidants,**
in Painting Conservation, 109 pages, colour illustrations
Adhesives and consolidants used in the conservation of paintings can have very varying properties at the time they are applied. Over time, and under differing conditions, some materials can present concerns for the conservator including brittleness, yellowing and discolouration and difficulty in removal.
- 992214 Banik / Brückle: Paper and Water,**
A Guide for Conservators
Routledge Series in Conservation and Museology.
- 992216 Carlyle et al.: Conservation of Modern Oil Paintings,**
Softcover, 606 pages, 246 illustrations, 179 illustrations in color
- 992217 Carlyle et al.: Conservation of Modern Oil Paintings,**
Hardcover, 606 pages, 246 illustrations, 179 illustrations in color



PAINTING PRACTICES

- 992305 P. Dietemann: Tempera Painting 1800-1950.**
Experiment and Innovation from the Nazarene Movement to Abstract Art
Other authors: W. Neugebauer, E. Ortner, R. Poggendorf, E. Reinkowski-Häfner, H. Stege.
- 992308 Claude Yvel: Peindre à l'eau comme les maîtres.**
160 pages, 20,5 x 27,5 cm, beaucoup d'illustrations en couleur et camaïeu, broché
Après un ouvrage sur la peinture à l'huile qui fait référence, Claude Yvel répond à de nouvelles énigmes qui hantent chaque artiste. Toutes leurs interrogations tiennent en une seule question: en tirant parti des moyens qu'offre la nature, comment les maîtres ont-ils réalisé les Œuvres qui sont la gloire de l'humanité – Pierres naturelles, plumes, encres, enluminures etc., Claude Yvel ne laisse rien au hasard et initie son lecteur aux techniques du dessin et de la peinture à l'eau dans le respect des règles d'harmonie. Riche d'informations sur les matières naturelles et leurs traitements, l'ouvrage permet à tous les amateurs de retrouver les recettes des métiers perdus et de les mettre en pratique sans attendre.
- 992309 Claude Yvel: Peindre à l'huile comme les maîtres.**
160 pages, 20,5 x 27,5 cm, beaucoup d'illustrations en couleur et camaïeu, broché
Peindre à l'huile comme les maîtres, c'est l'objet du présent ouvrage, qui livre tout le savoir-faire pour y parvenir. Aux XVI^e et XVII^e siècles, la technique dans l'art en occident fut portée à un haut degré de perfection. La formation du jeune peintre avait lieu dans l'atelier d'un maître, lequel, avant même de le laisser peindre, lui faisait broyer les couleurs, imprimer les toiles, cuire l'huile et garnir les palettes. Ainsi, était-il mis au fait des secrets du métier.
- 992310 Julien Gautier: Pierres & Marbres / Stones & Marbles.**
Version bilingue / Bilingual version: French and English. 234 pages, 24,5 cm x 33,5 cm
This book is a comprehensive manual on the art of faux marble painting. It will guide you step-by-step through 30 painted marbles using a water-based technique. Detailed instructions are accompanied by over 350 photos. This book is intended for amateur or professional painters who wish to learn effective and solvent-free techniques for use on job sites, decorative elements, or in a more artistic manner for contemporary compositions.
- 992312 Michael Price: Renaissance Mysteries Volume I, Natural Colour, 240 pages, 22 x 28 cm**
Volume I presents the artist as a painter-craftsman with the preparation of natural colour from rocks and crystals and their application in appropriate binding mediums. The difference in colour quality between natural mineral pigments and modern synthetic paint is examined. Chapters include comprehensive step-by-step instruction for the contemporary artist and conservation scientist on how to prepare and paint with the incomparably luminous colours of the Renaissance palette, as well as the preparation of historical painting supports and grounds.
- 992313 Michael Price: Renaissance Mysteries Volume II, Proportion and Composition, 260 pages, 22 x 28 cm**
Volume II, the artist as a creative intellectual, links the painter's craft with the creative process and elucidates the degree of compositional planning starting with the painting's rectangular format. The demonstrated evidence for the application of Euclidean geometry is based upon exact measurements of painted surfaces on panels, X-radiographs, and infrared images from paintings. The final chapter concludes with the reasons for the demise of this painting tradition and how industrialization and the standardization of art materials led to a new painting tradition from the nineteenth century.
- 992703 Fels, D.: Lost Secrets of Flemish Paintings**
Including the first English translation of the De Mayerne Manuscript, B.M. Sloane 2052



DYEING / PLANT COLORS

- 992402 Dominique Cardon: Natural Dyes,** published 2007, hardback, 800 pages, 560 illustrations
Sources, Tradition, Technology and Science. This authoritative resource is an expanded, corrected and updated translation of the award winning book *Le Monde des Teintures Naturelles* (published 2003, Berlin, Paris).
- 992405 Kirby et al.: Natural Colorants for Dyeing and Lake Pigments, Practical Recipes and their Historical Sources,** 114 pages, 70 colour illustrations, paperback
This handbook provides the basic principles and processes of dyeing and lake pigment making (using the term 'lake pigment' in its original, historical, sense indicating a naturally occurring dye precipitated onto a conventional usually white substrate, frequently a form of hydrated alumina). The wide range of natural colorants and their plant and animal sources are outlined as is the basic chemistry of the dyes and mordants.
- 992408 Kjær / Frederiksen: The colours of nature,** a basic guide to natural dying, 160 pages, 17 x 24 cm, 615 g
The book is a simple, easy-to-follow guide to getting started with natural dyeing, introducing and giving an overview of colours, plants, fibres and tools along with basic recipes for lasting colours. Plant dyeing is thought to be difficult and to demand several years of experience to achieve a good result, but that is not necessarily so. Plant dyeing is an activity in which everyone can take part. It does not demand any particular skills and good results can come even with the first dye bath.
- 992424 Kremer Pigmente Historical Ink Recipes,** booklet with 11 recipes for the production of historical inks, 32 pages
Booklet with 11 simple recipes for the production of historical inks. The detailed listing of all ingredients offers the possibility to produce inks sustainably and according to individual needs.
- 992426 Kremer Pigmente Dyeing with Indigo,** booklet in English, 28 pages
The book details descriptions of the dyeing technique and lists the materials needed, providing an ideal introduction to indigo dyeing which helps the dyer maintain a sustainable application.
- 992429 Kremer Pigmente Recipes Plant Dyeing,** booklet in English with 7 recipes, 12 pages
Practical tips from the preparation of the textile material to the dyeing process. The simple recipes give a natural variety of colors.



MUSICAL INSTRUMENTS

- 992502 J. + R. Hammerl: Violin Varnishes,** 127 pages, hardcover
Interesting information on resins and basic materials for violin varnish and advice on varnishing. A colour chart with 12 historic and 12 modern colour samples is included.
- 992505 Brandmair, B. & Greiner S.: Stradivari Varnish,** 365 pages, 42 x 29.5 x 3.7 cm - English & German text on every page
The book contains Day- and UV-light life size pictures of 25 of the best preserved Stradivari Violins of all periods from famous European collections including the Messie, a rarely photographed pristine Strad.



GILDING

- 992601 Peter & Ann Mactaggart: Practical Gilding,** 209 x 141 mm, line illustrations, paperback
The aim of Practical Gilding is to demystify the processes of gilding. Descriptions and explanations of the materials, equipment and traditional, professional methods of oil and water gilding are clearly set out in a manner that can be understood both by craftsmen and those who wish to understand and apply these methods today.



THEORY

- 991216 Loske / Lowengard: The Book of Colour Concepts**, 4 centuries of history of colour, Hardcover, two vols. in slipcase, 869 pages, multilingual edition
Languages: German, English, French, Spanish. 24.3 x 30.4 cm, 6.15 kg.

Covering four centuries through more than 1,000 images and 800-plus pages, the two-volume set reveals in a vast range of rare and illustrious documents, from early manuscripts to Isaac Newton's 1704 Opticks treatise to the chromatic tableaux of 19th-century spiritualist painters Annie Besant and Charles Webster Leadbeater. Readers will also find studies from Color Problems, the early 20th-century handbook by Emily Noyes Vanderpoel, which described theories that would trend in subsequent decades in design and art, like Joseph Albers's series Homage to the Square.

COLOR CHARTS



Kremer Pigmente Color Charts are produced by hand using the screen printing process. Except for a few special cases, the original pigments are bound in an aqueous binder based on gum arabic (#63300). Watercolor and XSL-pigment swatches are applied by hand with a brush.

All color charts are delivered in a fileable document folder. The color samples (3 x 5 cm) are printed on acid-free 180 gram paper.

