



PIGMENTE

PRODUCT CATALOG



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Pigments

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ICON-LEGEND

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01

PIGMENTS

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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]

Our history began with the manufacturing of historic pigments in 1977. Since then, we added quite a variety of historic, modern and synthetic pigments, as well as a large number of natural dyes and vegetable color paints - which are carefully being produced based on old recipes in our colormill in Aichstetten, southern Germany. We re-structured our catalogue and sorted our pigments by color. With new color sample swatches, you can get a general idea about the hue of each pigment.

ORANGE / RED

/// Kremer-made Pigments

Our Kremer-made pigments are carefully being manufactured in our colormill in Aichstetten. Our Snaefellsjökull Red, Burgundy Ochre, Spanish Ochre, Maroccan Ochre and Red Bole in pieces can be found in this Chapter under Earth Pigments / Red Earths.

/// Pinkcolor

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

- 🏠 10150  **Pinkcolor**, lightfast, < 38 μ
- 🏠 10154  **Pinkcolor Deep**, very lightfast, < 38 μ

/// Cinnabar

Chinese cinnabar is historically considered to be the best. 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).

- 🏠 10610  **Natural Cinnabar Monte Amiata**, < 63 μ, mercuric sulphide
- 🏠 10620  **Natural Cinnabar**, mineral pigment, from China
- 🏠 10624  **Cinnabar, very fine**, chien t'ou, < 20 μ
- 🏠 10625  **Cinnabar, fine**, chu piao, 20 - 50 μ
- 🏠 10627  **Cinnabar, medium**, chu sha or yin chu, bright, intense, 50 - 63 μ
- 🏠 10628  **Cinnabar, dark**, p'i sha, 63 - 100 μ

///

- 🏠 11300  **Red Jasper**, semi-transparent, 0 - 120 μ
- 🏠 11308  **Ruby, pale pink, fine grind**, < 100 μ

/// Cadmium Pigments

Cadmium pigments are excellently lightfast, opaque and brilliant with high coloring strength, and of the highest purity available.

- 21080  **Cadmium Orange No. 0, very light**, very lightfast, opaque
- 21090  **Cadmium Orange No. 0.5, light**, very lightfast, opaque
- 21100  **Cadmium Orange No. 1, medium**, very lightfast, opaque
- 21110  **Cadmium Orange No. 2, vermilion**, very lightfast, opaque
- 21120  **Cadmium Red No. 1, light**, very lightfast, opaque
- 21130  **Cadmium Red No. 2, medium**, very lightfast, opaque
- 21140  **Cadmium Red No. 3, dark**, very lightfast, opaque

/// Organic Pigments, synth.

- 23153  **Hostaperm® Pink E**, less transparent than #23152
- 23178  **Irgazine® Orange DPP RA**, glazing
- 23179  **Irgazine® Scarlet DPP EK**, opaque
- 23180  **Irgazine® Red DPP BO**, opaque
- 23181  **DPP - Red**, transparent
- 23182  **Irgazine® Ruby DPP-TR**, opaque

23184	 Hostaperm® Red DPP , very glazing
23200	 Scarlet Red , most brilliant scarlet
23202	 CPT - Scarlet Red , warm orange
23230	 Permanent Red A , deep clear red, anthraquinone pigment
23290	 Permanent Red , neutral red B
23291	 Permanent Red FRLL , neutral red C
23293	 CPT - Red, Medici-Red
23401	 Hostaperm Pink, transparent
23402	 Quindo® Pink D , organic pigment
23403	 Novoperm Carmine Red , excellent overall fastness
23493	 Gubbio Red , transparent brownish-red
23495	 Mahogany Brown
23504	 Paliogen® Maroon very fine , brillant bordeaux red
23540	 Paliotol® Orange , bright orange
23570	 Pyranthrone Orange , reddish orange
23585	 Cinquasia® Gold, red-gold , glazing, reddish
23600	 Alizarine Crimson Light , bright red
23610	 Alizarine Crimson Dark , bluish red
23611	 Alizarine Crimson Dark , historical quality from 1950
23720	 Hostaperm® Red , light reddish violet
23800	 Isoindolol Orange , warm dark orange
23950	 Studio Red, Helio , bright red

/// Madder Lake

Please find the Madder Roots in **Chapter 02** Dyes & Vegetable Color Paints.

37202	 Madder Lake, genuine , made from natural roots	
37203	 Madder Lake, yellowish , precipitated with tin salt	
372051	 Madder Lake Coral , from roots	
372057	 Madder Lake Carmine Red , from roots, precipitated with copper	
372059	 Madder Lake Brown , from roots, precipitated with tin	
372141	 Madder Lake made of roots, Dark Red , brilliant, intense hue, very fine grind, translucent	
372142	 Madder Lake made of roots, Bordeaux Red , brilliant, very fine grind	
37217	 Madder Lake Violet-Brown , fine, made from roots	
37218	 Madder Lake Violet , Kremer-made from roots	

///

42000	 Vermilion , mercuric sulphide, light, from China
42050	 Zirconium Red , Cadmium Red in a matrix of zirconium silicate
42100	 Carmine Naccarat , made of cochineal
42300	 Cerium Red

- Ⓢ ✕ 42500  **Red Lead, Minium**, contains lead, toxic
- 42601  **Ultramarine Red, violet pink**, lightfast
- 42605  **Ultramarine Red B, dark pink**, lightfast

/// Garnet Powder

The Garnet Powder is very lightfast and suitable for different binders.

- 42711  **Garnet Powder Red, very fine**, grain size approx. 0.1 - 0.3 mm
- 42712  **Garnet Powder Red, fine**, grain size approx. 0.2 - 0.6 mm
- 42714  **Garnet Powder Red, medium**, grain size approx. 0.4 - 0.8 mm
- 42716  **Garnet Sand Red, coarse**, grain size approx. 0.7 - 1.2 mm

/// Studio Pigments

- 55200  **Studio Pigment Orange**, synthetic organic pigment and filler
- 55300  **Studio Pigment Light Red**, synthetic organic pigment and filler
- 55400  **Studio Pigment Dark Red**, synthetic organic pigment and filler
- 55450  **Studio Pigment Bordeaux**, synthetic organic pigment and filler
- 55470  **Studio Pigment Pink**, synthetic organic pigment and filler

YELLOW

/// Kremer-made Pigments

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

/// Lead Tin Yellow

There are, in fact, two types of lead-tin yellow, types I and II. Type I is lead-tin oxide and is most frequently found on old paintings. Type II is a second variety of lead-tin oxide that may contain free tin oxide and additional silicon. Possibly both types were used as opacifiers in ancient glasses.

- Ⓢ ✕ Ⓢ 10100  **Lead Tin Yellow Light**, < 38 μ, contains lead, toxic
- Ⓢ ✕ Ⓢ 10110  **Lead Tin Yellow Deep**, changed hue, < 38 μ, contains lead, toxic
- Ⓢ ✕ Ⓢ 10120  **Lead Tin Yellow II**, yellow lead glass, 0 - 63 μ, contains lead, toxic

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- Ⓢ ✕ Ⓢ 10130  **Naples Yellow from Paris**, < 50 μ, contains lead, toxic
- ✕ Ⓢ 10700  **Orpiment, genuine**, King's Yellow, coarse, 175 μ, contains arsenic, toxic
- ✕ Ⓢ 10800  **Realgar, genuine**, red orpiment, 175 μ, contains arsenic, toxic
- Ⓢ 11305  **Carneol, pale yellow**, < 120 μ
- Ⓢ 114051  **Diamond Powder green-yellow**, crystals, approx. 100 μ

/// Cadmium Pigments

Cadmium pigments are excellently lightfast, opaque and brilliant with high coloring strength, and of the highest purity available..

- 21010  **Cadmium Yellow No. 1, lemon**, very lightfast, opaque
- 21020  **Cadmium Yellow No. 2, very light**, very lightfast, opaque
- 21030  **Cadmium Yellow No. 4, light**, very lightfast, opaque

- 21040  **Cadmium Yellow No. 6, medium**, very lightfast, opaque
- 21060  **Cadmium Yellow No. 9, dark**, very lightfast, opaque

/// Organic Pigments, synth.

- 23300  **Permanent Yellow light**, organic pigment
- 23310  **Permanent Yellow medium**, organic pigment
- 23330  **Irgazine® Yellow, greenish**, transparent
- 23340  **Isoindole Yellow**, organic pigment
- 23350  **Indian Yellow Imitation**, contains nickel
- 23370  **Pyramid-Yellow medium**, clear warm yellow
- 23380  **Pigment Yellow 83**
- 23650  **Brilliant Yellow**, Hansa yellow
- 23660  **Isoindolinon Yellow**, greenish
- 23670  **Irgazine® Yellow**, light orange
- 23850  **Studio Yellow**, Hansa yellow
- 24000  **Paliotol® Yellow-Orange**, brilliant orange

/// Lake made of Reseda

- 362611  **Lake made of Reseda and Buckthorn Berries**, yellow lake pigment, dark golden color 
- 36262  **Lake made of Reseda**, yellow lake pigment, slightly greenish 

/// Osage

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

/// Stil de Grain

In the past Stil de Grain was an often used paint. They were used as glue-bound distemper and lime paint for wall painting, as well as for the preparation of hangings and colored paper. Various mixed hues (i.e. olive green and brown lakes) were prepared by mixing with chrome oxide green, blue, black or tar-colored which were also valued in the paper manufacture.

- 37392  **Stil de Grain light**, yellow lake pigment made from buckthorn berries 
- 37394  **Stil de Grain**, yellow lake pigment made from buckthorn berries 
- 373941  **Stil de Grain, Schützenberger**, Kremer-made from buckthorn berries 

/// 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, litharge, 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 light fast, making it not only a good substitute for discontinued pigments, but also an excellent new color for artists. The powder has a high specific weight and can be used in all media.

- 43101  **Bristol Yellow, pale**, naples yellow imitation, lead-free
- 43111  **Bristol Yellow, medium**, naples yellow imitation, lead-free
- 43131  **Bristol Yellow, reddish**, naples yellow reddish imitation, lead-free

/// Naples Yellow, contains lead

The genuine Naples Yellow is solely being produced in limited quantities for artist purposes.

- Ⓢ ✘ 43125  **Naples Yellow, dark**, genuine, contains lead, toxic
- Ⓢ ✘ 43130  **Naples Yellow, reddish**, contains lead, toxic

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- 43200  **Nickel-Titanium Yellow**, artificial mineral pigment
- 43210  **Nickel-Titanium Yellow, greenish**, artificial mineral pigment
- 43230  **Praseodym Yellow**, pale
- 43300  **Titanium Orange**, golden-orange
- 43340  **Hokkaido-Orange**, rutile tin zinc
- 43500  **Cobalt Yellow**, Aureolin
- 43600  **Antimony Red**, golden antimony sulphide
- 43870  **Yellow Zircon**, Zircon-Praseodymium-Siliccate
- 43880  **Intensive Yellow**, transparent

/// 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, as well as greenish - in connection with white, black and phthalocyanine blue, orange or reddish - in connection with organic pigments.

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

/// Studio Pigments

- 55100  **Studio Pigment Yellow**, synthetic organic pigment and filler
- 55125  **Studio Pigment Egg Yolk Yellow**, synthetic organic pigment and filler
- 55140  **Studio Pigment Yellow Sun Gold**, synthetic organic pigment and filler

GREEN**/// Kremer-made Pigments**

Our Kremer-made pigments are carefully being manufactured in our colormill in Aichstetten. Earth from Verona, Bavarian-, Russian- and Green Earth from Cyprus, Epidote, Florence Green and Brimsvellir Green can be found in this Chapter under Earth Pigments / Green Earths.

/// Egyptian Green

- 🏠 10064  **Egyptian Green**, copper glass, 40 - 120 µ

/// Malachite

Natural copper carbonate, contains copper. Malachite is the most important green up until the 18th century. We offer natural Malachite as well as the MP-quality.

- 🏠 10300  **Malachite natural, standard**, intense color, 0 - 120 µ
- 🏠 10310  **Malachite natural, extra fine**, 0 - 80 µ, intense color
- 🏠 10341  **Malachite MP coarser**, 100 - 125 µ

10343		Malachite MP medium , 80 - 100 μ	
10344		Malachite MP fine , 63 - 80 μ , intense color	
10345		Malachite MP extra fine , 0 - 63 μ , intense color	
10346		Malachite MP finest grind , 0 - 20 μ	

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10350		Chrysocolla , bluish green, copper silicate, 0 - 120 μ	
10355		Diopase Copper Silicate , < 40 μ , rare emerald-green to bluish green mineral	

/// Malachite Fibres

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	
103601		Fibrous Malachite, fine , 0 - 80 μ	

/// Malachite, Arabian

The pigment of this special Malachite from Algeria is bright green. The various sizes of the small crystals are very equal. The pigment behaves differently than other Malachite pigments, it is easier to grind. Arabian Malachite is the traditional green of the Prophet Mohammad.

103700		Malachite Arabian , 0 - 120 μ	
103701		Malachite Arabian, fine , 0 - 80 μ	

/// Atacamite

This mineral is very rare in nature and mostly known through the south-american, spanish and dutch painting after 1550. Atacamit is a very brilliant, green pigment and best suitable for neutral and watery-alkaline binders. Our Atacamit contains little amount of quartz.

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

/// Conichalcite

Analytical tests sometimes reveal copper and arsenic in green pigments. Conichalcite resembles a light-copperish green earth and is not comparable with the synthetic color „Schweinfurter Grün“ which was well know in the 19th and 20th century.

10870		Conichalcite , contains arsenic, toxic	 
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/// 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, medium , 63 - 80 μ , dark green earth	

/// Andeer Green

The light-green mineral looks like serpentine and can be used as fine green sand and comes from Andeer in Switzerland.

11181		Andeer Green, fine , 0 - 200 μ , Green Gneiss from Andeer, Switzerland	
11182		Andeer Green, medium , 200 - 500 μ , Green Gneiss from Andeer, Switzerland	
11183		Andeer Green, coarse , sand, 0,5 - 2 mm, Green Gneiss from Andeer, Switzerland	

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- 🏠 11200  **Green Jasper**, crystalline bluish green, 0 - 120 μ
- 🏠 11210  **Green Quartz**, 63 -100 μ
- 🏠 11250  **Celadonite**, green earth, from the Côte d'Azur, France
- 🏠 11354  **Slate Green from Mels**, Switzerland
- 🏠 11390  **Jade, very fine**, Russian, < 63 μ
- 🏠 11391  **Jade, fine**, Russian, 40 - 100 μ
- 🏠 11392  **Jade, medium**, green, Russian, 100 - 120 μ

/// Fuchsite

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

- 🏠 11420  **Fuchsite, extra fine**, 0 - 100 μ
- 🏠 11421  **Fuchsite, fine**, 100 - 250 μ
- 🏠 11422  **Fuchsite, medium**, 250 - 500 μ
- 🏠 11424  **Fuchsite, coarse**, 500 - 1000 μ

/// Copper Resinate

- 🏠 12200  **Copper Resinate**, transparent copper green

/// Organic Pigments, synth.