- 990001 Kremer Color Chart - Blue & Violet Colors**, approx. 48 samples
- 990002 Kremer Color Chart - Cadmium Pigments**, approx. 14 samples
- 990004 Kremer Color Chart - Kremer-made & historic Pigments**, approx. 117 samples
- 990005 Kremer Color Chart - Iron Oxides**, approx. 42 samples
- 990006 Kremer Color Chart - Earth Pigments**, approx. 70 samples
- 990008 Kremer Color Chart - Yellow Colors**, approx. 41 samples
- 990010 Kremer Color Chart - Green Pigments**, approx. 31 samples
- 990012 Kremer Color Chart - Organic Pigments**, approx. 58 samples
- 990013 Kremer Color Chart - Pearlescent Pigments**, approx. 75 samples
- 990015 Kremer Color Chart - Red Pigments**, approx. 55 samples
- 990016 Kremer Color Chart - Black & White Colors**, approx. 60 samples
- 990017 Kremer Color Chart - Fluorescent Pigments**, approx. 10 samples
- 990018 Kremer Color Chart - Watercolors**, handpainted, approx. 138 samples
- 990020 Color Fan Kremer - Wall**, handpainted, 19 samples for wall paint





11 General Information

In this Chapter you will find general information on our services, important safety information on the products and their processing as well as our pigment suitability list. This list helps you to select the right binder for each pigment.

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SERVICE



Special / custom made

We produce custom-made paints and artist colors in nearly any binding medium according to our customers' needs.

Customers also have the ability to commission the treatment of their own raw materials such as rock powder, earths, coarse pigments or precious stones.

We are equipped with machinery for all kinds of material and are able to mill, grind or sieve upon individual request.

Special technical advice

Technical inquiries for all applications can be directed to our qualified staff in Aichstetten – either on site or by phone. Our online-shop also provides extensive product information.

Courses and workshops

Kremer Pigmente offers courses regarding the application and processing of pigments providing a valuable basis for painting and restoring.

Our experienced lecturers offer clients a practical approach to various techniques.



SAFETY



Special rules apply to the processing of toxic or harmful substances, as well as other classifications requiring labeling. Please only use our pigments and painting materials as intended.

To avoid health hazards or accidents at work, obtain detailed information about all working materials and read the information on the label and the safety data sheets for the individual products. These contain hazard and safety warnings, information on occupational health and safety as well as handling and storage. The safety data sheets can be downloaded from our online shop under the respective product.

GHS and CLP – Hazard Labeling and Classification

CLP is the Regulation on classification, labelling and packaging of substances and mixtures. This Regulation aligns previous EU legislation on classification, labelling and packaging of chemicals to the GHS (Globally Harmonised System of Classification and Labelling of Chemicals). Its main objectives are to facilitate international trade in chemicals and to maintain the existing level of protection of human health and environment. The GHS is a United Nations system to identify hazardous chemicals and to inform users about these hazards through standard symbols and phrases on the packaging labels and through safety data sheets (SDS).

The CLP-pictograms are in the shape of a red diamond with a white background.

The CLP Regulation introduces two signal words, that inform about the degree of danger

»**DANGER**« If the chemical has a more severe hazard

»**WARNING**« in case of less severe hazard

The hazard statements and safety instructions are indicated by H and P statements.

Hazard (H-) Statements are aligned in 3 categories. The first digit determines the group (2 for physical hazards, 3 for health hazards, 4 for environmental hazards). The last 2 digits are the serial numbers.

Precautionary (P-) Statements are aligned in 5 categories. The first digit determines the group (1 for general statements, 2 for prevention statement, 3 for response statements, 4 for storage statements, 5 for disposal statements). The last digits are the serial numbers.

PRODUCT INFORMATION



In our online shop, the product information section offers many additional information, safety data sheets, technical data and application notes for each product.

In the general information section, recipes, FAQs and suitability lists provide customers with information on many topics.

Recipes



By providing recipes and processing instructions, we give you a guide to create your own personal color experience. Immerse yourself into the world of watercolor, tempera, wall paint, oil paint, acrylic paint, textile dyeing and other pigment applications.



Our information page **„How to make Paint“** shows how to make different paints yourself using different binders and pigments. For the individual topics such as acrylic, water, oil, tempera or wall paint, we offer recipes, product and application recommendations, as well as video tutorials.

FAQs



Frequently Asked Questions.

Acrylic Dispersions



Kremer Pigmente offers acrylic dispersions and polyurethane dispersions for different areas of application.

To make it easier for you to select a suitable dispersion for your purposes, we have briefly summarized the properties of the individual dispersions.

PIGMENT SUITABILITY LISTS



Our Pigment Suitability Lists helps to find the suitable medium for every pigment.

**We recommend tests prior to the final application,
we cannot guarantee results for any instructions given.**

Item	Pigment	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor, Gouache	Lime, Fresco	Cement, Tadelakt	Silicate binder, Waterglass
10000	Smalt, standard	PB 32.77365	8		•	•		•		
10010	Smalt, very fine	PB 32.77365	8	•	•	•	•	•		
10060	Egyptian Blue	PB 31.77437	8	•	•	•	•	•		
10064	Egyptian Green	PB 31.77437	8	•	•	•	•	•		
10071	HAN-Blue, fine		8	•	•	•	•	•		
10072	HAN-Blue Deep		8	•	•	•	•	•		
10074	HAN-Purple, fine		8	•	•	•	•	•		
10075	HAN-Purple, deep		8	•	•	•	•	•		
10100	Lead Tin Yellow Light	77629	8	•	•	•	•			
10110	Lead Tin Yellow Deep	77629	8	•	•	•	•			
10120	Lead Tin Yellow II	77629	8	•	•	•	•			
10130	Naples Yellow from Paris	PY 41.77588	8	•	•	•	•			
10150	Pinkcolor	PR 233.77301	8	•	•	•	•			
10154	Pinkcolor Deep	PR 233.77301	8	•	•	•	•			
10170	Ploss Blue					•		•		
10180	Blue Verditer	PB 30.77420				•	•			
10184	Blue Bice	PB 30.77420				•	•			
10200	Azurite natural, standard	PB 30.77420	8		•	•	•			
10201 - 10207	Azurite MP	PB 30.77420	8	•	•	•	•			
10210	Azurite natural, fine	PB 30.77420	8		•	•	•			
10251 - 10253	Azurite S	PB 30.77420			•	•	•			
10290	Maw Sit Sit, Kosmochlore-Jadeite			•	•	•	•			
10300	Malachite natural, standard	PB 30.77420	8		•	•	•			
10310	Malachite natural, extra fine	PB 30.77420	8		•	•	•			
10341 - 10346	Malachite MP	PB 30.77420	8	•	•	•	•			
10350	Chrysocolla		8		•	•	•			
10355	Diopase, copper silicate				•	•	•			
103600	Fibrous Malachite, standard	PB 30.77420	8		•	•	•			
103601	Fibrous Malachite, fine	PB 30.77420	8		•	•	•			
103700	Malachite Arabian, Antlerite	PB 30.77420	8		•	•	•			
103701	Malachite Arabian, Antlerite	PB 30.77420	8		•	•	•			
103800	Turquoise Sky-Blue		8		•	•	•			
103801	Turquoise Sky-Blue, fine		8		•	•	•			
103900	Atacamite, standard		8		•	•	•			
103901	Atacamite, fine		8		•	•	•			
104000 - 104010	Vivianite		8	•	•	•	•			

Item	Pigment	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor, Gouache	Lime, Fresco	Cement, Tadelakt	Silicate binder, Waterglass
104200	Sodalite, standard		8	•	•	•	•	•		
104201	Sodalite, fine		8	•	•	•	•	•		
10430	Aerinite				•	•	•			
10435	Kyanite bluish			•	•		•			
10437	Kyanite Dark Gray			•	•		•			
10440	Sapphire Pale Blue, fine				•	•	•			
104602	Cavansite, extra fine		8		•	•	•			
10500 - 10570	Lapis Lazuli	PB 29.77007	8	•	•	•	•	•		
10580	Ultramarine Ash	PB 29.77007	8	•	•	•	•	•		
10610 - 10628	Cinnabar	PR 106.77766		•	•	•	•			
10700	Orpiment, genuine	PY 39.77086			•	•	•			
10800	Realgar, genuine	PY 39.77085			•	•	•			
10870	Conichalcite		8		•	•	•			
10900	Galena	77640	8		•	•	•			
10920	Pyrite Powder		8	•	•		•	•		
10930	Pyrite Powder fine		8	•	•		•	•		
10940	Antimony	PR 107.77060	8		•	•	•			
10975	Meteorite Brown				•		•			
11000	Verona Green Earth	PG 23.77009	8	•		•	•	•	•	
11010	Verona Green Earth, extra fine	PG 23.77009	8	•		•	•	•	•	
11100	Bavarian Green Earth	PG 23.77009	8	•		•	•	•	•	
11110	Russian Green Earth	PG 23.77009	8	•	•	•	•	•	•	
11111	Russian Green Earth, extra fine	PG 23.77009	8	•	•	•	•	•	•	
11120	Volkonskoite		8	•		•	•	•	•	
11140	Aegirine, fine		8	•	•	•	•	•	•	
11141	Aegirine		8	•	•	•	•	•	•	
11150	Epidote		8	•	•	•	•	•	•	
11151	Epidote, greenish extra		8	•	•	•	•	•	•	
11152	Florentine Green		8	•		•	•	•	•	
11181	Andeer Green, fine		8	•	•	•	•	•	•	
11182	Andeer Green, medium		8		•			•	•	
11183	Andeer Green, coarse		8		•			•	•	
11200	Green Jasper	PW 27.77811	8	•	•	•	•	•		•
11210	Green Quartz	PW 27.77811	8	•	•	•	•	•	•	
11230	Opal Green			•	•	•	•			•
11250	Celadonite		8	•	•	•	•	•		•
11272	Yellow Ochre, from Andalusia	PY 43.77492		•	•	•	•	•		
11273	Red Ochre, from Andalusia, light	PR 102.77491		•	•	•	•	•		
11276	Brown Ochre, from Andalusia	PR 102.77491		•	•	•	•	•		
11280	Black Earth, from Andalusia			•	•	•	•	•		
11282	Nero Bernino	PBk 19.77017	8	•	•	•	•	•	•	•
11283	Alba Albula		8	•	•	•	•	•	•	•
11290	Sugar Dolomite	PW 18:1.77220:1, 77713:1	8	•	•	•	•	•		
11291	Sugar Dolomite, coarse	PW 18:1.77220:1, 77713:1	8	•	•	•	•	•		
11300	Red Jasper	PW 27.77811	8	•	•	•	•	•	•	•
11302	Opal Red			•	•	•	•	•		
11305	Carnelian, pale yellow	PW 27.77811			•					
11310	Rose Quartz from Namibia	PW 27.77811			•	•	•			