- 23000  **Phthalo Green Dark**, bluish
- 23010  **Phthalo Green, yellowish**, lightfast

///

- 🏠 36267  **Indigo Green 0 - 63 μ**, precipitation of reseda and indigo
- 🏠 37391  **Sap Green**, made from ripe buckthorn berries and weld
- 44100  **Cobalt Green**, contains cobalt
- 44110  **Cobalt Oxide Green Blue**, deep turquoise, contains cobalt
- 44130  **Cobalt Bottle Green**, dark green, contains cobalt
- 44151  **Cobalt Green bluish A**, Rinmann Green, contains cobalt
- 44190  **Pastel Green, Victoria Green**, bright, very lightfast, transparent
- 44200  **Chrome Oxide Green**, cool green, opaque
- 44204  **Chrome Oxide Green DD**, pure, intensive color, very fine
- ✖ 44250  **Viridian Green**, hydrated chrome oxide, bright, transparent
- 44280  **Permanent Green**, mixture, lightfast
- 44400  **Malachite, synthetic**, contains copper
- 44450  **Verdigris, synthetic**, coarse bluish green powder, contains copper

/// Cadmium Pigments

Cadmium pigments are excellently lightfast, opaque and brilliant with high coloring strength, and of the highest purity available.

- 44500  **Cadmium Green, light**, mixture of cadmium yellow and phthalocyanine blue
- 44510  **Cadmium Green, dark**, mixture of cadmium yellow and phthalocyanine blue

/// Studio Pigments

- 55700  **Studio Pigment Light Green**, synthetic organic pigment and filler
- 55800  **Studio Pigment Dark Green**, synthetic organic pigment and filler

BLUE / VIOLET

/// Kremer-made Pigments

Our Kremer-made pigments are carefully being manufactured in our colormill in Aichstetten.

/// Smalt

Smalt was the earliest of the cobalt pigments. About the middle of the fifteenth century, certain cobalt minerals were discovered on the borders of Saxony and Bohemia in Germany. We produce smalt according to a recipe from the 19th century, by roasting a powder mixture of cobalt salts. Smalt, since it is a glass and is transparent, has very poor hiding power and, for this reason, it has to be used coarsely ground.

- 10000  **Smalt, standard**, according to a recipe from 1820, 0 - 120 μ 
- 10010  **Smalt, very fine**, according to a recipe from 1820, < 80 μ 

/// Egyptian Blue

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. The color of Egyptian blue can vary considerably, depending on its composition, process of manufacture, and grain size from a dark blue to a whitish blue.

- 10060  **Egyptian Blue**, blue copper silicate, < 120 μ 

/// HAN-Blue

In nature there are only a few blue colors. In Mesopotamia there is cobalt ore - accordingly there they invented smalt. 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.

- 10071  **HAN-Blue, fine**, the blue of ancient China, 0 - 40 μ 
- 10072  **HAN-Blue Deep**, intensive blue, 40 - 80 μ 

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- 10074  **HAN-Purple, fine**, < 40 μ , high tinting strength 
- 10075  **HAN-Purple**, 40 - 80 μ 
- 10170  **Ploss Blue**, copper calcium acetate 

/// Blue Bice

- 10180  **Blue Verditer**, synthetic Azurite, blue bice, cendres blue 
- 10184  **Blue Bice**, Copper-Calcium-Carbonate, CCC-Blue 

/// Azurite

One of the unsolved mystery of painting technology is why Azurite used in oil sometimes does not turn green. Azurite contains copper, which is notorious for changing its color in acidic environments, such as linseed oil. Now 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.

- 🏠 10200  **Azurite natural standard, 0 - 120 µ**
- 🏠 10201  **Azurite MP, extra deep coarse, 100 - 125 µ**
- 🏠 10203  **Azurite MP, extra deep, 80 - 100 µ**
- 🏠 10204  **Azurite MP, deep, 63 - 80 µ**
- 🏠 10206  **Azurite MP, light, 38 - 63 µ**
- 🏠 10207  **Azurite MP, Sky-Blue light, extra fine, < 38 µ**
- 🏠 10208  **Azurite MP, exclusive, very clear, finer than 38 µ**
- 🏠 10210  **Azurite natural fine, very fine grind, 0 - 80 µ**

/// 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

Vivianite is an aqueous iron phosphate. The glass-like thin panes are almost transparent. Only when ground it is a gray blue pigment powder.

- 🏠 104000  **Vivianite, 0 - 120 µ**

/// Sodalite

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

///

- 🏠 10435  **Kyanite bluish, < 80 µ**
- 🏠 104602  **Cavansite, extra fine, 0 - 40 µ**
- 🏠 10470  **Pentagonite, opaque, turquoise, < 40 µ**

/// Lapis Lazuli

Lapis Lazuli is a relatively rare, semi-precious stone which has been prized for its intense blue color since antiquity. 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 #10550 - 10562 are from Chile, all others are from Afghanistan.

- 🏠 10500  **Lapis Lazuli, grayish-blue, natural ultramarine**
- 🏠 10510  **Lapis Lazuli, medium quality, natural ultramarine**
- 🏠 10520  **Lapis Lazuli, good quality, natural ultramarine**

10530		Lapis Lazuli, pure , Fra Angelico Blue	
10540		Lapis Lazuli, crystalline , natural ultramarine, pale	
10550		Lapis Lazuli bright pure blue , finer than 20 µ, very pure, from South America	
1056020		Lapis Lazuli from Chile , 0 - 20 µ, washed and separated by flotation	
1056025		Lapis Lazuli from Chile , 20 - 25 µ, washed and separated by flotation	
1056038		Lapis Lazuli from Chile , 25 - 38 µ, washed and separated by flotation	
1056045		Lapis Lazuli from Chile , 38 - 45 µ, washed and separated by flotation	
10561		Lapis Lazuli from the Andes - Stone , unsorted pieces	
10562		Lapis Lazuli, sky-blue , from Chile, natural crystalline pigment	
10580		Ultramarine Ash , by-product of Lapis Lazuli 10530	

/// Côte d'Azur Violet

Mica-like, hard slate, colored violet by iron and manganese. Intermediate stage between ochers and Radiolarites. If there were local sources of strongly colored minerals these pigments had some regional importance. In Switzerland close to Sargans and between Nice and Turin in the sea-alps there are two places of discovery, accessible today.

11350		Côte d'Azur Violet , light caput mortuum	
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/// Organic Pigments, synth.

23050		Phthalo Blue , Primary Blue
23060		Phthalo Blue Royal Blue , Heliogen Blue
23070		Phthalo Blue reddish , Heliogen Blue
23080		Phthalo Blue , very lightfast
23100		Indanthren® Blue , deep blue
23451		Dioxazine Violet , halogen-free
23700		Thioindigo Red , lightfast
23710		Cinquasia® Violet RT 201 D , reddish violet

/// Indigo

Our Indigo Green (#36267) can be found in this Chapter, section Green and the Kremer Color Paste Indigo Synthetic (#360094) in **Chapter 06** Ready-made Colors, Restoration & Gilding Materials.

36000		Indigo, genuine , Indian, powder, <i>Indigofera tinctoria</i>	
36002		Indigo, genuine, pieces , from India	
36003		Indigo made of Woad , natural blue dye	
36004		Indigo, japanese polygonum	
36009		Indigo, synthetic , VAT Blue 1	

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36010		Tyrian Purple , genuine, Imperial Purple	
36015		Purpurissum , Tyrian Purple, genuine, <i>murex trunculus</i>	

/// Ultramarine Pigments

45000		Ultramarine Blue, very dark , synthetic mineral pigment
45010		Ultramarine Blue, dark , synthetic mineral pigment
45020		Ultramarine Blue, reddish , synthetic mineral pigment
45030		Ultramarine Blue, greenish extra , synthetic mineral pigment
45040		Ultramarine Blue, greenish light , synthetic mineral pigment
45080		Ultramarine Blue, light , synthetic mineral pigment
45100		Ultramarine Violet, medium , bluish, mixture
45110		Ultramarine Violet, reddish , dark
45120		Ultramarine Violet, light reddish , synthetic mineral pigment

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45202		Prussian Blue LUX , also Milori Blue, Berlin Blue
45350		Manganese Violet , synthetic mineral pigment
45364		Copper Blue , very light turquoise blue
45400		Zirconium Cerulean Blue , semi-opaque, light blue

/// 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. Cobalt blue is the most expensive pigment of those commonly used today. It is however 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. We carry only the finest quality.

45700		Cobalt Blue Dark , synthetic mineral pigment
45701		Cobalt Blue Dark, greenish , slightly lighter and more greenish than 45700
45702		Cobalt Blue, Sapporo
45710		Cobalt Blue Medium , opaque
457141		Cobalt Blue Pale , synthetic mineral pigment
45720		Cobalt Blue Light , synthetic mineral pigment
45730		Cobalt Cerulean Blue
45740		Cobalt Blue, greenish
45750		Cobalt Blue Turquoise Light
45760		Cobalt Blue Turquoise Dark
45800		Cobalt Violet, dark , semi-opaque
45810		Cobalt Violet Brilliant, dark , < 75 µ
45820		Cobalt Violet Brilliant, light

/// Studio Pigments

55500		Studio Pigment Sky Blue , synthetic organic pigment and filler
55600		Studio Pigment Dark Blue , synthetic organic pigment and filler
55900		Studio Pigment Violet , synthetic organic pigment and filler

WHITE

/// Kremer-made Pigments

Our Kremer-made pigments are carefully being manufactured in our colormill in Aichstetten.

/// 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 

11291  **Sugar Dolomite, coarse**, 120 - 250 μ 

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11320  **Rhodochrosite**, pale-coral pink, 0 - 120 μ 

11400  **Rock Crystal**, 80 - 150 μ 

11401  **Rock Crystal, fine**, powder, 0 - 63 μ 

11405  **Diamond Powder**, natural white, 60 - 80 μ 

114052  **Diamond Powder white-silver**, crystals, approx. 100 μ 

114053  **Diamond Powder white-silver**, crystals, approx. 250 μ 

11410  **Eggshell White**, fine, white powder 

/// Bianco San Giovanni

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

11415  **Bianco San Giovanni**, white pigment 

11416  **Bianco San Giovanni, coarse**, white pigment 

///

11674  **Obsidian Black**, natural glass from Mexico 

11800  **Selenite, Marienglas**, 0 - 120 μ , gypseous spar from Cyprus, special extender 

11810  **Selenite, Marienglas, fine**, 0 - 80 μ , gypseous spar, from Cyprus 

11830  **Aragonite**, extra white, fine grind, 0 - 63 μ 

11840  **Alabaster White, pieces**, natural transparent alabaster from Morocco 

11850  **Alabaster, yellowish, pieces**, natural alabaster from Morocco 

11900  **Magnesite**, Magnesium carbonate < 80 μ 

12470  **White Chalk from Belgium**, natural drawing chalk, 8 x 1 x 1 cm 

///

46000  **Cremnitz White**, Lead White, contains lead, toxic  

46100  **Lithopone**, silver-seal 

46200  **Titanium White Rutile**, pure white, highly opaque 

46280  **Buff Titanium**, natural titanium dioxide, opaque, yellowish 

46300  **Zinc White**, zinc oxide, lead-free 

46350  **Zinc Sulphide**, fine soft powder 

46360  **Kremer White**, pure white, 5 µ

↓ 46400  **Gofun Shirayuki**, Pearl White, made of oyster shells, from Japan

BROWN / BLACK

/// Kremer-made Pigments

Our Kremer-made pigments are carefully being manufactured in our colormill in Aichstetten.

- 🏠 10437  **Kyanite Dark Gray**, < 80 µ
- Ⓜ️ 🏠 10900  **Galena**, gray-black lustrous powder, contains lead, toxic
- 🏠 10920  **Pyrite Powder**, 0 - 120 µ, green-gray, lustrous powder
- 🏠 10930  **Pyrite Powder fine**, 0 - 80 µ
- 🏠 10940  **Antimony**, stibium, gray metallic, baroque, 0 - 200 µ
- 🏠 11282  **Nero Bernino**, gray-green slate from Bernina, Switzerland, 0 - 120 µ
- 🏠 11324  **Rhodonite Black**, < 80 µ
- 🏠 11356  **Gray from Mels**, Switzerland
- 🏠 11360  **Brown-Red Slate**, from Austria
- 🏠 11362  **Gray from Burgundy**, < 80 µ
- 🏠 11670  **Onyx Black**, 0 - 120 µ

/// Carbonic Black

The homogenous structure of the carbon skeleton is determinant for black pigments: The more even the composition of the material, the better the structure of the carbonized product. The blackest charcoal comes from carbonized beech wood, because of its high density. A very good black can also be made through carbonizing bones, deer antlers and ivory. We also offer 3 sorts of pit black - peach pit black, grape seed black and cherry pit black. The process of carbonizing requires a constant high temperature without any oxigenation.

- ↓ 🏠 12000  **Ivory Black, genuine**, own production
- 🏠 12010  **Peach Black**, genuine, matt black
- 🏠 12015  **Grape Black**, genuine, bluish-black
- 🏠 12020  **Cherry Black**, genuine, brownish-black
- 🏠 12040  **Shungit**, Russian Black for Icons, < 80 µ
- 🏠 12440  **Bideford Black**, powder, finer 80 µ

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- 🏠 12030  **Atramentum**, ink stone, black
- 🏠 12045  **Tourmaline Black**, < 120 µ
- 🏠 12100  **Bistre**, genuine beechwood soot

/// Sepia

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

- 🏠 12400  **Sepia**, from adriatic cuttlefish, raw, dry, 0 - 120 µ
- 🏠 12401  **Sepia, fine**, from adriatic cuttlefish, raw, dry, 0 - 80 µ
- 🏠 12402  **Sepia, very fine**, from adriatic cuttlefish, raw, dry, 0 - 63 µ

/// Black Drawing Chalk

Cennino Cennini writes about a black chalk from Piemont, Italy, which is very dark, good for drawing, and soft enough for sharpening with a knife. This type of slate with a high carbon content can be found in Thuringia (Germany), France and Andalucia (Spain). From a source in France we can supply pieces of this dark chalk, which can be carved to fit pencil holders, and sharpened to a point for dark, extremely fine lines. Prices vary by size of the pieces, and are calculated by weight.