Item	Pigment	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor, Gouache	Lime, Fresco	Cement, Tadelakt	Silicate binder, Waterglass
11312	Thulit, pink flesh tone				•	•	•			•
11315	Amethyst, Brazilian	PW 27.77811			•	•	•			
11320	Rhodochrosite	77733	8	•	•	•	•	•		
11324	Rhodonite brownish Black			•	•	•	•			
11350	Côte d'Azur Violet		8	•	•	•	•	•	•	•
11354	Slate Green from Mels		8	•	•	•	•	•	•	•
11356	Gray from Mels	PBk 19.77017	8	•	•	•	•	•	•	•
11360	Brown-Red Slate		8	•	•	•	•	•	•	
11362	Gray from Burgundy			•	•	•	•	•		
11390	Jade, very fine		8	•	•	•	•	•		•
11400	Rock Crystal	PW 27.77811	8	•	•	•	•	•	•	•
11401	Rock Crystal, extra fine	PW 27.77811	8	•	•	•	•	•	•	•
11405	Diamond Powder, 60 - 80 µ		8	•	•	•	•			•
114051 - 114053	Diamond Powder		8	•	•	•				•
114055	Diamond, natural crystals, approx. 1.1 mm				•					
114056	Diamond, natural crystals, approx. 1.4 mm				•					
11410	Eggshell White	PW 18.77220	8	•	•	•	•	•		
11415	Bianco San Giovanni, fine	PW 18.77220			•	•	•	•		
11416	Bianco San Giovanni, coarse	PW 18.77220			•			•		
11420	Fuchsite, extra fine	PW 20.77019	8	•	•	•	•	•	•	•
11421	Fuchsite, fine	PW 20.77019	8	•	•	•	•	•	•	•
11422	Fuchsite, medium	PW 20.77019	8	•	•			•	•	
11424	Fuchsite, coarse	PW 20.77019	8	•	•			•	•	
11520	Jarosite, from Lavrion Greece		8	•	•	•	•	•	•	•
11530	Gold Ochre	PY 43.77492	8	•	•	•	•	•	•	•
11540	Taunus Ochre, German	PY 43.77492	8	•	•	•	•	•	•	
11550	Snaefellsjökull Red			•	•		•	•		•
11551	Heydalsvegur Yellow			•	•	•	•	•		•
11552	Brimisvellir Green			•	•	•	•			
11572	Yellow Burgundy Ochre, fine	PY 43.77492	8	•	•	•	•	•	•	
11573	Burgundy Yellow Ochre	PY 43.77492	8	•	•	•	•	•	•	
11574	Red Burgundy Ochre, fine	PR 102.77491	8	•	•	•	•	•	•	
11575	Burgundy Red Ochre	PR 102.77491	8	•	•	•	•	•	•	
11576	Burgundy Red Ochre Deep, fine	PR 102.77491	8	•	•	•	•	•	•	
11577	Burgundy Red Ochre Deep	PR 102.77491	8	•	•	•	•	•	•	
11584	Spanish Red Ochre	PR 102.77491	8	•	•	•	•	•	•	
11585	Spanish Red Ochre, extra fine	PR 102.77491	8	•	•	•	•	•	•	
11620	Brown Earth from Otranto	PBr 7	8	•	•	•	•	•	•	
11630	Iseo Brown	PBr 7	8	•	•	•	•	•	•	
116420	Yellow Moroccan Ochre	PY 43.77492	8	•	•	•	•	•	•	
116421	Yellow Moroccan Ochre, fine	PY 43.77492	8	•	•	•	•	•	•	
116430 - 116441	Red Moroccan Ochre	PR 102.77491	8	•	•	•	•	•	•	
11670	Onyx Black	PW 27.77811		•	•	•		•		
11674	Obsidian Black		8	•	•	•	•	•		•
11800	Selenite, Marienglas	PW 25.77231	8	•	•	•	•	•		
11810	Selenite, Marienglas, fine	PW 25.77231	8	•	•	•	•	•		
11815	Selenite, Marienglas from Sicily, 0 - 100 µ	PW 25.77231		•	•	•	•	•		
11816 - 11818	Selenite, Marienglas from Sicily	PW 25.77231		•	•			•		
11830	Aragonite	PW 18.77220	8		•	•	•	•		
11900	Magnesite	PW 18.77713			•	•	•			

Item	Pigment	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor, Gouache	Lime, Fresco	Cement, Tadelakt	Silicate binder, Waterglass
11920	Baryte, natural barium sulfate	PW22.77120		•	•	•	•			
12010	Peach Black	PBk 8.77268	8	•	•	•	•	•		
12015	Grape Seed Black	PBk 8.77268	8	•	•	•	•	•		
12020	Cherry Black	PBk 8.77268	8	•	•	•	•	•		
12030	Atramentum		8		•	•	•			
12040	Shungite	PBk 8.77268		•	•	•	•			
12046	Turmaline, shiny brown				•			•		
12100	Bistre	NBr 11			•	•	•			
12151	Anthracite Coal, < 80 µ	PBk 6.77268		•	•	•	•	•		
12154	Anthracite Coal, < 200 µ	PBk 6.77268		•	•			•		
12400 - 12402	Sepia	NBr 9			•	•	•			
12440	Bideford Black	PBk 8.77268		•	•	•	•			
12700	Wernerite 63 - 100 µ				•	•				
12702	Wernerite pieces 0,1 - 2 mm				•					
12720	Diopside 0 - 63 µ				•	•				
12722	Diopside - Wenerite pieces 0,1 - 2 mm				•					
12724	Diopside - Wenerite pieces 2 - 8 mm				•					
15221 - 15311	IWA-Enogu® Glass Pigments		8	•	•	•	•			
1671508 - 1671514	Jasper Iwa-Oudo, yellow	PW 27.77811	8	•	•	•	•	•		
1671608 - 1671614	Garnet Kicha, golden		8	•	•	•	•	•		
1672008 - 1672014	Garnet Sakura-Nezumi		8	•	•	•	•	•		
1672108 - 1672114	Cinnabar SHINSYA	PR 106.77766	8	•	•	•	•			
1672509 - 1672514	Agate Peach	PW 27.77811	8	•	•	•	•	•		
1673108 - 1673114	Azurite GUNJYOU	PB 30.77420	8		•	•	•			
1673908 - 1673914	Sodalite SHIUN-MATSU		8	•	•	•	•	•		
1674108 - 1674114	Malachite MATSUBA-ROKUSYOU	PB 30.77420	8		•	•	•			
1674408 - 1674414	Serpentine greenish	PW 26.77718	8	•		•	•	•		
1674508 - 1674514	Amazonite HAKUSUI-MATSU		8	•	•	•	•	•		
1674908 - 1674914	Epidote		8	•	•	•	•	•		
1675308 - 1675311	Iron Oxide Orange		8	•	•	•	•	•		
1675408 - 1675414	Burnt Iron Oxide Red	PR 101.77491	8	•	•	•	•	•		
1675908 - 1675914	Tiger-Eye TYOUJICHA	PW 27.77811	8	•	•	•	•	•		
1676508 - 1676514	Tourmaline DENKISEKI-MATSU		8	•	•	•	•			
17000	Jarosite, from Cyprus	PY 43.77492	8	•	•	•	•	•	•	
17020	Persian Yellow	PY 43.77492		•	•	•	•	•		•
17280	Persian Red	PR 102.77491, 77538		•	•	•	•	•		
17290	Bean Ore, Ironstone	PBr 7		•	•	•	•	•		•
17410	Bluish Green Earth, from Cyprus	PG 23.77009	8	•		•	•	•	•	
21010	Cadmium Yellow No. 1, lemon	PY 35.77205	8	•	•	•	•			