- | | | | |
|-------|---|--|---|
| 12450 |  | Black Drawing Chalk, pieces, 15 - 30 g, price / g, deep black, from France | ▲ |
| 12451 |  | Black Drawing Chalk, pieces, 30 - 80 g, price / g, deep black, from France | ▲ |
| 12452 |  | Black Drawing Chalk, pieces, 80 - 150 g, price / g, deep black, from France | ▲ |

/// 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, small, pieces up to 250 g, pure, price per kg | ▲ |
|-------|---|--|---|

/// Organic Pigments, synth.

- | | | |
|-------|---|---|
| 23480 |  | Cinquaasia® Chestnut Brown, very lightfast |
| 23500 |  | Paliogen® Maroon, bordeaux-red |
| 23502 |  | Maroon, pigment contains coarse particles |
| 24100 |  | Aniline Black, deep, neutral black |

///

- | | | |
|-------|---|---|
| 47000 |  | Vine Black, German, pure plant black |
| 47100 |  | Bone Black, made of bones |
| 47120 |  | Nano F - Black, aqueous dispersion |
| 47200 |  | Ivory Black JU, bone black, improved quality |
| 47250 |  | Furnace Black, Lamp Black |

/// Basalt

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

/// Spinel Pigments

White 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 pigment achieves this kind of optical blackness.

- | | | |
|-------|---|---|
| 47380 |  | Spinel Black No. 38, copper-chromium-iron spinel |
| 47400 |  | Spinel Black, deepest black |
| 47410 |  | Spinel Gray, iron-manganese-spinel |
| 47420 |  | Spinel Black No. 42, copper-chromium spinel |
| 47430 |  | Spinel Black No. 43, chromium-iron-nickel-manganese spinel |
| 49550 |  | Zinc-Iron Brown Dark, spinel |
| 49600 |  | Zinc-Iron Chrome Brown Light, spinel |
| 49700 |  | Haematite-Chrome Oxide, Spinel, black-brown |

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- 47501  **Manganese Black**
- 47510  **Manganese Gray**, manganese(IV) oxide
- 47530  **Cement Black**, mixture - limited availability

/// Graphite, Asphaltum

- 47600  **Asphaltum**, from USA
- 47700  **Graphite Powder Silver**, very fine
- 47710  **Graphite Powder Black**, fine

/// Charcoal

- 47800  **Charcoal**, made from beech
- 47810  **Charcoal, 0.5 - 1 mm**, made from beech
- 47820  **Charcoal, 1 - 2 mm**, made from beech

EARTH PIGMENTS

For centuries, pigments have been made from raw materials such as minerals and earths. Even prehistoric people created cave paintings from materials, the nature provided. Black from burnt wood or bones, yellow or red earths and white chalk were sufficient in order for the people to capture their images.

/// Yellow Earths

/// Kremer-made Pigments

-  11272  **Yellow Ochre, from Andalusia**, 0 - 80 µ
-  11520  **Jarosite**, clear yellow ochre, < 100 µ
-  11540  **Tanus Ochre, light**, German
-  11551  **Heydalsvegur Yellow**, brown-gold, earthcolor from Iceland - hue changed

Burgundy Ochre

These yellow ochres are like their red equivalents from the area around the Loire and have a very intense hue.

-  11572  **Burgundy Yellow Ochre, fine**, from France, 0 - 80 µ
-  11573  **Burgundy Yellow Ochre**, from France, 0 - 120 µ

Moroccan Ochre

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

-  116420  **Yellow Moroccan Ochre**, < 120 µ
-  116421  **Yellow Moroccan Ochre, fine**, < 80 µ
-  17000  **Jarosite, from Cyprus**, genuine, pale yellow ochre
-  17020  **Persian Yellow**
-  17050  **Natural Sienna, Monte Amiata**, Italian, washed, brilliant, very light

///

40010	 French Ochre JTCLES , clear yellow earth pigment, washed
40012	 French Ochre, very light , yellow
40013	 French Ochre, extra light , yellow
40030	 French Ochre JOLLES , yellow earth pigment, washed
40040	 French Ochre JCLES , yellow earth pigment, washed
40050	 French Ochre JFLES , yellow earth pigment, washed
40060	 French Ochre JALS , warm yellow earth pigment, washed
40070	 French Ochre SOFODOR , golden earth pigment
40130	 French Ochre SAHARA , French yellow ochre
40195	 Gold Ochre, from Poland , Carpathia
40200	 Ochre Avana, greenish-yellow , Italian
40214	 Gold Ochre DD , very fine, clear golden yellow, German
40220	 Italian Gold Ochre Light , Sienna de Verona
40241	 Fawn Ochre , German, very light umber, greenish
40260	 Satin Ochre , Monte Amiata, gold-orange, from Tuscany, Italy
40280	 Amberg Yellow , deep, German
40301	 Iron Oxide Yellow , deep yellow
40310	 Dark Ochre, German
40320	 Dark Ochre, Italian , light ochre
40392	 Raw Sienna, French , natural yellow earth
40400	 Raw Sienna, Italian , natural yellow earth
40404	 Raw Sienna Badia, Italian , natural earth pigment
40410	 Raw Sienna brownish, Italian , natural earth pigment

/// Red Earths

/// Kremer-made Pigments

11550  **Snaefellsjoekull Red**, dark, reddish brown-violett earthcolor from Iceland 

Burgundy Ochre

In western Burgundy, south and north of the river Loire, numerous mines produced a local shade of natural earth 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, establishing a smelting industry and contributing to its wealth. Besides ochre and iron ore, there are also significant occurrences of gray clay which burns to a light color in ceramics. The ochre veins run only about a foot thick, and usually deep in the earth. 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, since the mines of the Luberon in the Provence region yield a higher volume and are more accessible. By chance we have obtained a good amount of the Burgundy ochres from old stock. The Burgundy ochre is also available in yellow hue.

11574	 Burgundy Red Ochre, fine , from France, 0 - 80 μ 
11575	 Burgundy Red Ochre , from France, 0 - 120 μ 
11576	 Burgundy Red Ochre Deep, fine , from France, 0 - 80 μ 
11577	 Burgundy Red Ochre Deep , from France, 0 - 120 μ 

Spanish Ochre

Sun-burnt Castille is in the heart of Spain. A special mixture of natural occurring minerals produces this orange-red ochre.

- 🏠 11274  **Red Ochre, from Andalusia, < 80 μ**
- 🏠 11584  **Spanish Red Ochre, 0 - 120 μ**
- 🏠 11585  **Spanish Red Ochre, extra fine, Bauxite, 0 - 63 μ**

Moroccan Ochre

Moroccan ochre originates in central Morocco and contains a high amount of iron oxide and has been used for Tadelakt for quite some time. The red Ochre is translucent, the maroon-colored Ochre is opaque. The Moroccan Ochre is also available in yellow hue (see yellow Earths).

- 🏠 116430  **Red Moroccan Ochre, warm transparent red ochre, < 120 μ**
- 🏠 116431  **Red Moroccan Ochre, fine, warm transparent red ochre, < 80 μ**
- 🏠 116440  **Dark Red Moroccan Ochre, maroon, < 120 μ**
- 🏠 116441  **Dark Red Moroccan Ochre, fine, maroon, < 80 μ**
- 🏠 12480  **Red Bole, cut in pieces, from Theley**
- 🏠 17280  **Persian Red**

///

- 40020  **French Ochre RTFLES, red earth pigment, washed**
- 40080  **French Ochre HAVANE, orange earth pigment**
- 40090  **French Ochre SOFOROUGE, red earth pigment**
- 40430  **Dark Burnt Sienna, Italian, No. 3**
- 40440  **Pompeii Red, burnt natural sienna, Tuscan earth**
- 40470  **Burnt Sienna, from France, natural earth**
- 40490  **Rosso Sartorius, natural red earth from Sardinia, Italy**
- 40503  **Red Bole, natural red earth from Germany**
- 40510  **Venetian Red, Italian red earth**
- 40520  **Red Bole in pieces**

English Red

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

- 40542  **English Red Light, mixed red earth, orange, burnt**
- 40545  **English Red Deep, German, mixed red earth, burnt, cool red**

/// **Mixed Earth Pigments**

- 41550  **Terra Pozzuoli, mixed red earths**
- 41600  **Terra Ercolano, mixed orange earths**

/// **Umbers**

Native earths from Germany, Italy, Marocco 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 driers and often added to slower drying pigments.

- 40610  **Raw Umber, from Cyprus**
- 40611  **Raw Umber, light, from Cyprus**

40612	 Raw Umber, greenish , from Italy
40623	 Manganese Brown Intense , from Morocco, Caledonian brown, Cappagh brown, contains manganese
40630	 Raw Umber, greenish dark , German
40650	 Chromite , iron chromium oxide mineral, similar to a dark green umber
40660	 Raw Umber, dark , brown slightly greenish, from Cyprus
40700	 Burnt Umber, reddish , Italian
40710	 Burnt Umber, brownish , from Cyprus
40720	 Burnt Umber, dark brown , from Cyprus
40723	 Burnt Umber, type B , from Cyprus
40730	 Burnt Umber Light, reddish-brown , from Cyprus

/// Green Earths

/// Kremer-made Pigments

Verona Green Earth

Verona Green Earth can be found in the mountains north of Verona in Italy. These places are well-known since antiquity. The bluish, best quality of Verona is no longer accessible, since the landslide of 1922, a result of the big earthquake. The qualities accessible today can be compared with historical medium and lower qualities.

11000	 Verona Green Earth, 0 - 120 µ , genuine earth pigment	▲
11010	 Verona Green Earth, fine, 0 - 80 µ , genuine earth pigment	▲
11100	 Bavarian Green Earth, 0 - 120 µ , similar to Bohemian Green Earth	▲
11110	 Russian Green Earth, 0 - 120 µ , natural earth pigment	▲
11111	 Russian Green Earth, extra fine, 0 - 63 µ , natural earth pigment	▲
11120	 Volkonskoite, 0 - 120 µ , Russian Green, from Sibiria	▲

Epidote

Epidote is a calcium aluminium iron sorosilicate mineral. This vivid and bright hue was achieved by intense cleaning processes. It's 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 whitewashing processes, we gain a very nice, brownish-green earth from this hard, greenish-black stone from Volterra/Tuscany. While the finer quality is best used as base for incarnation and tempera-painting, the more coarse grinding is more suitable for fresco.

11152	 Florentine Green, 60 - 120 µ , washed	▲
11552	 Brimisvellir Green , moss green, from Iceland, similar to Verona Green Earth	▲
17400	 Green Earth, from Cyprus , genuine, standard	▲
17410	 Bluish Green Earth, from Cyprus , genuine, brilliant	▲

/// 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
- 40810  **Bohemian Green Earth**, genuine, brilliant hue, extra fine grinding
- 40821  **Green Earth from Verona**, genuine, pure
- 40830  **Green Earth from France**, light
- 40850  **Burnt Green Earth**, reddish, coarser grind

/// 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**
- 41750  **Vagone Green Earth**, mixture of different pigments
- 41770  **Nicosia Green**, mixed green earths with cobalt blue, enhanced
- 41800  **Bohemian Green Earth, imitation**, enhanced earth color, yellowish green light
- 41820  **Verona Green Earth, imitation**, mixed green earths

/// Brown & Black Earths

/// Kremer-made Pigments

- 🏠 11276  **Brown Ochre, from Andalusia**, < 80 µ
- 🏠 11280  **Black Earth, from Andalusia**, < 80 µ
- 🏠 11530  **Gold Ochre**, from Saxony, Germany, deep brown-gold, very fine grind
- 🏠 11620  **Brown Earth from Otranto**, Italy, pea-ore, sanguine-rust brown, standard grind
- 🏠 11630  **Iseo Brown**, reddish brown umber, from Italy

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- 40231  **Brown Ochre light**, German

/// Slate & Clay, powder

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

- 40900  **Slate Gray, extra light**, stone chalk, semi opaque
- 40911  **Slate Gray, light, greenish**, stone chalk
- 40920  **Slate Gray, gray-green**, stone chalk
- 40930  **Slate Gray, dark**, stone chalk, neutral gray
- 40960  **Pencil Clay, powder**, light warm gray, 0 - 0.5 mm
- 40970  **Pencil Clay, pieces**, light

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- 41000  **Van Dyck Brown**, Cassel earth, dark
- 41050  **Cassel Brown, wood stain**, watersoluble, Van Dyck Brown, oak stain, walnut stain

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.

/// Orange / Red

- 48050  **Iron Oxide Yellow-Orange, Gamma**, synthetic iron oxide, acicular particles
- 48060  **Iron Oxide Orange 960, light**, synthetic iron oxide
- 48100  **Iron Oxide Red 110 M, light**, synthetic iron oxide
- 48120  **Iron Oxide Red 120 M**, synthetic iron oxide
- 48150  **Iron Oxide Red 130 B, medium**, synthetic iron oxide
- 48151  **Iron Oxide Red, clinker red**, synthetic iron oxide, similar 130 B
- 48200  **Iron Oxide Red 130 M, medium**, synthetic iron oxide
- 48210  **Iron Oxide Red 160 M**, synthetic iron oxide
- 48220  **Caput Mortuum Synthetic 180 M**, bluish dark iron oxide red, Persian red
- 48250  **Iron Oxide Red 222, dark**, synthetic iron oxide, rust protection
- 48289  **Iron Oxide Red, micronized**, very pure, strong tinting strength
- 48600  **Iron Oxide Red, natural**, haematite, medium grind
- 48651  **Haematite, intense tinting**, powder
- 48660  **Haematite, pieces**, approx. 15 - 30 mm, red
- 48700  **Caput Mortuum reddish**, natural, very opaque
- 48710  **Caput Mortuum dark**, Haematite
- 48750  **Caput Mortuum violet**, Haematite, brownish
- 52350  **Translucent Orange-Red**, iron oxide
- 52400  **Translucent Red medium**, iron oxide

/// Yellow

- 48000  **Iron Oxide Yellow 920, medium**, synthetic iron oxide
- 48001  **Iron Oxide Yellow, maize yellow**, synthetic iron oxide pigment
- 48020  **Iron Oxide Yellow 415, greenish**, synthetic iron oxide
- 48040  **Iron Oxide Yellow 940, dark**, synthetic iron oxide
- 48045  **Iron Oxide Yellow 930, dark**, synthetic iron oxide
- 52200  **Translucent Yellow**, iron oxide

/// Brown / Black

- 48300  **Iron Oxide Brown 610, light**, synthetic iron oxide
- 48320  **Iron Oxide Brown 640, medium**, synthetic iron oxide
- 48330  **Iron Manganese Brown 645 T**, synthetic burnt umber, red-brown
- 48340  **Iron Oxide Brown 655 reddish**, beautiful, rich shade of brown
- 48350  **Iron Oxide Brown 660, dark**, synthetic iron oxide
- 48360  **Iron Oxide Brown 686, extra dark**, synthetic iron oxide
- 48400  **Iron Oxide Black 318, high tinting**, Mars Black, synthetic iron oxide, opaque
- 48401  **Iron Oxide Black, neutral**, synthetic Iron Oxide Pigment, similar 318

48420		Iron Oxide Black 306, bluish , synthetic iron oxide
48422		Iron Oxide Black, black blue , for reinforced concrete
48440		Iron Oxide Black 320, brownish , synthetic iron oxide
48442		Iron Oxide Black, brownish black , for reinforced concrete
48445		Iron Oxide Black 303 T, dark black , synthetic iron oxide
48447		Iron Oxide Black temperature stable , up to 900°C
48800		Magnetite, very fine , 10 µ, deep dark gray powder, almost transparent
48806		Magnetite, coarse , deep dark gray, approx. 100 µ
48900		Iron Glimmer Gray, coarse
48910		Natural Iron Glimmer , < 63 µ, gray
48930		Iron Glimmer Violet, flakes , red and glossy, transparent
48933		Iron Glimmer Violet, extra fine , < 5 µ, haematite
48941		Iron Glimmer from Morocco, very fine , 0 - 63 µ, glittery
489621		Spanish Haematite, fine , glimmer shape, silver, 0 - 90 µ
489623		Spanish Haematite, medium , glimmer shape, silver, 20 - 120 µ
489624		Spanish Haematite, coarse , glimmer shape, silver, 100 - 200 µ

SPECIAL & EFFECT PIGMENTS

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

/// Pearlescent Pigments

/// Silver

50000		Pearl Luster IRIODIN® Silver , 10 - 60 µ, silky silver
50010		Pearl Luster Silver S , metallic-silver, 20 - 100 µ
50014		Pearl Luster MIRA® Silver Magic White , 20 - 200 µ
50020		Pearl Luster IRIODIN® Silver Glitter, fine , 20 - 180 µ
50021		Pearl Luster MIRA® Star Gloss , 30 - 300 µ
50024		Pearl Luster IRIODIN® Silver Glitter, coarse , 45 - 500 µ
50035		Pearl Luster IRIODIN® Icy White , pure silver white, 5 - 40 µ
50036		Pearl Luster IRIODIN® Icy White Lightning , 5 - 40 µ
50040		Pearl Luster IRIODIN® Polar Silver , 5 - 25 µ
50080		Pearl Luster XIRALLIC® Diamond Silver , 5 - 30 µ
50081		Pearl Luster XIRALLIC® Panthera Silver , 5 - 30 µ
50084		Pearl Luster XIRALLIC® Micro Silver , 5 - 25 µ

/// Gold

50016		Pearl Luster MIRA® Magic Sun Gold , 20 - 200 µ
50061		Pearl Luster PYRISMA® Yellow , 5 - 35 µ
50078		Pearl Luster MIRA® Cosmic Gold , 20 - 200 µ, glamorous golden-glow, glazing

50079		Pearl Luster XIRALLIC® Leonis Gold , 5 - 30 µ
50086		Pearl Luster Sunshine-Gold , 5 - 30 µ
50100		Pearl Luster IRIODIN® Colibri Gold , 10 - 60 µ, golden metallic
50110		Pearl Luster IRIODIN® Colibri Star-Gold, fine , 10 - 60 µ
50111		Pearl Luster IRIODIN® Colibri Star-Gold, very fine , 5 - 40 µ
50140		Pearl Luster IRIODIN® Colibri Sun-Gold , 5 - 100 µ
50160		Pearl Luster IRIODIN® Colibri Glitter-Gold , 10 - 100 µ
50164		Pearl Luster Colibri, Glitter-Gold , 45 - 500 µ, extra coarse
50179		Pearl Luster IRIODIN® Colibri Satin-Royal Gold , 5 - 25 µ
50180		Pearl Luster IRIODIN® Colibri Royal Gold , warm dark yellow hue, 10 - 60 µ
50200		Pearl Luster IRIODIN® Colibri Pale Gold , 10 - 60 µ
50220		Pearl Luster IRIODIN® Chroma Yellow Gold , 10 - 60 µ
50221		Pearl Luster IRIODIN® Chroma Gold , 10 - 125 µ

/// Red & Copper

50011		Pearl Luster MIRA® Cosmic Bronze , 20 - 200 µ, glamorous bronze effects
50017		Pearl Luster MIRA® Magic Copper , 20 - 200 µ
50062		Pearl Luster PYRISMA® Red , 5 - 35 µ
50085		Pearl Luster Sun-Red , 5 - 30 µ
50300		Pearl Luster IRIODIN® Colibri Bronze , 10 - 60 µ
50320		Pearl Luster IRIODIN® Colibri Glitter Bronze , 10 - 125 µ
50340		Pearl Luster IRIODIN® Chroma Copper , 10 - 60 µ
50359		Pearl Luster IRIODIN® Colibri Satin Copper , 5 - 25 µ
50360		Pearl Luster IRIODIN® Colibri Glitter-Copper , 10 - 60 µ
50361		Pearl Luster IRIODIN® Colibri Glitter-Copper , 10 - 100 µ
50400		Pearl Luster IRIODIN® Colibri Red , 5 - 40 µ
50410		Pearl Luster EFFECT® Colibri Iron Red , 5 - 35 µ
50440		Pearl Luster COLORSTREAM® Lava Red , intense hue, 5 - 50 µ
50441		Pearl Luster COLORSTREAM® Lava Red , 5 - 40 µ
50651		Pearl Luster COLORSTREAM® Magic Indian Summer , 5 - 50 µ

/// Violet

50015		Pearl Luster MIRA® Magic Lilac , 20 - 200 µ
50019		Pearl Luster MIRA® Magic Red , 20 - 200 µ
50067		Pearl Luster PYRISMA® Violet , 5 - 35 µ
50068		Pearl Luster PYRISMA® Magenta , 5 - 35 µ
50083		Pearl Luster XIRALLIC® Diamond Amethyst , 5 - 35 µ
50510		Pearl Luster IRIODIN® Chroma Red , 10 - 60 µ
50520		Pearl Luster IRIODIN® Chroma Lilac , 10 - 60 µ
50653		Pearl Luster PYRISMA® Magic Royal Damask , 10 - 60 µ
50656		Pearl Luster COLORSTREAM® Magic Violet , green-violet, two colored, 5 - 40 µ

/// Blue & Green

50012		Pearl Luster MIRA® Green , 20 - 200 µ, transparent
50013		Pearl Luster MIRA® Magic Turquoise , 20 - 200 µ, transparent
50018		Pearl Luster MIRA® Magic Blue , 20 - 200 µ
50063		Pearl Luster PYRISMA® Indigo , 5 - 35 µ
50064		Pearl Luster PYRISMA® Blue , 5 - 35 µ
50065		Pearl Luster PYRISMA® Green , 5 - 35 µ, bright green
50066		Pearl Luster PYRISMA® Turquoise , 5 - 35 µ
50082		Pearl Luster XIRALLIC® Turquoise , 5 - 35 µ
50500		Pearl Luster IRIODIN® Chroma Cobalt Blue , 10 - 60 µ
50505		Pearl Luster EFFECT® Cobalt Blue
50506		Pearl Luster XIRALLIC® Tigris Blue , 5 - 30 µ
50620		Pearl Luster IRIODIN® Chroma Green , 10 - 60 µ
50621		Pearl Luster IRIODIN® Chroma Green , 10 - 125 µ
50640		Pearl Luster IRIODIN® Duo Red-Green , 5 - 40 µ
50654		Pearl Luster Magic Purple , green-purple, two colored
50655		Pearl Luster COLORSTREAM® Magic Lapis , gold-green to dark blue, two colored, 5 - 50 µ
50657		Pearl Luster COLORSTREAM® Magic Fire , silver-green-red, two colored, 5 - 40 µ
50658		Pearl Luster COLORSTREAM® Magic Green , bright green to oxidizing brass, 5 - 40 µ
50659		Pearl Luster PYRISMA® Magic Pacific Lagoon

/// Black

50090		Pearl Luster IRIODIN® Black , 10 - 60 µ
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/// Glitter Pigments

/// Silver Glitter Pigments

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

50701		Silver Glitter 0.10 x 0.10 mm , coated with epoxy resin
50702		Silver Glitter 0.20 x 0.20 mm , coated with epoxy resin
50703		Silver Glitter 0.20 x 0.40 mm , coated with epoxy resin
50704		Silver Glitter 0.40 x 0.40 mm , coated with epoxy resin
50705		Silver Glitter 0.60 x 0.60 mm , coated with epoxy resin
50724		Aluminum Glitter Black , 400 µ, Aluminum-Glitter coated with epoxy resin

/// Gold Glitter Pigments

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

50800		Gold Glitter 0.10 mm x 0.10 mm , coated with epoxy resin
50801		Gold Glitter 0.20 mm x 0.20 mm , coated with epoxy resin
50802		Gold Glitter 0.20 mm x 0.40 mm , coated with epoxy resin
50803		Gold Glitter 0.40 mm x 0.40 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.

/// Silver

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

/// Gold

- 50820  **Holographic Gold Glitter, fine, 100 µ**
- 50821  **Holographic Gold Glitter, medium, 150 µ**
- 50822  **Holographic Gold Glitter, coarse, 200 µ**

/// Polyester Glitter

- 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. Colors range, depending on the clam, from white to green, red or even black. Mother of pearl can be used as colorful reflects in plaster and paints. They are very weatherresistant and lightfast. All these products can only be sold in the EU and may not be exported to other countries.

- 50825  **Mother of Pearl, broken 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

- 50920  **Paliochrome Blue-Silver, metallic silver, iridescent**
- 50927  **Paliochrome Dynamic Pink**
- 50940  **Paliochrome Copper Bluish, iron oxide pigment, sparkling dark metallic copper glass**
- 50942  **Paliochrome Copper Red-Gold, iron oxide pigment with a distinctive copper glass**
- 50946  **Paliochrome Desert Gold, red-bronze-gold**
- 53000  **Muscovite Mica, 2 - 3 mm, glossy white flakes**
- 53010  **Mica Plates, historic, available in different sizes (4 - 10 cm) and layers**
- 53020  **Muscovite Mica Flakes, fine, 1 - 3 mm, white, transparent**
- 53025  **Muscovite Mica Flakes, standard, 1 - 5 mm, white-transparent**
- 53030  **Muscovite Mica Flakes, coarse, 1 - 7 mm, white-transparent**
- 53050  **Mica White, 0.5 - 0.8 mm, flakes**
- 53100  **Mica Fine, pearlescent powder**
- 53185  **Phlogopite Mica Amber, thin plates, 0.3 - 1 mm**

/// 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 and granulations.

- 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

/// Phlogopite

- 53210  **Phlogopite Mica Silver-Gray**, 1 - 3 mm, yellowish silver-gray flakes

/// Biotite

-  53220  **Biotite, fine**, 0 - 250 µ
 53221  **Biotite, coarse**, 250 - 1000 µ

///

- 53240  **Vermiculite**, mica-like, fine sand
 53241  **Vermiculite, 0 - 4 mm**, weight is approx. 90 g / l
 53250  **Mica Graphite**, flakes

/// Fish Silver

- 53500  **Fish Silver**, Guanine in alcohol
 53501  **Fish Silver Powder**, Guanine

/// Glass Flakes

Please find further Glass Flakes (#59850 - 59852) in **Chapter 03** Fillers & Building Materials.

/// Acrylic Glass

Acrylic Glass are lighfast and weather-resistant. Exterior applications are not recommended.

- 50951  **Acrylic Glass, Blue-Green**, transparent

/// Colored Glass Flakes

Made from very thin glas-foils, these broken pieces are sieved through a sieve with 2 mm. These glass flakes can be used for extraordinary shining and glossy effects. They can be spread or worked into top layer. After hardening, the sparkling effect can be reinforced through washing. The flakes are very lightfast and suitable for all techniques. They are temperature-stable up to 500°C.

- 51030  **Glass Flakes Brilliant Yellow**, 0.5 - 2 mm, transparent
 51054  **Glass Flakes Crown Yellow**, 0.5 - 2 mm, opaque
 51056  **Glass Flakes Orange**, 0.5 - 2 mm, transparent
 51120  **Glass Flakes Green**, 0.5 - 2 mm, transparent
 51230  **Glass Flakes Brilliant Ruby**, 0.5 - 2 mm, transparent
 51374  **Glass Flakes Dark Blue**, 0.5 - 2 mm, transparent

/// Metal Powder

Genuine metals in powderform retain all of their natural characteristics.

- 54000  **Bismuth**, metal powder
 54100  **Bismuth White**, white powder, bismuth nitrate oxide
 54500  **Pewter Powder**, gray, very fine

54508		Lead, Fine Pellets, 0.1 - 0.6 mm
54600		Iron Filings, tiny filings are visible
54610		Cast-Iron Powder, 0 - 300 µ, fast rusting
54630		Blacksmith Powder, gritty
54650		Steel Powder, fine, rusting, gray
54660		Iron Powder, fast rusting
54700		Zinc Dust, gray powder
54800		Aluminum Powder, < 71 µ
54850		Copper Powder, fine, reddish
54881		Bronze Powder, pure copper tin bronze

/// 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. The fine ground, complex aluminum-calcium-sodium-silicate fluoresces yellow 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 - 100µ, fluoresces yellow under UV-illumination	🏠
12702		Wernerite pieces 0,1 - 2 mm, fluoresces yellow under UV-illumination, merged with little Diopside	🏠
12720		Diopside 0 - 63 µ, fluoresces blue under UV-illumination, merged with little Diopside	🏠
12722		Diopside - Wernerite pieces 0,1 - 2 mm, fluoresces yellow-blue, for sculptures	🏠
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. Their fluorescent effect is fugitive but 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, poor lightfastness

56550  **Phosphorescent Pigment Blue**, glows in the dark, poor lightfastness

▲ 56600  **Phosphorescent Pigment Green in Acrylic Dispersion**, glows in the dark, poor lightfastness

56650  **Phosphorescent Pigment Red**, glows in the dark, poor lightfastness

/// Thermochrome Pigments

56843  **Thermochrome Pigment Purple**, changes it's color from purple to white at temperatures above 31°C

XSL-PIGMENTS

The pigments easily disperse in water and aqueous binders thanks to a special treatment with dispersing agents. The XSL-Pigments can also be used for wood stains due to their excellent solubility in water. XSL-Pigments are very lightfast. Special effects can be obtained by sprinkling XSL-Pigment particles onto a wet surface.