Item	Pigment	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor, Gouache	Lime, Fresco	Cement, Tadelakt	Silicate binder, Waterglass
21020	Cadmium Yellow No. 2, very light	PY 35.77205	8	•	•	•	•			
21030	Cadmium Yellow No. 4, light	PY 35.77205	7	•	•	•	•			
21040	Cadmium Yellow No. 6, medium	PY 35.77205	8	•	•	•	•			
21060	Cadmium Yellow No. 9, dark	PY 35.77205	7	•	•	•	•			
21080 - 21100	Cadmium Orange	PO 20.77202	8	•	•	•	•			
21110	Cadmium Orange No. 2, vermilion	PR 108.77202, 77196	8	•	•	•	•			
21120 - 21140	Cadmium Red	PR 108.77208, 77196	8	•	•	•	•			
23000	Phthalo Green, bluish, PG 7	PG 7.74260	8	•	•	•	•	•	•	
23010	Phthalo Green, yellowish, PG 36	PG 36.74265	8	•	•	•	•	•	•	
23045	Phthalo Turquoise		7-8	•			•			
23050	Phthalo Blue, primary, PB 15:1	PB 15:1.74160	8	•	•	•	•	•	•	
23060	Phthalo Blue, Royal Blue, PB 15:3	PB 15:3.74160	8	•	•	•	•	•	•	
23065	Phthalo Blue, Cyan Blue transparent	PB 15:4.74160	7-8	•	•	•	•			
23070	Phthalo Blue, reddish, PB 15:6	PB 15:6.74160	8	•	•	•	•	•	•	
23080	Phthalo Blue, greenish, PB 16	PB 16.74100		•	•	•	•	•	•	
23085	Prep Blue C	PB 15:1.74160			•	•	•			
23100	Anthraquinone Blue, PB 60	PB 60.69800	7-8	•	•	•	•	•	•	
23153	Quinacridone Pink, PR 122	PR 122.73915	7-8	•	•	•	•			
23177	Perinone Orange, PO 43	PO 43.71105	5	•	•	•	•			
23178	Orange DPP RA, PO 73	PO 73.561170	8	•	•	•	•	•	•	
23179	Scarlet Red DPP EK, PR 255	PR 255.561050	8	•	•	•	•	•	•	
23180	Red DPP B0, PR 254	PR 254.56110	8	•	•	•	•	•	•	
23181	DPP - Red	PR 254.56110		•	•	•	•			
23182	Ruby DPP TR, PR 264	PR 264.561300	8	•	•	•	•	•	•	
23184	Red DPP, PR 254	PR 254.56110		•	•	•	•			
23200	Scarlet Red	PR 168.59300	8	•	•	•	•	•	•	
23202	CPT - Scarlet Red	PR 166.20730	6-8	•	•	•	•	•	•	
23230	Permanent Red A	PR 177.65300	6-8	•	•	•	•	•	•	
23260	Perylene Red, PR 178	PR 178		•	•	•	•			
23290	Permanent Red	PR 170.12475	4-6	•	•	•	•	•	•	
23291	Permanent Red FRLL	PR 9.12460	5-7	•	•	•	•	•	•	
23293	CPT - Red	PR 144.20753	6-8	•	•	•	•	•	•	
23300	Permanent Yellow light	PY 151.13980	8	•	•	•	•			
23310	Permanent Yellow Medium	PY 154.11781	7-8	•	•	•	•	•	•	
23330	Yellow, greenish, PY 129	PY 129.48042	7-8	•	•	•	•	•	•	
23340	Isoindole Yellow	PY 109.56284	7-8	•	•	•	•			
23350	Indian Yellow Imitation	PY 150.12764	8	•	•	•	•	•		
23370	Pyramid Yellow Medium	PY 108.68420	8	•	•	•	•			
23380	Pigment Yellow 83	PY 83.21108	8	•	•	•	•			
23395	Quinacridone Magenta, PR122/PV19	PR 122/PV 19	8	•	•	•	•			
23401	Quinacridone Pink, transparent, PR 122	PR 122.73915	7-8	•	•	•	•			
23402	Quinacridone Pink D, PV 19	PV 19.73900	8	•	•	•	•	•	•	
23403	Novoperm Carmine Red	PR 176.12515	6-8	•	•	•	•			
23405	Quinacridone Crimson, PR 202	PR 202.73907		•	•	•	•			
23408	Quinacridone Scarlet, PR 207	PR 207.73906, 73900	7-8	•	•	•	•			
23451	Dioxazine Violet	PV 37.51345	8	•	•	•	•	•	•	
23493	Gubbio Red	PBr 23.20060	8	•	•	•	•	•	•	
23495	Mahogany Brown	PBr 25.12510	8	•	•	•	•			
23502	Maroon	PR 179.71130		•	•	•	•			
23503	Perrindo Maroon, PR 179	PR 179.71130	7-8	•	•	•	•			
23570	Pyranthrone Orange	PO 36.11780	8	•	•	•	•	•	•	

Item	Pigment	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor, Gouache	Lime, Fresco	Cement, Tadelakt	Silicate binder, Waterglass
23600	Alizarine Crimson Light	PR 112.12370	5-6	•	•	•	•	•		
23610	Alizarine Crimson Dark	PR 83.58000:1	6-8	•	•	•	•	•		
23614	Alizarine Crimson medium	PR 83.58000:1	6-8	•	•	•	•			
23651	Brilliant Yellow	PY 74.11741	6-8	•	•	•	•			
23660	Perm Yellow H5G	PY 213.117875	7-8	•	•	•	•	•	•	
23670	Isoindole Yellow-Orange, PY 110	PY 110.56280	7-8	•	•	•	•	•	•	
23680	Pigment Yellow 97	PY 97.11767	7-8	•	•	•	•			
23690	Fast Yellow HR	PY 83.21108			•	•	•			
23710	Quinacridone Violet, PV 19	PV 19.73900	7-8	•	•	•	•	•	•	
23720	Quinacridone Red Magenta, PV 19	PV 19.73900	8	•	•	•	•	•	•	
23725	Quindo Magenta, PV 19	PV 19.73900		•	•	•	•			
23730	Quindo Violet light, PV 55	PV 55	7-8	•	•		•			
23740	Quindo Violet dark, PV 55	PV 55	7-8	•	•		•			
23800	Isoindole Orange	PO 61.11265	7-8	•	•	•	•	•	•	
23850	Studio Yellow	PY 3.11710	6-7	•	•	•	•	•	•	
23950	Studio Red, Helio	PR 3.12120	3-7	•	•	•	•	•	•	
24000	Isoindole Yellow-Orange, PY 139	PY 139.56298	6-7	•	•	•	•			
24003	Isoindole Yellow, reddish	PY 139.56298			•	•	•			
24100	Aniline Black - Pigment Black 1	PBk 1.50440		•	•	•	•			
24120	Special Black NIR - perylene green	PBk 31.71132	8	•	•		•			
26000	XSL Titanium White	PW 6.77891	8		•	•	•	•		•
26100	XSL Bismuth Vanadate Yellow	PY 184.771740	8		•	•	•	•		•
26110	XSL Yellow, PY 154	PY 154.11781	8		•	•	•			
26120	XSL Translucent Yellow	PY 42.77492	8		•	•	•	•		•
26140	XSL Translucent Red	PR 101.77491	8		•	•	•	•		•
26308	XSL Poppy Red	PR 112.12370	6-7		•	•	•			
26310	XSL Red DPP, PR 254	PR 254.56110	8		•	•	•			
26320	XSL Magenta, PR 122	PR 122.73915	4		•	•	•			
26400	XSL Cobalt Blue	PB 28.77346			•	•	•	•		•
26410	XSL Dioxazine Violet	PV 23.51319			•	•	•			
26500	XSL Phthalo Green Dark, PG 7	PG 7.74260	8		•	•	•			
26600	XSL Black	PBk 7.77266	8		•	•	•			
27000	Kremer Color Paste - Titanium White	PW 6.77891	8		•	•	•	•	•	•
27050	Kremer Color Paste - Biflair® 83	PW 14.77163			•					
27160	Kremer Color Paste - Bismuth-Vanadate Yellow	PY 184.771740	8		•	•	•	•	•	•
27400	Kremer Color Paste - Iron Oxide Brown 610	PR 101.77491, PBk 11.77499, PY 42.77492	8		•	•	•	•	•	•
27500	Kremer Color Paste - Iron Oxide Black	PBk 11.77499	8		•	•	•	•	•	•
27540	Kremer Color Paste - Bone Black	PBk 9.77267	8		•	•	•			
27600	Kremer Color Paste - Lamp Black	PBk 7.77266	8		•	•	•			
27700	Kremer Color Paste - Ultramarine Blue	PB 29.77007	8		•	•	•	•		
27705	Kremer Color Paste - Ultramarine Blue, lime fast	PB 29.77007	7-8		•	•	•	•		
27800	Kremer Color Paste - Chrome Oxide Green	PG 17.77288	8		•	•	•	•	•	•
28000	Kremer Color Paste - Lemon Yellow	PY 3.11710	7		•	•	•	•		
28020	Kremer Color Paste - Yellow, greenish	PY 129.48042	7-8		•	•	•	•	•	
28050	Kremer Color Paste - Yellow, PY 1	PY 1.11680	7		•	•	•	•		
28100	Kremer Color Paste - Brilliant Yellow	PY 74.11741	6-8		•	•	•			
28120	Kremer Color Paste - Permanent Yellow Medium	PY 154.11781	8		•	•	•	•	•	
28150	Kremer Color Paste - Isoindole Yellow	PY 109.56284	7-8		•	•	•	•	•	

Item	Pigment	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor, Gouache	Lime, Fresco	Cement, Tadelakt	Silicate binder, Waterglass
28270	Kremer Color Paste - Pyranthrone Orange	PO 36.11780	8		•	•	•	•	•	
28375	Kremer Color Paste - Orange DPP RA	PO 73.561170	8		•	•	•	•	•	
28390	Kremer Color Paste - DPP Scarlet, PR 255	PR 255.561050	8		•	•	•	•	•	
28470	Kremer Color Paste - DPP Red, PR 254	PR 254.56110	8		•	•	•	•	•	
28490	Kremer Color Paste - Permanent Red	PR 170.12475	4-6		•	•	•	•		
28500	Kremer Color Paste - Red, PR 112	PR 112.12370	8		•	•	•	•		
28510	Kremer Color Paste - Ruby DPP, PR 264	PR 264.561300	8		•	•	•	•	•	
28660	Kremer Color Paste - Quinacridone Violet	PV 19.73900	7-8		•	•	•	•	•	
28670	Kremer Color Paste - Quinacridone Red Violet	PV 19			•	•	•			
28801	Kremer Color Paste - Dioxazine Violet	PV 37.51345	8		•	•	•	•	•	
28900	Kremer Color Paste - Phthalo Blue	PB 15:3.74160	8		•	•	•	•	•	
28910	Kremer Color Paste - Phthalo Royal Blue	PB 15:3.74160	8		•	•	•	•	•	
29000	Kremer Color Paste - Phthalo Green	PG 7.74260	8		•	•	•	•	•	
29200 - 29240	Kremer Color Paste - Daylight Fluorescent Colors				•	•	•			
31231	Terra Pozzuolana, very fine			•	•	•	•	•	•	•
36000 - 36003	Indigo	NB 1.75780	8	•	•	•	•			
36004	Indigo, Japanese polygonum	NB 1.75780		•	•	•	•			
36009	Indigo, synthetic	VAT Blue 1			•	•	•			
360094	Color Paste - Indigo, synthetic	VAT Blue 1			•	•	•			
36010	Tyrian Purple, genuine	NV 1.75800		•	•	•	•			
36015	Purpurisum	NV 1.75800			•		•			
360163	Purpurisum brilliant reddish light	NV 1.75800			•		•			
360164	Purpurisum brilliant reddish medium	NV 1.75800			•					
36020	Lac Dye	NR 25.75450		•	•	•	•			
36028	Maya Blue			•	•	•	•			
36030	Maya Blue, light			•	•	•		•		
36031	Maya Blue, grey-blue B				•		•			
36032	Maya Blue, deep blue M			•	•	•	•	•		
36038	Maya Red			•	•	•	•			
362611	Lake made of Reseda and Buckthorn Berries			•	•	•	•			
36262	Lake made of Reseda	NY 2.75590, 75580		•	•	•	•			
36267	Indigo Green 0 - 63 µ			•		•	•			
37202 - 37218	Madder Lake	NR 9.75330, 75420		•	•	•	•			
37370	Osage, yellow	Farblack aus: NY 8.75660		•	•	•	•			
37391	Sap Green	NG 2.75440, 75650, 75695	4		•	•	•			
37392	Stil de Grain light	NY 14.75440			•	•	•			
37394	Stil de Grain	NY 14.75440	1		•	•	•			
373941	Stil de Grain, Schützenberger	NG 2.75440, 75650, 75695			•	•	•			
38050	Spirulina Green, Algae Pigment			•		•	•			
38060	Spirulina Blue, Algae Pigment			•		•	•			
390021 - 394545	Colored Glass Pigments		8	•	•	•	•	•		•
40010	French Ochre JTCLES	PY 43.77492	8	•	•	•	•	•	•	•
40012	French Ochre, very light	PY 43.77492	8	•	•	•	•	•	•	•
40020	French Ochre RTFLES	PR 102.77491	8	•	•	•	•	•	•	•
40030	French Ochre JOLÉS	PY 43.77492	8	•	•	•	•	•	•	•

Item	Pigment	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor, Gouache	Lime, Fresco	Cement, Tadelakt	Silicate binder, Waterglass
40050	French Ochre JFLES	PY 43.77492	8	•	•	•	•	•	•	•
40060	French Ochre JALS	PY 43.77492, PR 102.77491	8	•	•	•	•	•	•	•
40070	French Ochre SOFODOR	PY 43.77492	8	•	•	•	•	•	•	•
40080	French Ochre HAVANE	PY 43.77492, PR 102.77491	8	•	•	•	•	•	•	•
40090	French Ochre SOFOROUGE	PR 102.77491	8	•	•	•	•	•	•	•
40130	French Ochre SAHARA	PY 43.77492	8	•	•	•	•	•	•	•
40200	Ochre Avana, greenish-yellow	PY 43.77492	8	•	•	•	•	•	•	•
40214	Gold Ochre DD	PY 42.77492	8	•	•	•	•	•	•	•
40215	Yellow Ochre SA	PY 43.77492	8	•	•	•	•	•	•	•
40220	Italian Gold Ochre Light	PY 43.77492	8	•	•	•	•	•	•	•
40231	Brown Ochre light	PY 43.77492	8	•	•	•	•	•	•	•
40241	Fawn Ochre	PY 43.77492	8	•	•	•	•	•	•	•
40260	Satin Ochre	PY 43.77492	8	•	•	•	•	•	•	•
40280	Amberg Yellow	PY 43.77492	8	•	•	•	•	•	•	•
40301	Iron Oxide Yellow	PY 43.77492	8	•	•	•	•	•	•	•
40310	Dark Ochre, German	PY 43.77492	8	•	•	•	•	•	•	•
40320	Dark Ochre, Italian	PY 43.77492	8	•	•	•	•	•	•	•
40392	Raw Sienna, French	PY 43.77492	8	•	•	•	•	•	•	•
40400	Raw Sienna, Italian	PY 43.77492	8	•	•	•	•	•	•	•
40404	Raw Sienna Badia, Italian	PY 43.77492	8	•	•	•	•	•	•	•
40410	Raw Sienna brownish	PY 43.77492	8	•	•	•	•	•	•	•
40420	Burnt Sienna, HO	PBr 7.77491		•	•	•	•	•	•	•
40430	Dark Burnt Sienna	PR 101.77491	8	•	•	•	•	•	•	•
40440	Pompeii Red	PR 101.77491	8	•	•	•	•	•	•	•
40470	Burnt Sienna, from France	PR 101.77491	8	•	•	•	•	•	•	•
40490	Rosso Sartorius	PR 102.77491	8	•	•	•	•	•	•	•
40503	Red Bole	PR 102.77015	8	•	•	•	•	•	•	•
40504	Red Bole, dark	PR 102.77015	8	•	•	•	•	•	•	•
40510	Venetian Red	PR 102.77491	8	•	•	•	•	•	•	•
40542	English Red Light	PR 102.77491	8	•	•	•	•	•	•	•
40545	English Red Deep	PR 101.77491	8	•	•	•	•	•	•	•
40610	Raw Umber	PBr 8.77727	8	•	•	•	•	•	•	•
40611	Raw Umber, light	PBr 7	8	•	•	•	•	•	•	•
40612	Raw Umber, greenish dark	PBr 7.77491	8	•	•	•	•	•	•	•
40623	Manganese Brown Intense	PBr 8.77727	8	•	•	•	•	•	•	•
40630	Raw Umber, greenish	PBr 8.77727	8	•	•	•	•	•	•	•
40640	Raw Umber, greenish A	PBr 7.77491		•	•	•	•	•	•	•
40650	Chromite		8	•	•	•	•	•	•	•
40660	Raw Umber, dark	PBr 8.77727	8	•	•	•	•	•	•	•
40700	Burnt Umber, reddish	PBr 7	8	•	•	•	•	•	•	•
40710	Burnt Umber, brownish	PBr 8.77727	8	•	•	•	•	•	•	•
40720	Burnt Umber, dark brown	PBr 7	8	•	•	•	•	•	•	•
40723	Burnt Umber, type B	PBr 8.77727	8	•	•	•	•	•	•	•
40730	Burnt Umber Light, reddish-brown	PBr 8.77727	8	•	•	•	•	•	•	•
40800	Green Earth light	PG 23.77009	8	•	•	•	•	•	•	•
40810	Bohemian Green Earth	PG 23.77009	8	•	•	•	•	•	•	•
40821	Green Earth from Verona	PG 23.77009	8	•	•	•	•	•	•	•
40830	Green Earth from France	PG 23.77009	8	•	•	•	•	•	•	•
40850	Burnt Green Earth		8	•	•	•	•	•	•	•
40900 - 40920	Slate Gray	PBk 19.77017	8	•	•	•	•	•	•	•