26000  **XSL Titanium White**, very lightfast

26120  **XSL Translucent Yellow**, Iron Oxide Yellow, very lightfast

26140  **XSL Translucent Red**, Iron Oxide Red, very lightfast

26308  **XSL Poppy Red**, soluble in water

26310  **XSL Irgazine® Red DPP**, very lightfast

26405  **XSL Phthalo Blue, Royal Blue**, very lightfast

26500  **XSL Phthalo Green Dark**, very lightfast, color-intense

26600  **XSL Black**, Furnace Black, very lightfast

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 has been produced for the »Ni-Hon-Ga«-painting.

/// Fine Colored Glass Pigments

We offer a various range of colored glass pigments in 620 different shades (#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). The colored glass pigments can be used in all binders, such as oil, acrylic dispersions, lime and all kinds of glues. For application in exterior environments it is advisable to do trials first. For further information please visit us at www.kremer-pigmente.com.



/// 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. The following pigments represent our attempt to introduce this technique to Europe and North America. We offer them in the particle size No. 12, which is very fine and appropriate for all techniques, such as oil, acrylic, tempera and watercolor.

15221		IWA-Enogu® Kibeni , orange, cadmium glass powder
15222		IWA-Enogu® Iwabeni , scarlet red, cadmium glass powder
15231		IWA-Enogu® Iwahi , red, cadmium glass powder
15241		IWA-Enogu® Iwaaka , geranium red, cadmium glass powder
15251		IWA-Enogu® Benishinsya , laelia red, cadmium glass powder
15252		IWA-Enogu® Iwashikou , brownish red-violet, cadmium glass powder
15253		IWA-Enogu® Shinsia , blackberry, glass powder
15261		IWA-Enogu® Iwamomo , pink, glass powder
15311		IWA-Enogu® Usukuchi-Murasaki , violet, glass powder

IWA – ENOGU® MINERAL PIGMENTS

/// Yellow Jasper

The Yellow Jasper is a microcrystalline quartz.

1671508		Yellow Jasper Iwa-Oudo, No. 8 , coarse, approx. 50 µ
1671510		Yellow Jasper Iwa-Oudo, No. 10 , medium, approx. 27 µ
1671512		Yellow Jasper Iwa-Oudo, No. 12 , fine, approx. 14 µ
1671514		Yellow Jasper Iwa-Oudo, No. 14 , very fine, approx. 5 µ

/// Garnet Kicha Golden

Calcium-aluminium silicate.

1671608		Garnet Kicha Golden, No. 8 , coarse, approx. 50 µ
1671610		Garnet Kicha Golden, No. 10 , medium, approx. 27 µ
1671612		Garnet Kicha Golden, No. 12 , fine, approx. 14 µ
1671614		Garnet Kicha Golden, No. 14 , very fine, approx. 5 µ

/// Garnet Sakura-Nezumi

This reddish magnesium-aluminium-silicate contains iron.

1672008		Garnet Sakura-Nezumi, No. 8 , coarse, approx. 50 µ
1672010		Garnet Sakura-Nezumi, No. 10 , medium, approx. 27 µ
1672012		Garnet Sakura-Nezumi, No. 12 , fine, approx. 14 µ
1672014		Garnet Sakura-Nezumi, No. 14 , very fine, approx. 5 µ

/// Cinnabar SHINSYA

A red mercury sulfide.

1672108		Cinnabar SHINSYA, No. 8 , coarse, approx. 50 µ
1672110		Cinnabar SHINSYA, No. 10 , medium, approx. 27 µ
1672112		Cinnabar SHINSYA, No. 12 , fine, approx. 14 µ
1672114		Cinnabar SHINSYA, No. 14 , very fine, approx. 5 µ

/// Agate peach

- 1672509  **Agate Peach No. 9**, approx. 38 μ
 1672512  **Agate Peach No. 12**, fine, approx. 14 μ
 1672514  **Agate Peach No. 14**, very fine, approx. 5 μ

/// Azurite

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

- 1673108  **Azurite GUNJYOU, No. 8**, coarse, approx. 50 μ
 1673110  **Azurite GUNJYOU, No. 10**, medium, approx. 27 μ
 1673112  **Azurite GUNJYOU, No. 12**, fine, approx. 14 μ
 1673114  **Azurite GUNJYOU, No. 14**, very fine, approx. 5 μ

/// Sodalite

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 elder blue.

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

/// Malachite from Africa

A green copper carbonate.

- 1674108  **Malachite MATSUBA-ROKUSYOU, No. 8**, coarse, approx. 50 μ
 1674110  **Malachite MATSUBA-ROKUSYOU, No. 10**, medium, approx. 27 μ
 1674112  **Malachite MATSUBA-ROKUSYOU, No. 12**, fine, approx. 14 μ
 1674114  **Malachite MATSUBA-ROKUSYOU, No. 14**, very fine, approx. 5 μ

/// Lizard-Stone

- 1674408  **Lizard-Stone, No. 8**, coarse, approx. 50 μ
 1674410  **Lizard-Stone, No. 10**, medium, approx. 27 μ
 1674412  **Lizard-Stone, No. 12**, fine, approx. 14 μ
 1674414  **Lizard-Stone, No. 14**, very fine, approx. 5 μ

/// Amazonite

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

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

/// Epidote

- 1674908  **Epidote No. 8**, coarse, approx. 50 μ
 1674910  **Epidote No. 10**, medium, approx. 27 μ
 1674914  **Epidote No. 14**, very fine, approx. 5 μ

/// Iron Oxide Orange

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

/// Burnt Iron Oxide Red

- 1675408  **Burnt Iron Oxide Red, No. 8**, coarse, approx. 50 μ
- 1675410  **Burnt Iron Oxide Red, No. 10**, medium, approx. 27 μ
- 1675412  **Burnt Iron Oxide Red, No. 12**, fine, approx. 14 μ
- 1675414  **Burnt Iron Oxide Red, No. 14**, very fine, approx. 5 μ

/// Tiger-Eye

Tiger-Eye is a gemstone with a typical chemical structure of $SiO_2 + FeOOH + (Al, Mg, Na)$. The pigment is golden-brown.

- 1675908  **Tiger-Eye TYOUJICHA, No. 8**, coarse, approx. 50 μ
- 1675910  **Tiger-Eye TYOUJICHA, No. 10**, medium, approx. 27 μ
- 1675912  **Tiger-Eye TYOUJICHA, No. 12**, fine, approx. 14 μ
- 1675914  **Tiger-Eye TYOUJICHA, No. 14**, very fine, approx. 5 μ

/// Black Tourmaline

Tourmaline can form very large and beautiful crystals. 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**, coarse, approx. 50 μ
- 1676510  **Tourmaline DENKISEKI-MATSU, No. 10**, medium, approx. 27 μ
- 1676512  **Tourmaline DENKISEKI-MATSU, No. 12**, fine, approx. 14 μ
- 1676514  **Tourmaline DENKISEKI-MATSU, No. 14**, very fine, approx. 5 μ

ASSORTMENTS

Our assortments allow you a structured introduction to the world of pigments.

/// 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 - Snaefellsjökull Red (#11550), Heydalsvegur Yellow (#11551), Brimisvellir Green (#11552).

11553 **Set: Iceland Earthcolors Assortment, 3 x 20 g**

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

/// 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 deep coarse	11350	 Côte d'Azur Violet
10204	 Azurite MP, deep	11354	 Slate Green from Mels
10208	 Azurite MP, exclusive	11356	 Gray from Mels
10300	 Malachite natural, standard	11391	 Jade, fine
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
103700	 Malachite Arabian	11530	 Gold Ochre
103800	 Turquoise Sky-Blue	11540	 Taunus Ochre, light
104000	 Vivianite	11572	 Burgundy Yellow Ochre, fine
104200	 Sodalite	11574	 Burgundy Red Ochre, fine
104602	 Cavansite, extra fine	11576	 Burgundy Red Ochre Deep, fine
10500	 Lapis Lazuli, grayish-blue	11585	 Spanish Red Ochre, extra fine
10540	 Lapis Lazuli, crystalline	11620	 Brown Earth from Otranto
1056020	 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	12000	 Ivory Black, genuine
10625	 Cinnabar, fine	12010	 Peach Black
10627	 Cinnabar, medium	12015	 Grape Black
10628	 Cinnabar, dark	12020	 Cherry Black
10700	 Orpiment, genuine	12030	 Atramentum
10800	 Realgar, genuine	12100	 Bistre
10870	 Conicalcrite	12400	 Sepia
10900	 Galena		

/// Set: Church Painter's Assortment

14000 **Set: Church Painter's Assortment**, from the Baroque to the present, 30 pigments in glass jars

10000	 Smalt, standard	42000	 Vermilion
10300	 Malachite natural, standard	42601	 Ultramarine Red, violet pink
23610	 Alizarine Crimson Dark	43230	 Praseodym Yellow
40220	 Italian Gold Ochre Light	44100	 Cobalt Green
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 dark	47800	 Charcoal
40720	 Burnt Umber, dark brown	48700	 Caput Mortuum reddish
40810	 Bohemian Green Earth	48750	 Caput Mortuum violet

/// Set: Assortment of All Products

14110 **Set: Assortment of Pigments**, 10 ml glasses, 1 - 2 teaspoons of almost every pigment, natural plants and dyes, fillers and resins (approx. 700 products)

/// Set: Pigment Selection A

These highly lightfast and pure pigments show a spectrum of colour ranging from the Palaeolithic colours of the Stone Age artists to the best pigments of today's artists. Azurite and Malachite are the two colours of the old Egypt. Cinnabar is the imperial colour of China. Indigo and Madder are the traditional colours of the Orient. The pure pigment made of Lapis Lazuli has been the most wanted pigment in Europe for the last 800 years, the colour of the blue coats of Mantegna and Giotto. Natural earths, such as Gold Ochre and Terra di Siena together with the black made of peach pits and Umbers from Cyprus cannot be eliminated from European art. Modern pigments of the past 300 years round up the palette with their intensive hues: Prussian Blue was the first chemically manufactured pigment of the early Modern Period. The cobalt pigments, the ultramarine pigments and the modern organic synthetic pigments are the latest additions.

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

10150	 Pinkcolor	40510	 Venetian Red
10207	 Azurite MP, Sky-Blue light	40612	 Raw Umber, greenish
10300	 Malachite natural, standard	40700	 Burnt Umber, reddish
1056038	 Lapis Lazuli from Chile	40810	 Bohemian Green Earth
10624	 Cinnabar, very fine	43101	 Bristol Yellow, pale
12010	 Peach Black	43111	 Bristol Yellow, medium
23178	 Irgazine® Orange DPP RA	43131	 Bristol Yellow, reddish
23182	 Irgazine® Ruby DPP-TR	44100	 Cobalt Green
23402	 Quindo® Pink D	44151	 Cobalt Green bluish A
36000	 Indigo, genuine	45000	 Ultramarine Blue, very dark
372142	 Madder Lake made of roots, Bordeaux Red	45202	 Prussian Blue LUX
40220	 Italian Gold Ochre Light	45700	 Cobalt Blue Dark
40400	 Raw Sienna, Italian	46300	 Zinc White
40430	 Dark Burnt Sienna		

/// Set: 25th Anniversary Pigment Assortment

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	40810	 Bohemian Green Earth
23178	 Irgazine® Orange DPP RA	44100	 Cobalt Green
23180	 Irgazine® Red DPP B0	44151	 Cobalt Green bluish A
23182	 Irgazine® Ruby DPP-TR	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	 Hostaperm® Red	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	79200	Kremer Oil Paint Medium
40710	 Burnt Umber, brownish		

/// Set: 30th Anniversary Pigment Assortment Blue

14251 **Set: 30th Anniversary Pigment Assortment Blue, 30 pigments: 27 x 30 ml glass, 3 x ca. 3 ml, 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
10180	 Blue Verditer	45364	 Copper Blue
10206	 Azurite MP, light	45400	 Zirconium Cerulean Blue
104200	 Sodalite	45700	 Cobalt Blue Dark
10550	 Lapis Lazuli bright pure blue	45701	 Cobalt Blue Dark, greenish
10562	 Lapis Lazuli, sky-blue	45702	 Cobalt Blue, Sapporo
36000	 Indigo, genuine	457141	 Cobalt Blue Pale
393701	 Colored Glass, Lapis 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	45820	 Cobalt Violet Brilliant, light

/// Set: Pigment Assortment RED

14252 **Set: Pigment Assortment Red, 27 pigments in 30 ml glasses, in a wooden box**

116430	 Red Moroccan Ochre	26308	 XSL Poppy Red
21120	 Cadmium Red No. 1, light	26310	 XSL Irgazine® Red DPP
21130	 Cadmium Red No. 2, medium	40490	 Rosso Sartorius
21140	 Cadmium Red No. 3, dark	40545	 English Red Deep
23180	 Irgazine® Red DPP B0	41600	 Terra Ercolano
23182	 Irgazine® Ruby DPP-TR	42000	 Vermilion
23200	 Scarlet Red	42050	 Zirconium Red
23290	 Permanent Red	42100	 Carmine Naccarat
23291	 Permanent Red FRLL	42605	 Ultramarine Red B, dark pink
23402	 Quindo® Pink D	48100	 Iron Oxide Red 110 M, light
23490	 Purple-Red	55470	 Studio Pigment Pink
23600	 Alizarine Crimson Light	56400	 Fluorescent Magenta Red
23720	 Hostaperm® Red	56450	 Fluorescent Violet
23950	 Studio Red, Helio		