Item	Pigment	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor, Gouache	Lime, Fresco	Cement, Tadelakt	Silicate binder, Waterglass
40960	Pencil Clay, powder, 0 - 0.5 mm		8		•	•	•	•		
40970	Pencil Clay, pieces		8		•	•	•	•		
40980	Gray Earth, neutral		8	•				•		
41000	Van Dyck Brown	NBr 8	7-8		•	•	•			
41050	Walnut Stain	NBr 8	6-7		•		•			
41550	Terra Pozzuoli	PR 101, PR 102.77491	8	•	•	•	•	•	•	
41600	Terra Ercolano	PR 101.77491	8	•	•	•	•	•	•	
41700	Verona Green Earth	PG 23.77009	8	•		•	•	•	•	
41750	Vagone Green Earth	PG 7.74260, PB 11, PY 42	8	•		•	•			
41770	Nicosia Green	PG 23.77009	8	•		•	•			
41820	Verona Green Earth, imitation		8	•		•	•	•	•	
42000	Vermilion	PR 106.77766		•	•	•	•			
42060	Zirconium Red, salmon pink			•	•	•	•			
42100	Carmine Naccarat	NR 4:1.75470		•	•	•	•			
42300	Cerium Red	PR 265.77283:2		•	•	•	•			
42400	YInTiCo-Red			•	•	•	•	•		
42500	Red Lead, Minium	PR 105.77578		•						
42605	Ultramarine Red B, dark pink	PV 15.77007	8	•	•	•	•			
42711	Garnet Powder Red, very fine		8	•	•	•	•	•	•	•
43010	Massicot, Litharge	PY 46.77577		•						
43101	Bristol Yellow, pale		8	•	•	•	•			
43111	Bristol Yellow, medium		8	•	•	•	•			
43125	Naples Yellow, dark	PY 41.77588		•	•	•	•			
43131	Bristol Yellow, reddish		8	•	•	•	•			
43200	Nickel-Titanium Yellow	PY 53.77788	8	•	•	•	•	•	•	•
43210	Nickel-Titanium Yellow, greenish	PY 53.77788	8	•	•	•	•	•	•	•
43260	NTP-Yellow, PY 227	PY 227	8	•	•	•	•	•	•	•
43300	Titanium Orange	PBr 24.77310	8	•	•	•	•	•	•	•
43340	Hokkaido-Orange, RTZ	PY 216			•	•	•	•	•	•
43500	Cobalt Yellow	PY 40.77357		•	•	•	•			
43870	Yellow Zircon	PY 159.77997	8	•	•	•	•	•	•	•
43880	Intensive Yellow	PY 159.77997	8	•	•	•	•	•	•	•
43910 - 43920	Bismuth-Vanadate Yellow	PY 184.771740	8	•	•	•	•	•	•	•
44101	Cobalt Green PG 50	PG 50.77377		•	•	•	•	•	•	•
44105	Cobalt Green PG 50, slightly bluish	PG 50.77377		•	•	•	•	•	•	•
44110	Cobalt Oxide Green Blue	PG 26.77344	8	•	•	•	•	•	•	•
44130	Cobalt Bottle Green	PG 26.77344	8	•	•	•	•	•	•	•
44140	Silva Green, bluish dark green	PG 26.77344		•	•	•	•	•	•	•
44151	Cobalt Green Bluish A	PG 19.77335	8	•	•	•	•			
44190	Pastel Green, Victoria Green	PG 51.77300	8	•	•	•	•	•	•	•
44200	Chrome Oxide Green	PG 17.77288	8	•	•	•	•	•	•	•
44250	Viridian Green	PG 18.77289	8	•	•	•	•	•	•	
44280	Permanent Green	PG 7, PG 17, PB 15, PB 28, PW 7	8	•	•	•	•	•	•	
44400	Malachite, synthetic	PB 30.77420	8		•	•	•			
44450	Verdigris, synthetic	PG 20.77408	8			•	•			
44500	Cadmium Green, light	PW 21, PY 35, PB 15:3	8	•	•	•	•			
44510	Cadmium Green, dark	PW 21, PY 35, PB 15:3	8	•	•	•	•			
45000 - 45080	Ultramarine Blue	PB 29.77007	8	•	•	•	•	•		

Item	Pigment	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor, Gouache	Lime, Fresco	Cement, Tadelakt	Silicate binder, Waterglass
45100 - 45120	Ultramarine Violet	PV 15.77007	8	•	•	•	•	•		
45202	Prussian Blue LUX	PB 27.77510	8	•	•	•	•			
45320	YInMn Blue	PB 86		•	•	•	•			
45350	Manganese Violet	PV 16.77742	8	•	•	•	•			
45364	Copper Blue				•	•	•			
45400	Zirconium Cerulean Blue	PB 71.77998	8	•	•	•	•	•	•	•
45700	Cobalt Blue Dark	PB 74.77366	8	•	•	•	•	•	•	•
45701	Cobalt Blue Dark, greenish	PB 28.77346	8	•	•	•	•	•	•	•
45702	Cobalt Blue, Sapporo	PB 74.77366	8	•	•	•	•	•	•	•
45710	Cobalt Blue Medium	PB 28.77346	8	•	•	•	•	•	•	•
45712	Cobalt Blue, Lichtblau	PB 36.77343		•	•	•	•	•	•	
457141	Cobalt Blue Pale	PB 28.77346	8	•	•	•	•	•	•	•
45720	Cobalt Blue Light	PB 35.77368	8	•	•	•	•	•	•	•
45730	Cobalt Cerulean Blue	PB 35.77368	8	•	•	•	•	•	•	•
45740	Cobalt Blue, greenish	PB 36.77343	8	•	•	•	•	•	•	•
45750	Cobalt Blue Turquoise Light	PG 50.77377	8	•	•	•	•	•	•	•
45760	Cobalt Blue Turquoise Dark	PB 36.77343	8	•	•	•	•	•	•	•
45800	Cobalt Violet, dark	PV 14.77360	8	•	•	•	•			
45810	Cobalt Violet Brilliant, dark	PV 14.77360		•	•	•	•			
45821	Cobalt Violet, light	PV 14.77360	8		•	•	•			
46000	Lead White	PW 1.77596	8	•	•	•	•			
46100	Lithopone	PW 5.77115	8	•	•	•	•			
46200	Titanium White Rutile	PW 6.77891	8	•	•	•	•	•	•	•
46280	Buff Titanium	PW 6:1.77891	8	•	•	•	•	•	•	•
46300	Zinc White	PW 4.77947	8	•	•	•	•	•	•	
46350	Zinc Sulphide	PW 7.77975			•	•	•			
46360	Kremer White	77995		•	•	•	•	•	•	•
46400	Gofun Shirayuki		8		•	•	•	•		
46450	Huntite				•	•	•			
47000	Vine Black, German	PBk 8.77268	8	•	•	•	•	•		
47100	Bone Black	PBk 9.77267	8	•	•	•	•	•		
47110	Bone Black exclusive	PBk 9.77267		•	•	•	•			
47120	Nano F - Black				•	•	•			
47130	Graphene			•	•	•	•			
47200	Ivory Black JU	PBk 9.77267	8	•	•	•	•	•		
47250	Furnace Black	PBk 7.77266	8	•	•	•	•			
47324	Basalt Black, fine powder		8	•	•	•	•	•	•	•
47326	Basalt Black, fine sand		8	•	•		•	•	•	
47327	Basalt Black, medium fine sand		8		•			•	•	
47328	Basalt Black, sand		8		•			•	•	
47400	Spinel Black	PBk 26.77494	8	•		•	•	•	•	•
47420	Spinel Black No. 42	PBk 28.77428		•	•	•	•	•	•	•
47430	Spinel Black No. 43	PBk 30.77504		•	•	•	•	•	•	•
47501	Manganese Black	PBk 33.77537	8	•	•	•	•	•	•	•
47510	Manganese Gray	PBk 14.77728	8	•	•	•	•	•	•	•
47600	Asphaltum	NBK 6	8	•	•	•	•	•		
47700	Graphite Powder Silver	PBk 10.77265	8	•	•	•	•	•		
47710	Graphite Powder Black	PBk 10.77265	8	•	•	•	•	•		
47800	Charcoal, powder	PBk 8.77268	8	•	•	•	•	•		
47810	Charcoal	PBk 8.77268	8					•		
47820	Charcoal, coarse	PBk 8.77268	8					•		
48000	Iron Oxide Yellow 920, medium	PY 42.77492	8	•	•	•	•	•	•	•

Item	Pigment	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor, Gouache	Lime, Fresco	Cement, Tadelakt	Silicate binder, Waterglass
48001	Iron Oxide Yellow, maize yellow	PY 42.77492		•	•	•	•	•	•	•
48020	Iron Oxide Yellow 415, greenish	PY 42.77492	8	•	•	•	•	•	•	•
48040	Iron Oxide Yellow 940, dark	PY 42.77492, PR 101.77491	8	•	•	•	•	•	•	•
48045	Iron Oxide Yellow 930, dark	PY 42.77492		•	•	•	•	•	•	•
48050	Iron Oxide Yellow-Orange 943, Gamma	PY 42.77492	8	•	•	•	•	•	•	•
48060	Iron Oxide Orange 960, light	PY 42.77492, PR 101.77491	8	•	•	•	•	•	•	•
48100	Iron Oxide Red 110 M, light	PR 101.77491	8	•	•	•	•	•	•	•
48120	Iron Oxide Red 120 M	PR 101.77491	8	•	•	•	•	•	•	•
48150	Iron Oxide Red 130 B, medium	PR 101.77491	8	•	•	•	•	•	•	•
48151	Iron Oxide Red, clinker red	PR 101.77491		•	•	•	•	•	•	•
48200	Iron Oxide Red 130 M, medium	PR 101.77491	8	•	•	•	•	•	•	•
48210	Iron Oxide Red 160 M	PR 101.77491		•	•	•	•	•	•	•
48220	Caput Mortuum Synthetic 180 M	PR 101.77491	8	•	•	•	•	•	•	•
48250	Iron Oxide Red 222, dark	PR 101.77491	8	•	•	•	•	•	•	•
48289	Iron Oxide Red, micronized	PR 101.77491		•	•	•	•	•		•
48300	Iron Oxide Brown 610, light	PR 101.77491, PY 42.77492, PBk 11.77499	8	•	•	•	•	•	•	•
48320	Iron Oxide Brown 640, medium	PR 101.77491, PBk 11.77499	8	•	•	•	•	•	•	•
48330	Iron Manganese Brown 645 T	PBr 43.77536		•	•	•	•	•	•	•
48340	Iron Oxide Brown 655, reddish	PR 101.77491, PBk 11.77499	8	•	•	•	•	•	•	•
48350	Iron Oxide Brown 660, dark	PR 101.77491, PBk 11.77499	8	•	•	•	•	•	•	•
48360	Iron Oxide Brown 686, extra dark	PR 101.77491, PBk 11.77499		•	•	•	•	•	•	•
48400	Iron Oxide Black 318, high tinting	PBk 11.77499	8	•	•	•	•	•	•	•
48401	Iron Oxide Black, neutral	PBk 11.77499		•	•	•	•	•	•	•
48420	Iron Oxide Black 306, bluish	PBk 11.77499	8	•	•	•	•	•	•	•
48422	Iron Oxide Black 360, black blue	PBk 11.77499		•	•	•	•	•	•	•
48440	Iron Oxide Black 320, brownish	PBk 11.77499	8	•	•	•	•	•	•	•
48442	Iron Oxide Black 330, brownish black	PBk 11.77499		•	•	•	•	•	•	•
48445	Iron Oxide Black 303 T, dark black	PBk 33.77537		•	•	•	•	•	•	•
48447	Iron Oxide Black, temperature stable	PBk 33.77537		•	•	•	•	•	•	•
48651	Haematite, intense tinting	PR 102.77491	8	•	•	•	•	•	•	•
48701	Caput Mortuum, reddish	PR 101.77491		•	•	•	•			
48750	Caput Mortuum violet	PR 101.77491	8	•	•	•	•	•	•	•
48800	Magnetite, very fine	PBk 11.77499	8	•	•	•	•	•	•	•
48806	Magnetite, coarse	PBk 11.77499	8	•	•	•	•	•	•	•
48900	Micaceous Iron Oxide, 0 - 80 µ	PBk 11.77491	8	•	•	•	•	•	•	•
48910	Natural Iron Glimmer, < 63 µ	PBk 11.77491	8	•	•	•	•	•	•	•
48915	Iron Glimmer, medium, 200 - 400 µ	PBk 11.77499		•				•	•	
48916	Iron Glimmer, coarse, 400 - 600 µ	PBk 11.77499						•	•	
48917	Iron Glimmer, very coarse, 600 - 1000 µ	PBk 11.77499			•			•	•	
48930	Iron Glimmer Violet	PBk 11.77941	8	•	•	•	•	•	•	
48933	Iron Glimmer Violet, extra fine	PR 102.77491	8	•	•	•	•	•	•	•
489624	Spanish Haematite, coarse	PBk 11.77941	8	•	•	•	•	•	•	•
49700	Haematite-Chrome Oxide, Spinel	PBr 29.77500	8	•	•	•	•	•	•	•
49710	Iron Chromite	PG 17.77288			•	•	•			
50000	IRIODIN® 103 RUTILE STERLING Silver		8	•	•	•	•			•
50005	IRIODIN® 9103 Rutile Sterling Silver WR			•	•	•	•			•

Item	Pigment	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor, Gouache	Lime, Fresco	Cement, Tadelakt	Silicate binder, Waterglass
50007	IRIODIN® 101 Rutile Silver			•	•	•	•			
50010	IRIODIN® 153 FLASH PEARL, Silver S		8	•	•	•	•			•
50011	MIRAVAL® 5450 Cosmic Bronze			•	•	•	•			•
50012 - 50019	MIRAVAL®		8	•	•	•	•			
50020	IRIODIN® 163 FLITTERPERL, Silver		8	•	•	•	•			•
50024	IRIODIN® 183 Silver Glitter, coarse		8	•	•	•	•			•
50035	IRIODIN® 6103 Icy White			•	•	•	•			•
50036	IRIODIN® 96107 Icy White Lightning SW			•	•	•	•			•
50038	IRIODIN® 120 Lustre Satin			•	•	•	•			•
50040	IRIODIN® 119 POLAR WHITE, Polarsilver		8	•	•	•	•			•
50061 - 50068	PYRISMA®		8	•	•	•	•			•
50078	MIRAVAL® 5430 Cosmic Gold			•	•	•	•			•
50079	XIRALLIC® NXT M260-30 SW Leonis Gold			•	•	•	•			•
50080 - 50083	XIRALLIC®		8	•	•	•	•			•
50084 - 50086	XIRALLIC®			•	•	•	•			•
50090	IRIODIN® 600 BLACK MICA		8	•	•	•	•			•
50091	IRIODIN®9605 Blue-Shade Silver SW, silver-grey			•	•	•	•			•
50095	XIRALLIC® NXT M260-70 SW Amur Black			•	•	•	•			•
50100 - 50400	IRIODIN®		8	•	•	•	•			•
50410	PYRISMA® F 80 - 51 SW Ferric Red			•	•	•	•			•
50440	COLORSTREAM® F10-51 Lava Red		8	•	•	•	•			•
50441	COLORSTREAM® F20-51 SW Lava Red			•	•	•	•			•
50450	XIRALLIC® NXT F260-51 SW Cougar Red			•	•	•	•			•
50500	IRIODIN® 7225 Ultra Rutile Blue Pearl		8	•	•	•	•			•
50505	PYRISMA® T81-23 SW Liquid Blue			•	•	•	•			•
50506	XIRALLIC® NXT T260-23 SW Tigris Blue			•	•	•	•			•
50510 - 50621	IRIODIN®		8	•	•	•	•			•
50622	IRIODIN®9444 Moss Green WR			•	•	•	•			•
50640	IRIODIN® 9507 Scarab Red SW		8	•	•	•	•			•
50642	IRIODIN® 9525 Red-Violet Satin SW			•	•	•	•			•
50653	PYRISMA® T30-01 Royal Damask		8	•	•	•	•			•
50655 - 50658	COLORSTREAM®		8	•	•	•	•			•
50659	PYRISMA® T30-00 Pacific Lagoon, Magic		8	•	•	•	•			•
50701	Silver Glitter, 0.1 x 0.1 mm			•	•	•	•			
50702	Silver Glitter, 0.2 x 0.2 mm			•	•	•	•			
50703 - 50705	Silver Glitter			•	•	•				
50724	Aluminum Glitter Black			•	•	•				
50730 - 50734	Zenexo®			•	•	•	•			
50740	Glitter, biodegradable, 200 µ			•	•					
50742	Glitter, biodegradable, 400 µ				•					
50800	Gold Glitter, 0.1 mm x 0.1 mm			•	•	•	•			
50801	Gold Glitter, 0.2 mm x 0.2 mm			•	•	•	•			
50802 - 50804	Gold Glitter			•	•	•				
50810	Holographic Silver Glitter, fine				•	•	•			