/// Set: Pigment Assortment Green14253 **Set: Pigment Assortment Green, 27 pigments in 30 ml glasses, in a wooden box**

10064	 Egyptian Green	44100	 Cobalt Green
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	44204	 Chrome Oxide Green DD
11200	 Green Jasper	44280	 Permanent Green
11250	 Celadonite	44450	 Verdigris, synthetic
11354	 Slate Green from Mels	44500	 Cadmium Green, light
11391	 Jade, fine	44510	 Cadmium Green, dark
11422	 Fuchsite, medium	44700	 Ultramarine Green, genuine
23010	 Phthalo Green, yellowish	50065	 Pearl Luster PYRISMA® Green
26500	 XSL Phthalo Green Dark	56100	 Fluorescent Pigment Green
40810	 Bohemian Green Earth		

/// Set: Stone Conservation Set14280 **Set: Stone Conservation Set, 27 pigments in 30 ml glasses, in a wooden box**

11000	 Verona Green Earth	40720	 Burnt Umber, dark brown
40195	 Gold Ochre, from Poland	40810	 Bohemian Green Earth
40220	 Italian Gold Ochre Light	44110	 Cobalt Oxide Green Blue
40301	 Iron Oxide 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	48060	 Iron Oxide Orange 960, light
40623	 Manganese Brown Intense	52200	 Translucent Yellow
40630	 Raw Umber, greenish dark	52350	 Translucent Orange-Red
40650	 Chromite	52400	 Translucent Red medium
40660	 Raw Umber, dark	53100	 Mica Fine
40700	 Burnt Umber, reddish		

/// Set: Assortment of Colored Glass Pigments14284 **Set: Assortment of Colored Glass Pigments, 16 x 50 ml plastic jars - Grade A, < 63 µ**

390041	 Enamel White Light, transparent	392041	 Coral Red, opaque
390501	 Canary Yellow, opaque	392401	 Fox's Tail, transparent
390521	 Old-Gold, transparent	392581	 Amethyst Reddish, transparent
390661	 Opal Red, opaque	392761	 Amethyst Bluish, transparent
390901	 Aventurine Green, transparent	393141	 Light Blue, transparent
391141	 Moss-Green, transparent	393381	 Aquamarine Light, transparent
391361	 Anna Green, transparent	393741	 Dark Blue, transparent
391941	 Gold-Brown, transparent	394541	 Black, transparent

/// Set: Interior Decoration Set

These pigment assortment has been put together for the decoration of interior designs.

14290 **Set: Interior Decoration Set, 27 pigments in 30 ml glasses, in a wooden box**

23180	 Irgazine® Red DPP B0	43131	 Bristol Yellow, reddish
23182	 Irgazine® Ruby DPP-TR	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, light reddish
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 dark	47100	 Bone Black
40700	 Burnt Umber, reddish	48700	 Caput Mortuum reddish
40720	 Burnt Umber, dark brown	50020	 Pearl Luster IRIODIN® Silver Glitter, fine
42601	 Ultramarine Red, violet pink	50110	 Pearl Luster IRIODIN® Colibri Star-Gold, fine
43101	 Bristol Yellow, pale		

/// Set: Assortment for the Construction of Cribs

Content: 30 ml per glass, weights vary: # 42000 Cinnaber max. 20 g

14292 **Assortment for the Construction of Cribs, 27 pigments in 30 ml glasses, in a wooden box**

23610	 Alizarine Crimson Dark	43880	 Intensive Yellow
40090	 French Ochre SOFOROUGE	44200	 Chrome Oxide Green
40130	 French Ochre SAHARA	45700	 Cobalt Blue Dark
40214	 Gold Ochre DD	45730	 Cobalt Cerulean Blue
40260	 Satin Ochre	46200	 Titanium White Rutile
40410	 Raw Sienna brownish	46280	 Buff Titanium
40545	 English Red Deep	47200	 Ivory Black JU
40612	 Raw Umber, greenish	47327	 Basalt Black, medium fine sand
40720	 Burnt Umber, dark brown	47510	 Manganese Gray
40723	 Burnt Umber, type B	48710	 Caput Mortuum dark
40830	 Green Earth from France	50110	 Pearl Luster IRIODIN® Colibri Star-Gold, fine
40911	 Slate Gray, light, greenish	58817	 Gneis Green, 0.2 - 0.6 mm
40930	 Slate Gray, dark	58827	 Granite Yellow, 0.2 - 0.6 mm
42000	 Vermilion		

/// 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 detail true replications.

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

40280	 Amberg Yellow	47324	 Basalt Black, fine powder
40610	 Raw Umber	48440	 Iron Oxide Black 320, brownish
40630	 Raw Umber, greenish dark	48651	 Haematite, intense tinting
40710	 Burnt Umber, brownish	58685	 Quartzite Orange 0 - 0.3 mm
40930	 Slate Gray, dark	58814	 Gneis Green, 0 - 0.3 mm
46280	 Buff Titanium	58844	 Granite Red, 0 - 0.1 mm

/// Set: Violin-Varnish Assortment

In this assortment we collected some of the most popular violin varnish pigments, that also can be used for applications on wood.

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



17050	 Natural Sienna, Monte Amiata	40430	 Dark Burnt Sienna
23350	 Indian Yellow Imitation	41000	 Van Dyck Brown
23490	 Purple-Red	42100	 Carmine Naccarat
23493	 Gubbio Red	43500	 Cobalt Yellow
23500	 Paliogen® Maroon	43880	 Intensive Yellow
23570	 Pyranthrone Orange	52200	 Translucent Yellow
23585	 Cinquasia® Gold, red-gold	52350	 Translucent Orange-Red
23610	 Alizarine Crimson Dark	52400	 Translucent Red medium
24000	 Paliotol® Yellow-Orange	60050	Mastic
37000	 Dragon´s Blood, powder	60100	Sandarac
37050	 Gamboge, powder	60430	Stick-Lac
37202	 Madder Lake, genuine	60450	Shellac, very light
372141	 Madder Lake made of roots, Dark Red	73054	Linseed Oil, cold-pressed
37392	 Stil de Grain light		

/// 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 9

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	75367	Dispersion K 9
44200	 Chrome Oxide Green		

/// Set: Icon-Painters Set

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

10203		Azurite MP, extra deep	40510		Venetian Red
10620		Natural Cinnabar	40720		Burnt Umber, dark brown
11140		Aegirine, fine	40730		Burnt Umber Light
11150		Epidote	41600		Terra Ercolano
11520		Jarosite	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	48651		Haematite, intense tinting
40260		Satin Ochre	48700		Caput Mortuum reddish
40430		Dark Burnt Sienna	50110		Pearl Luster IRIODIN® Colibri Star-Gold, fine
40503		Red Bole			

/// Set: 35th Anniversary Pigment Assortment

14350 **Set: 35th Anniversary Pigment Assortment, 35 pigments in 10 ml glasses, in a wooden box**

11111		Russian Green Earth, extra fine	43915		Bismuth-Vanadate Yellow, light
12000		Ivory Black, genuine	44151		Cobalt Green bluish A
23153		Hostaperm® Pink E	44190		Pastel Green, Victoria Green
23178		Irgazine® Orange DPP RA	44200		Chrome Oxide Green
23180		Irgazine® Red DPP BO	45010		Ultramarine Blue, dark
23182		Irgazine® Ruby DPP-TR	45120		Ultramarine Violet, light reddish
23350		Indian Yellow Imitation	45202		Prussian Blue LUX
23370		Pyramid-Yellow medium	45400		Zirconium Cerulean Blue
23402		Quindo® Pink D	45750		Cobalt Blue Turquoise Light
23540		Paliotol® Orange	45810		Cobalt Violet Brilliant, dark
26308		XSL Poppy Red	46200		Titanium White Rutile
36000		Indigo, genuine	46300		Zinc White
37218		Madder Lake Violet	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	50110		Pearl Luster IRIODIN® Colibri Star-Gold, fine
40723		Burnt Umber, type B	56100		Fluorescent Pigment Green
43880		Intensive Yellow			

/// Set: Assortment of Cadmium Pigments - large

21200 **Set: Assortment of Cadmium Pigments - large, 15 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, vermilion
21030		Cadmium Yellow No. 4, light	21120		Cadmium Red No. 1, light
21040		Cadmium Yellow No. 6, medium	21130		Cadmium Red No. 2, medium
21051		Cadmium Yellow, medium	21140		Cadmium Red No. 3, dark
21060		Cadmium Yellow No. 9, dark	44500		Cadmium Green, light
21080		Cadmium Orange No. 0, very light	44510		Cadmium Green, dark
21090		Cadmium Orange No. 0.5, light			

/// Set: XSL-Pigments

Thanks to a special treatment with dispersing agents the pigments can easily be stirred into water and the particles disperse perfectly, similar to color concentrates. The color intensity is reached easily and quickly.

26800 **Set: XSL Pigments**, Content: 4 colors in 100 g jars (#26000, #26120, #26140, #26600) and 4 colors in 20 g jars (#26308, #26310, #26405, #26500)

26000		XSL Titanium White	26308		XSL Poppy Red
26120		XSL Translucent Yellow	26310		XSL Irgazine® Red DPP
26140		XSL Translucent Red	26405		XSL Phthalo Blue, Royal Blue
26600		XSL Black	26500		XSL Phthalo Green Dark

/// Set: Earth Pigment Assortments

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

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

40010		French Ochre JTCLES	40542		English Red Light
40012		French Ochre, very light	40545		English Red Deep
40013		French Ochre, extra light	40610		Raw Umber
40020		French Ochre RTFLES	40611		Raw Umber, light
40030		French Ochre JOLES	40612		Raw Umber, greenish
40040		French Ochre JCLES	40623		Manganese Brown Intense
40050		French Ochre JFLES	40630		Raw Umber, greenish dark
40060		French Ochre JALS	40650		Chromite
40070		French Ochre SOFODOR	40660		Raw Umber, dark
40080		French Ochre HAVANE	40700		Burnt Umber, reddish
40090		French Ochre SOFOROUGE	40710		Burnt Umber, brownish
40130		French Ochre SAHARA	40720		Burnt Umber, dark brown
40195		Gold Ochre, from Poland	40723		Burnt Umber, type B
40200		Ochre Avana, greenish-yellow	40730		Burnt Umber Light, reddish-brown
40214		Gold Ochre DD	40800		Green Earth light
40220		Italian Gold Ochre Light	40810		Bohemian Green Earth
40231		Brown Ochre light	40821		Green Earth from Verona
40241		Fawn Ochre	40830		Green Earth from France
40260		Satin Ochre	40850		Burnt Green Earth
40280		Amberg Yellow	40900		Slate Gray, extra light
40301		Iron Oxide Yellow	40911		Slate Gray, light, greenish
40310		Dark Ochre, German	40920		Slate Gray, gray-green
40320		Dark Ochre, Italian	40930		Slate Gray, dark
40392		Raw Sienna, French	40960		Pencil Clay, powder
40400		Raw Sienna, Italian	40970		Pencil Clay, pieces
40404		Raw Sienna Badia, Italian	41000		Van Dyck Brown
40410		Raw Sienna brownish	41050		Cassel Brown, wood stain
40430		Dark Burnt Sienna	41550		Terra Pozzuoli
40440		Pompeii Red	41600		Terra Ercolano
40470		Burnt Sienna, from France	41700		Verona Green Earth
40490		Rosso Sartorius	41750		Vagone Green Earth
40503		Red Bole	41770		Nicosia Green
40510		Venetian Red	41800		Bohemian Green Earth, imitation
40520		Red Bole in pieces	41820		Verona Green Earth, imitation

/// Set: Pearl Luster Interference and White Iridescent Pigments

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

50000	 IRIODIN® Silver	50061	 PYRISMA® Yellow
50010	 Silver S	50062	 PYRISMA® Red
50012	 MIRA® Green	50063	 PYRISMA® Indigo
50013	 MIRA® Magic Turquoise	50064	 PYRISMA® Blue
50014	 MIRA® Silver Magic White	50065	 PYRISMA® Green
50015	 MIRA® Magic Lilac	50066	 PYRISMA® Turquoise
50016	 MIRA® Magic Sun Gold	50067	 PYRISMA® Violet
50017	 MIRA® Magic Copper	50068	 PYRISMA® Magenta
50018	 MIRA® Magic Blue	50080	 XIRALLIC® Diamond Silver
50019	 MIRA® Magic Red	50082	 XIRALLIC® Turquoise
50020	 IRIODIN® Silver Glitter, fine	50083	 XIRALLIC® Diamond Amethyst
50024	 IRIODIN® Silver Glitter, coarse	50221	 IRIODIN® Chroma Gold
50035	 IRIODIN® Icy White	53501	 Fish Silver Powder
50040	 IRIODIN® Polar Silver		

/// Set: Pearl Luster Iridescent and Magic Pearlescent Pigments

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

50079	 XIRALLIC® Leonis Gold	50360	 IRIODIN® Colibri Glitter-Copper
50100	 IRIODIN® Colibri Gold	50400	 IRIODIN® Colibri Red
50110	 IRIODIN® Colibri Star-Gold, fine	50440	 COLORSTREAM® Lava Red
50111	 IRIODIN® Colibri Star-Gold, very fine	50640	 IRIODIN® Duo Red-Green
50140	 IRIODIN® Colibri Sun-Gold	50651	 COLORSTREAM® Magic Indian Summer
50160	 IRIODIN® Colibri Glitter-Gold	50653	 PYRISMA® Magic Royal Damask
50164	 Colibri, Glitter-Gold	50654	 Magic Purple
50179	 IRIODIN® Colibri Satin-Royal Gold	50655	 COLORSTREAM® Magic Lapis
50180	 IRIODIN® Colibri Royal Gold	50656	 COLORSTREAM® Magic Violet
50200	 IRIODIN® Colibri Pale Gold	50657	 COLORSTREAM® Magic Fire
50300	 IRIODIN® Colibri Bronze	50658	 COLORSTREAM® Magic Green
50320	 IRIODIN® Colibri Glitter Bronze	50659	 PYRISMA® Magic Pacific Lagoon
50359	 IRIODIN® Colibri Satin Copper	50946	 Paliochrome Desert Gold
50361	 IRIODIN® Colibri Glitter-Copper		

/// Set: Assortment Pearl Luster with Binder

50990 **Set: Assortment Pearl Luster with Binder, 4 pigments, each in 100 ml jar, and 250 ml of binder Dispersion K 9 (#75367)**

50000	 IRIODIN® Silver	50400	 IRIODIN® Colibri Red
50110	 IRIODIN® Colibri Star-Gold, fine	75367	 Dispersion K 9
50320	 IRIODIN® Colibri Glitter Bronze		

/// Set: Assortment of Metal Powders with Binder

54990 **Set: Assortment of Metal Powders with Binder, 4 metal powders, each in 100 ml jar, and 250 ml of binder Dispersion K 9 (#75367)**

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

/// Set: Assortment of Studio Pigments

55990	Set: Assortment of Studio Pigments small, 13 x 100 g		
55991	Set: Assortment of Studio Pigments medium, 13 x 1 kg		
55992	Set: Assortment of Studio Pigments big, 13 x 10 kg		
55100	 Yellow	55470	 Pink
55125	 Egg Yolk Yellow	55500	 Sky Blue
55140	 Yellow Sun Gold	55600	 Dark Blue
55200	 Orange	55700	 Light Green
55300	 Light Red	55800	 Dark Green
55400	 Dark Red	55900	 Violet
55450	 Bordeaux		

/// Set: Assortment of Colored Marble Dust59690 **Set: Assortment of Colored Marble Dust, 21 x 1 kg, in bags**

59001	 Veronese White, 0 - 0.6 mm	59401	 Coral Pink, 0 - 0.6 mm
59002	 Veronese White, 0.6 - 1.2 mm	59501	 Black Marble, 0 - 0.6 mm
59101	 Mori Yellow, 0 - 0.6 mm	59502	 Black Marble, 0.7 - 1.2 mm
59102	 Mori Yellow, 0.6 - 1.2 mm	59503	 Black Marble, 1.2 - 1.8 mm
59201	 Prugna Brownish Red, 0 - 0.6 mm	59600	 Carrara White Fine, 0 - 120 µ
59202	 Prugna Brownish Red, 0.6 - 1.2 mm	59601	 Carrara White, 0 - 0.6 mm
59204	 Prugna Brownish Red, 1.8 - 2.5 mm	59602	 Carrara White, 0 - 3 mm
59301	 Alpine Green, 0 - 0.6 mm	59651	 San Ambrogio, brownish, 0 - 0.6 mm
59302	 Alpine Green, 0.6 - 1.2 mm	59653	 San Ambrogio, brownish, 1.2 - 1.8 mm
59303	 Alpine Green, 1.2 - 1.8 mm	59654	 San Ambrogio, brownish, 1.8 - 2.5 mm
59304	 Alpine Green, 1.8 - 2.5 mm		



02

**DYES &
VEGETABLE COLOR
PAINTS**

- 45 **Natural Organic Dyes / Vegetable Color Paints**
- 46 **Synthetic Dyes, water-soluble**
- 46 **Synthetic Dyes, solvent-soluble, Orasol**
- 47 **Fluorescent Colorants**

Organic colors made from plants or insects are used mostly for dyeing 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.

NATURAL ORGANIC DYES / VEGETABLE COLOR PAINTS

36018	 Folium Cloth Blue , dry extract of Chrozophora tinctoria on textile carrier	▲
36020	 Lac Dye , Indian Lake, red, made from Coccus Lacta secretion	
36040	 Cochenille , Coccus Cacti, dried, silvery gray lice	
36045	 Kermes Lice , from Anatolia, Turkey, dried	
36100	 Logwood, cut pieces , Lignum Campeche	
36110	 Logwood Extract, powder , Lignum Campeche	
36150	 Redwood, ground , Pernambuco, Brazilwood	▼
36160	 Extract of Brazilwood , deep red, Fernambuci Lignum	
36180	 Sandalwood , red powder	
36200	 Yellow Wood , fustic, cut pieces	
36210	 Extract of Fustic , natural Yellow Wood (fustic), extract	
36250	 Reseda Luteola , dried plant	
37000	 Dragon´s Blood, powder , Resina Dracaena, from Sumatra	
37011	 Dragon´s Blood, plates , 180 - 250 g each, deep red, from Socotra	
37014	 Dragon´s Blood IYDAHA, cake , from Socotra, made of the bark of the Dracaena Cinnabari tree, in cotton bag	
37016	 Dragon´s Blood EMZOLO , from Socotra, pieces, also called Emzolo or Edah Amsello	
37030	 Resina Kamala , red natural resin	
37050	 Gamboge, powder , natural yellow resin, toxic	ⓐ ✕
37060	 Gamboge, pieces , toxic	ⓐ ✕
37080	 Gum Accaroid, brown-red , powder	
37081	 Gum Accaroid, yellow-red , unprocessed, contains plant parts	
37110	 Saffron , red threads, genuine, powerful dye	

/// Madder Lake

You can find our Madder Lakes (#37202-37218) and the synthetic Alizarine Crimsons (#23600-23611) in **Chapter 01** under Orange / Red.

37199	 Madder Roots, pieces , from Turkey
37201	 Madder Roots, ground with pieces , from Turkey

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37220	 Turmeric, powder , from India
37230	 Turmeric, cut pieces , dried root, from China
37250	 Alkanet , dried root, red
37260	 Rathania Roots , krameria triandra
37300	 Walnut Hulls , cut pieces, nucum juglandis
37350	 Annatto Seeds , seeds from Bixa orellana
37380	 Ripe Buckthorn Berries , Rhamni maturi
373901	 Green Buckthorn Berries, shredded , Rhamni inmaturi
37400	 Oak Apples , gallnuts
37420	 Safflower , flowers of Safflower
37500	 Henna Red , powder
37510	 Henna Black , powder

- ↓ 38010  **Aloe Mosselbay**, from South Africa
- 38200  **Catechu**, Cutch, brown, powder
- 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
- 38580  **Irish Moss**, Caragheen Moss

SYNTHETIC DYES, WATER-SOLUBLE

/// Dyeing with Novacron®

The dye molecule has a reactive group which forms a chemical bond with the OH-group of the cellulose fibre. More products for textile restoration and dyeing can be found in **Chapter 05** Solvents, Chemicals & Additives.

- 345110  **Novacron® Yellow F-4G**, greenish, textile dye
- 345130  **Novacron® Orange F-BR**, textile dye
- 345160  **Novacron® Brilliant Blue FN-G**, textile dye

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- 94050  **Nigrosin**, water-soluble
- 94100  **Alizarine**, pure, red
- ⓐ × 94110  **Fuchsin**, green crystals, intensive red solution
- 94140  **Orange Madder**, genuine madder root lake, yellow-orange dye
- 94150  **Alizarine Carmine**, water-soluble
- 94160  **Indigotine Blue**, water-soluble indigo
- 94175  **Tartrazine 85**, yellow dye, water-soluble, food coloring E 102
- 94236  **Uranine**, greenish-yellow, fluorescent water-soluble dye
- 94900  **Rhodamine B**, woodstain / varnish, fluorescent

SYNTHETIC DYES, SOLVENT-SOLUBLE, ORASOL

/// Wax Dye

- 35350  **Macrolax® Violet B**, wax dye

/// Dyes, alcohol soluble

- 94000  **Diamond Black Nigrosin X 51**, lightfastness 7 - 8, powdered stain
- ⓐ 94002  **Diamond Black Nigrosin X 51 Paste**, very lightfast 7 - 8
- 94010  **Yellow Dye, Woodstain**, Colorant 157, alcohol-soluble
- 94020  **Red Dye, Woodstain**, Colorant 471
- 94030  **Blue 807 Dye**
- 94080 **Set: Four Powdered Stains**, 25 g each: 94000, 94010, 94020, 94030

///

- 94200  **Aniline**, for analysis, water-soluble
- 94206  **Ponceau S extra**
- 94208  **Fast Green FCF**, for analysis of proteins
- 94210  **Sudan® Black B**, dye, woodstain

/// **Orasol® - Colorants**

These dyestuffs are soluble in most solvents, are very brilliant and stable.

- 94402  **ORASOL® Yellow 152**, sun-gold (old Yellow 2 GLN)
- 94404  **ORASOL® Yellow 2RLN**, yellow-orange
- 94405  **ORASOL® Pink 478**, old Orasol Pink 5BLG
- 94406  **ORASOL® Orange 247**, (old Orange G)
- 94408  **ORASOL® Orange 272**, orange-red, old Orange RG
- 94410  **ORASOL® Brown 324**, (old Brown 2 RL)
- 94412  **ORASOL® Red 395**, red-violet dye (old Red BL)
- 94414  **ORASOL® Blue 825**, dark turquoise (old Blue GN)
- 94416  **ORASOL® Blue 855**, light turquoise (old Blue GL)

02

/// **Wood Stains**

- 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 - fluorescent yellow
- 94720  **Fluorescent Red**, perylene- fluorescent red
- 94730  **Fluorescent Violet**, Naphthalimide
- 94736  **Fluorescent Blue**, Naphthalim derivate
- 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



03

FILLERS & BUILDING MATERIALS

03

49	Colorless & Colored Mineral Fillers
51	Fillers made of Glass
51	Structural & Special Fillers
52	Arbocel & Dralon-Fiber
52	Thickeners
52	Injection and Special Mortar
52	Limes
53	Polishing Powders

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 restoration of stone, fresco, mortar and brickwork.

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. All our chalks and fillers are natural, except where indicated otherwise.

/// Carbonated, Chalk & Marble

58000	Chalk from Champagne , from France, natural calcium carbonate
58010	Chalk from Ruegen , from Germany, approx. 40 µ
58158	Chalk from Belgium, powder , extra soft, PW 18
58162	Stone Chalk , ca. 4 µ, white, very fine
58180	Natural White Earth , from Vicenza, Italy, beige
58490	Calcium Carbonate , natural, approx. 1 µ, very white
58500	Marble Dust, extra white , Italian, 0 - 32 µ, calcium carbonate
58520	Marble Dust, extra , Italian, fine grind, < 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
58850	Travertine Sand White , 1 - 5 mm
58852	Travertine Sand Yellow , 0 - 5 mm
58860	Savonniere Rock Powder , < 100 µ, calcareous oolite
59001	Veronese White, 0 - 0.6 mm , marble from Italy
59002	Veronese White, 0.6 - 1.2 mm , marble from Italy
59101	Mori Yellow, 0 - 0.6 mm , marble from Italy
59102	Mori Yellow, 0.6 - 1.2 mm , marble from Italy
59201	Prugna Brownish Red, 0 - 0.6 mm , marble from Italy
59202	Prugna Brownish Red, 0.6 - 1.2 mm , marble from Italy
59204	Prugna Brownish Red, 1.8 - 2.5 mm , marble from Italy
59301	Alpine Green, 0 - 0.6 mm , marble from Italy
59302	Alpine Green, 0.6 - 1.2 mm , marble from Italy
59303	Alpine Green, 1.2 - 1.8 mm , marble from Italy
59304	Alpine Green, 1.8 - 2.5 mm , marble from Italy
59401	Coral Pink, 0 - 0.6 mm , marble from Italy
59501	Black Marble, 0 - 0.6 mm , marble from Italy
59502	Black Marble, 0.7 - 1.2 mm , marble from Italy
59503	Black Marble, 1.2 - 1.8 mm , marble from Italy
59600	Carrara White Fine, 0 - 120 µ , marble from Italy
59601	Carrara White, 0 - 0.6 mm , marble from Italy
59602	Carrara White, 0 - 3 mm , marble from Italy
59610	White Marble Dust Carrara, 0.1 - 0.3 mm , even grain sizes, dust-free
59611	White Marble Dust Carrara, 0.2 - 0.6 mm , even grain sizes, dust-free
59612	White Marble Dust Carrara, 0.4 - 0.8 mm , even grain sizes, dust-free
59613	White Marble Dust Carrara, 0.6 - 1.2 mm , even grain sizes, dust-free
59614	White Marble Dust Carrara, 1.2 - 1.8 mm , even grain sizes, dust-free
59615	White Marble Dust Carrara, 1.8 - 2.5 mm , even grain sizes, dust-free
59651	San Ambrogio, brownish, 0 - 0.6 mm , marble from Italy
59653	San Ambrogio, brownish, 1.2 - 1.8 mm , marble from Italy
59654	San Ambrogio, brownish, 1.8 - 2.5 mm , marble from Italy



/// Siliceous, Quartz & Granite

- 58190 **Sarti Chalk, grayish**, Tailor´s Chalk from Italy
 58191 **Sarti Chalk, yellowish**, Tailor´s Chalk from Italy
 58200 **China Clay**, from England, white
 58250 **Kaolin, yellowish**, white bole

/// Colored Bole

- 58270 **Bole, Ruby**
 58271 **Bole, Orange-Red**
 58272 **Bole, Violet**
 58273 **Bole, Green**
 58274 **Bole, Gray-Blue**
 58275 **Bole, Yellow**

///

- 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 - 0.3 mm**, fine powder
 58676 **Quartz Sand, light gray 0.1 - 0.3 mm**, very fine sand
 58677 **Quartz Sand, light gray 0.2 - 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, 0.2 - 0.6 mm**, medium fine sand
 58688 **Quartzite Orange, 0.5 - 1 mm**, fine sand
 58689 **Cristobalite Powder, approx. 8 µ**, very fine, semi-opaque, silicon dioxide
 58690 **Cristobalite Powder, 0.01 - 0.1 mm**, silicon dioxide
 58692 **Cristobalite Sand, 0.3 - 0.9 mm**, silicon dioxide
 58694 **Cristobalite Sand, 0.1 - 1 mm**, silicon dioxide
 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
 58818 **Gneis Green, 0.5 - 1 mm**, fire-dried, fine sand
 58824 **Granite Yellow, 0 - 0.3 mm**, fire-dried, fine powder
 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
 58828 **Granite Yellow, 0.5 - 1 mm**, fire-dried, 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

58945	Sepiolite , natural magnesium-silicate, thickener, anti-settling agent
58971	Cristobalite - Yellow , 0.5 - 1 mm
58972	Cristobalite - Orange , 0.5 - 1 mm
58973	Cristobalite - Pink , 0.5 - 1 mm
58974	Cristobalite - Brown-Red , 0.5 - 1 mm
58976	Cristobalite - Pale Green , 0.5 - 1 mm
58977	Cristobalite - Dark Green , 0.5 - 1 mm
58979	Cristobalite - Small Blue , 0.5 - 1 mm

/// Plaster, Chalk, Blanc Fixe and others

58100	Chalk from Bologna , from Italy, Gilder's Gesso
58150	Chalk from Bologna, light , from Italy, natural calcium sulphate
58300	Terra Alba , selenite, natural gypsum
58320	Anhydrite Plaster , dead-burned gypsum
58340	Alabaster Plaster, Italian , crystalline natural alabaster powder, brilliant white
58343	Alabaster Modelling Plaster , German
58360	Scagliola , Italian plaster, fast setting
58700	Blanc Fixe , barite, barium sulfate, powder