Item	Pigment	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor, Gouache	Lime, Fresco	Cement, Tadelakt	Silicate binder, Waterglass
50811	Holographic Silver Glitter, medium				•	•				
50812	Holographic Silver Glitter, coarse				•	•				
50820	Holographic Gold Glitter, fine				•	•	•			
50825	Mother of Pearl, white				•			•		
50830	Mother of Pearl, powder		8		•	•	•	•		
50831 - 50845	Mother of Pearl		8		•			•		
50940	Paliochrome Copper Bluish		8	•	•	•	•			
50960 - 50963	Polyester Glitter			•	•	•				
52200	Translucent Yellow	PY 42.77492	8	•	•	•	•	•	•	•
52350	Translucent Orange-Red	PR 101.77491	8	•	•	•	•	•	•	•
52400	Translucent Red medium	PR 101.77491	8	•	•	•	•	•	•	•
53000	Muscovite Mica	PW 20.77019	8		•			•		
53020 - 53030	Muscovite Mica	PW 20.77019			•			•		
53050	Mica White	PW 20.77019	8		•			•		•
53100	Mica Fine	PW 20.77019	8	•	•	•	•			•
53185	Phlogopite Mica Amber	PW 20.77019	8		•			•		
53203 - 53207	Mica Flakes, gold-copper				•			•		
53220	Biotite, fine	PW 20.77019	8	•	•	•	•	•		
53221	Biotite, coarse	PW 20.77019	8		•			•		
53240	Vermiculite		8		•				•	•
53250	Mica Graphite	PBk 10.77265	8		•	•		•		
53501	Fish Silver Powder	NW 1.75170	8	•	•	•	•			
54000	Bismuth		8		•	•				
54100	Bismuth White	PW 17.77169	8		•	•				
54500	Pewter Powder	PM 5.77860	8	•	•	•				•
54600	Iron Filings		8		•					
54610	Cast-Iron Powder		8		•					
54630	Blacksmith powder		8		•					
54650	Steel Powder		8		•					
54660	Iron Powder		8		•					
54700	Zinc Dust	PBk 16.77945	8	•	•					•
54850	Copper Powder	PM 2.77400	8		•					
54881	Bronze Powder	PM 2.77400	8		•					
55100	Studio Pigment Yellow	PY 74.11741	4-5	•	•	•	•			
55125	Studio Pigment Egg Yolk Yellow	PY 83.22108	5-7	•	•	•	•			
55140	Studio Pigment Yellow Sun Gold	PY 74.11741, PBr 24	6-7	•	•	•	•			
55200	Studio Pigment Orange	PO 5.12075	4-6	•	•	•	•			
55300	Studio Pigment Light Red	PR 112.12370	5-6	•	•	•	•			
55400	Studio Pigment Dark Red	PR 112.12370, PR 12.12385	5-6	•	•	•	•			
55450	Studio Pigment Bordeaux	PR 12.12385	5-6	•	•	•	•			
55470	Studio Pigment Pink	PR 122.73915	7-8	•	•	•	•			
55500	Studio Pigment Sky Blue	PB 15:3.74160	6-7	•	•	•	•			
55600	Studio Pigment Dark Blue	PB 15:3.74160	6-7	•	•	•	•			
55700	Studio Pigment Light Green	PY 74.11741, PG 7.74260	5-6	•	•	•	•			
55800	Studio Pigment Dark Green	PG 7.74260, PY 74.11741	5-6	•	•	•	•			
55900	Studio Pigment Violet	PV 23.51319	7-8	•	•	•	•			

Item	Pigment	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor, Gouache	Lime, Fresco	Cement, Tadelakt	Silicate binder, Waterglass
56000 - 56450	Fluorescent Pigments		4	•	•	•	•			
56500	Phosphorescent Pigment Green		4	•	•					
56550	Phosphorescent Pigment Blue		7	•	•					
56650	Phosphorescent Pigment Red		4	•	•					
56847 - 56854	Thermochrome Pigments				•	•	•			
56910 - 56940	Photochrome Pigments				•					
58000	Chalk from Champagne	PW 18.77220		•	•	•	•	•		
58010	Chalk from Ruegen	PW 18.77220		•	•	•	•	•		
58100	Chalk from Bologna	PW 18, PW 25		•	•	•	•			
58150	Chalk from Bologna, light	PW 25.77231		•	•	•	•			
58162	Stone Chalk, white	PW 18.77220		•	•	•	•	•		
58180	Natural White Earth, from Vicenza, Italy	PW 18, PW 19		•	•	•	•	•		
58190	Sarti Chalk, grayish	PW 18, PW 25		•	•	•	•	•		
58191	Sarti Chalk, yellowish	PW 18, PW 25		•	•	•	•	•		
58200	China Clay	PW 19.77004		•	•	•	•	•		
58250	Kaolin, yellowish	PW 19.77004		•	•	•	•	•		
58300	Terra Alba	PW 25.77231		•	•	•	•			
58320	Anhydrite Plaster	PW 25.77231		•	•	•	•			
58400	Talcum White, fine	PW 26.77718		•	•	•	•	•		
58420	Talcum White, very fine	PW 26.77718		•	•	•	•	•		
58490	Calcium Carbonate	PW 18.77220		•	•	•	•	•		
58500 - 58540	Marble Dust	PW 18.77220		•	•	•	•	•		
58560	Marble Dust, coarse	PW 18.77220		•	•	•		•		
58580	Marble Dust, very coarse	PW 18.77220		•	•	•		•		
58610	Quartz Powder, medium	PW 27.77811		•	•	•	•	•	•	•
58620	Quartz Powder, coarse	PW 27.77811		•	•	•	•	•	•	•
58630	Quartz Powder, 0.04 - 0.15 mm	PW 27.77811		•	•	•		•	•	•
58640 - 58660	Quartz Powder	PW 27.77811		•	•			•	•	
58675 - 58678	Quartz Sand, light gray	PW 27.77811		•	•			•	•	
58685	Quartzite Orange, 0 - 0.3 mm			•	•	•	•	•	•	•
58686	Quartzite Orange, 0.1 - 0.3 mm			•	•			•	•	•
58687	Quartzite Orange, 0.1 - 0.6 mm			•	•			•	•	•
58688	Quartzite Orange, 0.5 - 1 mm			•	•			•	•	•
58689	Cristobalite Powder, approx. 8 µ			•	•	•	•	•	•	•
58690	Cristobalite Powder, 0.01 - 0.1 mm			•	•	•		•	•	•
58692	Cristobalite Sand, 0.3 - 0.9 mm			•	•			•	•	
58694	Cristobalite Sand, 0.1 - 1 mm			•	•			•	•	
58700	Blanc Fixe	PW 21.77120		•	•	•	•			•
58720	Calcite, white	PW 18.77220		•	•	•	•	•		
58740	Dolomite, pure white, 10 µ	PW 18:1.77220:1, 77713:1		•	•	•	•	•		
58750	Carborundum F 400			•	•	•	•	•		
58760	Carborundum F 120			•	•	•	•	•		
58804	Granite Gray, 0 - 0.1 mm			•	•	•	•	•	•	
58806	Granite Gray, 0.1 - 0.3 mm			•	•			•	•	
58807	Granite Gray, 0.2 - 0.6 mm			•	•			•	•	
58808	Granite Gray, 0.5 - 1 mm			•	•			•	•	

Item	Pigment	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor, Gouache	Lime, Fresco	Cement, Tadelakt	Silicate binder, Waterglass
58814	Gneis Green, 0 - 0.3 mm			•	•	•	•	•	•	
58816	Gneis Green, 0.1 - 0.3 mm			•	•			•	•	
58817	Gneis Green, 0.2 - 0.6 mm			•	•			•	•	
58826	Granite Yellow, 0.1 - 0.3 mm			•	•			•	•	
58827	Granite Yellow, 0.2 - 0.6 mm			•	•			•	•	
58844	Granite Red, 0 - 0.1 mm			•	•	•	•	•	•	
58846	Granite Red, 0.1 - 0.3 mm			•	•			•	•	
58847	Granite Red, 0.2 - 0.6 mm			•	•			•	•	
58848	Granite Red, 0.5 - 1 mm			•	•			•	•	
58850	Travertine Sand White				•			•		
58852	Travertine Sand Yellow				•			•		
58972	Cristobalite - Orange			•	•				•	
58976	Cristobalite - Pale Green			•	•			•	•	
59001	Veronese White, powder				•			•	•	
59002	Veronese White, coarse				•			•	•	
59101	Mori Yellow, powder				•			•	•	
59102	Mori Yellow, coarse				•			•	•	
59204	Prugna Brownish Red, split				•			•	•	
59301	Alpine Green, powder				•			•	•	
59302	Alpine Green, coarse				•			•	•	
59401	Coral Pink, powder				•			•	•	
59501	Black Marble, powder				•			•	•	
59502	Black Marble, coarse				•			•	•	
59503	Black Marble, very coarse				•			•	•	
59600	Carrara White Fine				•			•	•	
59601	Carrara White, powder				•			•	•	
59602	Carrara White, coarse				•			•	•	
59610 - 59615	White Marble Dust Carrara				•			•	•	
59651	San Ambrogio, brownish, powder				•			•	•	
59653	San Ambrogio, brownish, very coarse				•			•	•	
59800	Glass Beads			•	•			•	•	
59821	Glass Powder in Beads			•	•			•	•	•
59822	Glass Powder in Beads, fine			•	•			•	•	
59825	Glass Powder, very fine			•	•	•	•	•	•	•
59830	Glass Beads, coarser			•	•			•	•	
59831	Glass Beads, fine			•	•			•	•	
59832	Glass Beads, very fine			•	•			•	•	•
59835	Glass Beads, coarse				•			•	•	
59850	Glass Flakes, large			•	•			•	•	•
59851	Glass Flakes, medium			•	•			•	•	•
59852	Glass Flakes, fine			•	•			•	•	•

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