/// Soap Stone

58460	Soap Stone , approx. 10 cm, greenish
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FILLERS MADE OF GLASS

59800	Glass Beads , made of recycled glass, approx. 0.5 mm
59810	Glass Powder, white , 0 - 100 μ , transparent and inert filler
59821	Glass Powder in Beads , 40 - 70 μ , ground glass
59822	Glass Powder in Beads, fine , < 50 μ , ground glass
59825	Glass Powder in Beads, very fine , approx. 15 μ
59830	Glass Beads, coarser , colorless, 0.5 - 1 mm
59831	Glass Beads, fine , transparent, 150 - 210 μ
59832	Glass Beads, very fine , colorless, 0 - 50 μ
59835	Glass Beads, coarse , glossy, 1.25 - 1.55 mm
59850	Glass Flakes, large , 600 μ
59851	Glass Flakes, medium , 140 μ
59852	Glass Flakes, fine , 15 μ
59910	Scotchlite™ K 1 , hollow glass microspheres, very light, high volume filler, average grain size 46 μ , largest bubbles 200 μ
59920	Scotchlite™ 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
58950	Plastorit® Super , finer than 12 μ
58954	Plastorit® 00 , finer than 50 μ
59792	Cork Powder , 0.5 - 1 mm
59960	Phenolic Resin Beads , hollow beads, 0.005 - 0.127 mm
59973	Polycarbonate Filler 0.75 mm , light, non settling transparent filler
59980	Volcano Ash , filler, white, inert, very low weight
59984	Volcano Ash , hollow glass bubbles

ARBOCEL & DRALON-FIBER

- 59700 **Dralon-Fiber, 4 mm**, additive for paint and mortars
 59720 **Dralon-Fiber, 6 mm**, additive for paint and mortars
 59730 **Polypropylene Fibres PPS**
 59740 **Armical 500**, hydrophilic reinforcement fibres, 400 - 800 µ
 59750 **Arbocel® BC 1000**, cellulose fibres, approx. 0.7 mm
 59751 **Arbocel® PWC 500**, pure cellulose fibres, length about 500 µ
 59755 **Arbocel® BC 200**, cellulose fibres, approx. 0.3 mm
 59770 **Arbocel® BWW 40**, cellulose fibres, approx. 200 µ, powder

THICKENERS

- 58900 **Bentonite**, thickener for oil paints
 58903 **Attapulgate**, Fuller's Earth
 58935 **Laponite® RD**, powder, thickener in water
 58940 **Tixogel® VZ**, thickener for oil paints
 58960 **Aluminium-di/tri-stearate**, whitely, waxy powder

INJECTION AND SPECIAL MORTAR

- 31000 **Ledan® TB 1**, special injection mortar
 31020 **Ledan® TA 1 Leit 03**, injection mortar
 31040 **Ledan® TC 1 PLUS**, solidifying mortar
 31060 **Ital B 2 Leit 01**, mortar 0.4 g/ml
 31080 **Calco Stuc 1**, stucco mortar
 31082 **Ledan® TRAVER STUC**, travertin stucco mortar
 31087 **Ledan® ADRANAL**, special mortar for the protection of walls against rain and snow
 31100 **Injection Mortar PLM-A**, for consolidation of frescos
 31102 **Injection Mortar PLM-AL**, for consolidation of fresco and wall paintings
 31104 **Injection Mortar PLM-I**, can be used for the consolidation of colored plaster
 31106 **Injection Mortar PLM-M**, can be used for the consolidation of the masonry
 31108 **Injection Mortar PLM-S**, can be used for the consolidation of the masonry
 31110 **Injection Mortar PLM-SM**, can be used for the general consolidation of mosaic grounds
 31200 **Trass Powder**, Rhenish, 63 µ - 0.2 mm
 31210 **Roman Cement**, natural belite cement from Grenoble
 31230 **Pozzuolana Red Earth, 0 - 6 mm**
 ♣ 31231 **Pozzuolana Red Earth very fine**, 0 - 63 µ, for violin makers
 31250 **Chamotte, powder**, 0 - 0.5 mm
 31251 **Chamotte, fine gravel**, 0 - 4 mm
 31252 **Chamotte, gravel**, 0 - 10 mm

LIMES

- 31800 **Pit Lime**, slaked for 72 months
 31802 **Roman Pit Lime, from Naples**, Italian, hydrated lime, pure white
 ♣ 31808 **Sinter Lime Water**, for the consolidation of chalk mortars
 31840 **Calix Blanca NHL 3.5**, natural hydraulic lime
 31900 **Roman Lime**, white wall color and surfacer
 31940 **Grassello, white**, lime paint, opaque, smooth
 31942 **Primer for Grassello and Marmorino**
 31950 **Marmorino, white**, lime paste for slightly rough surfaces

POLISHING POWDERS

- 58750 **Carborundum F 400**, 16.3 - 18.3 μ
58760 **Carborundum F 120**, 90 - 120 μ
599870 **Magnesium Oxide**, burnt magnesium oxide
599890 **Vienna Lime**, burnt Dolomite, polishing powder
599900 **Pumice Powder, fine**, Volcanic rock, 0 - 40 μ , from Germany, Eiffel
599904 **Pumice Powder 0, coarse**, Volcanic rock, 0 - 250 μ , from USA
599905 **Pumice Powder 00, medium**, Volcanic rock, 0 - 180 μ , from USA
599906 **Pumice Powder 000, fine**, Volcanic rock, 0 - 150 μ , from USA
599907 **Pumice Powder 6/0, very fine**, Volcanic rock, < 90 μ , from USA
599910 **Pumice Stone, small**, approx. 3 - 5 cm, Italian
599920 **Tripoli, Rotten Stone, reddish**, diatomaceous earth
599930 **Tripoli, Rotten Stone, light**, Diatomite, diatomaceous earth
599950 **Scouring Rush, shredded**, horsetail, cut pieces
599960 **Scouring Rush, whole**, horsetail, bundle of whole pieces, Egyptian, handpicked

Scouring Rush, whole



04

MEDIUMS, BINDERS & GLUES

55	Water-dilutable Binders
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When it comes to the world of pigments, the correct binding medium is as much important as the pigment itself. In **Chapter 04** we offer you our 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 our custom-made Black oil by Claude Yvel as well as special varnishes and oils for furniture restaurators and violin makers.

WATER-DILUTABLE BINDERS

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

/// Natural Glues & Watercolor Binders

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. Always make the minimum strength required - as a guide, a set jelly should be somewhere between hard set and liquid. For further information please visit us at www.kremer-pigmente.com.

/// Albuminous Glues

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

- 63000 **Bone Glue, pearls**, made from cow bones
- 63010 **Hide Glue, cubes**, made from cow hide
- 63020 **Hide Glue, cubes**, high jelly strength, made from cow hide
- 63025 **Rabbit Skin Glue, cubes**, made from rabbit hide
- 63028 **Rabbit Skin Glue, fine grind**, made from rabbit hide
- 63035 **Parchment Glue** 🏠
- 63045 **Technical Gelatine, powder**, made from cow hide
- 63052 **Glue Plates**, made from pure rabbit skin, 35 - 45 g per plate 🏠
- 63053 **Technical Gelatine, plates**, made from rabbit hide, approx. 120 g / plate
- 63060 **Bookbinder Glue, grains**, gilders' glue, light, made from cow hide
- 63110 **Salianski Kremer Isinglass Glue**, is made from the air bladder of the sturgeon (Acipenseridae) ↓ 🏠
- 63114 **Sturgeon Glue, cleaned**, clear transparent sticks ↓ 🏠
- 63200 **Casein**, precipitated with milk acid, fine powder
- 63210 **Casein Binding Medium**, borax-casein, according to a recipe by Wehlt 🏠
- 63220 **Schmincke Casein Binder**, borax-casein, liquid
- 63250 **Albumine**, egg-white powder
- 63500 **Franklin Hide Glue 118 ml**, tube
- 63510 **Franklin Hide Glue 237 ml**, tube
- 63512 **Franklin Hide Glue 473 ml**, tube
- 63521 **Franklin Tite Bond 118 ml**, wood glue, tube
- 63522 **Franklin Tite Bond 237 ml**, wood glue, tube
- 63523 **Franklin Tite Bond 473 ml**, wood glue, tube
- 63524 **Franklin Tite Bond 946 ml**, wood glue, tube
- 63530 **HiPure Liquid Gelatin**, pourable liquid, water soluble
- 63550 **Fish Glue**, highly viscous

/// Gums & Starches

- 63300 **Gum Arabic Pale, pieces**, lumps
- 63320 **Gum Arabic**, grains
- 63330 **Gum Arabic Powder**, spray dried, white, DAB 10
- 63400 **Gum Tragacanth**, powder, for pastels
- 63420 **Dextrine, pure**, white
- 63440 **Rice Starch**
- 63450 **Xanthan**, thickening agent for sodium silicate
- 63451 **Wheat Starch Powder**, agglutinant
- 63470 **Agar Agar**, natural thickener, technical, pure
- 63477 **Fu-Nori**, Japanese algae glue

- 634774 **JunFunori®**, Japanese algae glue, extra pure
 634776 **TRI-Funori™**, fixative, cleaning agent and light adhesive
 634778 **SHOFU NORI Powder**, Japanese wheat glue, white powder

/// Cellulose Derivatives & Glues

- 63600 **Cellulose Glue K 300, thin**, paint glue, methyl-hydroxyethyl-cellulose
 63610 **Cellulose Glue K 1000, thick**, thickening agent, paint glue
 63641 **Paint Glue, Na-Carboxymethyl Cellulose**, fine, ionic, low viscosity
 63642 **Cellulose Glue K 50**, paint glue
 63650 **Cellulose Thickener C 6000**, thickener, Na-carboxymethylcellulose
 63663 **Cellulose K 30.000**, thickener for mortar and pastes
 63671 **Methocel A4M**, methyl cellulose, 4000 mPas
 63682 **Benecel™ A4C**, methyl cellulose
 63700 **Klucel® E**, 7 mPas, Hydroxypropyl cellulose, low viscosity
 63706 **Klucel® G**, 300 mPas, Hydroxypropyl cellulose
 63710 **Klucel® M**, 5000 mPas, Hydroxypropyl cellulose, viscous
 63712 **Klucel® H**, 30000 mPas, 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
 63901 **Aquazol® 50**
 63902 **Aquazol® 200**, water-soluble synthetic resin, medium viscosity
 63905 **Aquazol® 500**, water-soluble synthetic resin, high viscosity
 67500 **Polyglykol 1000**, wax-like
 67520 **Polyglykol 1500**, synthetic wax
 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

/// Pure Acrylic Dispersions

- 75000 **Acrylic Dispersion DM 771**, pure acrylic dispersion, viscous
 ♣ 75075 **Dispersion K 52**, aqueous acrylic dispersion
 ♣ 75085 **Acryl Gel K 85**, highly transparent, for thick layers
 75100 **Primal® AC 35**, pure acrylic emulsion
 75250 **Primal® WS 24**, acrylic consolidant
 75305 **Dispersion K 19 Gloss**, acrylic dispersion, transparent, hard surface
 ♣ 75355 **Dispersion K 19 Matte**, acrylic dispersion, dries matte
 75367 **Dispersion K 9**, pure acrylic dispersion
 75600 **Plectol® B 500**, pure acrylic resin, can easily be pigmented
 75900 **Acronal® 500 D**, acidic pure acrylate dispersion, extremely flexible
 76000 **Plectol® D 498**, clear with medium gloss, weather-resistant
 76101 **Dispersion K 360**, pure acrylic dispersion, about 60% solids
 76202 **Plectol® D 540**, medium-hard acrylic dispersion, approx. 49-51% acrylic

/// Polyurethane & Latex Milk

- 76805 **Polyurethane Dispersion PU 52**
 76806 **Polyurethane Dispersion No. 61 PC**
 77200 **Latex Milk**, natural rubber, kept liquid with ammonia



/// Thickener for Dispersions

- 76900 **Thickener ASE 60**, thickens the consistency of alkaline dispersions
 76910 **Rohagit® SD 15**, thickens gel-like
 78032 **Orotan 731 K**, disperse aid
 78900 **Acematt® HK 125**, matting agent for acrylic mediums and solvent soluble varnishes

/// Waterglass & similar Binders

- 31402 **Lithium Waterglass**, consolidation agent
 for natural and artificial stone plasters and mortars
 31404 **Durolith® Bioclean L**
 31430 **Syton® X 30**, small particles
 31431 **Syton® W 30**, water-based silicic acid dispersion, large particles
 77750 **Potassium Silicate 28/30°**, aqueous solution
 77760 **Limasol**, silicate binder

04

SOLVENT-SOLUBLE BINDERS

/// Varnish Materials, Natural Resins

- 60000 **Dammar, best quality**, handpicked, from Sumatra
 60050 **Mastic**, from Chios, Greece, best quality
 60100 **Sandarac**, from Morocco
 60150 **Manila Copal**, soluble in ethanol
 60200 **Amber, pieces**, genuine
 60205 **Amber Colophony**, from Russia, brown brittle resin
 60210 **Amber, powder**, genuine, 0 - 1 mm
 60250 **Benzoin**, best quality
 60260 **Myrrh**, beads
 60270 **Olibanum**, incense, best quality
 60300 **Colophony extra light**, rosin, residue of turpentine distillation
 60304 **Colophony dark brown**, rosin
 60305 **Colophony, highly transparent**, particularly suitable for violin making
 60310 **Colophony Powder**, rosin
 60320 **Burgundy Resin**, colophony, of the European pine
 60330 **Guajac Resin**, pieces
 60350 **Gum Amoniacum**, Iran
 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
 60480 **Shellac Ruby**, flakes, wax-free, ruby colored
 60490 **Seed Lac**, crude shellac
 60500 **Button-Lac**, from India
 60550 **Shellac Wax**, bleached



/// 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. We hope you will appreciate these inconsistencies as signs of the natural character and unprocessed purity of these products.

- 62000 **Larch Turpentine**, genuine
- 62002 **Larch Turpentine from South Tyrol**
- 62010 **Venetian Turpentine**, mixture of larch turpentine and colophony
- 62040 **Silver Fir Turpentine Balsam**, Strasbourg-Turpentine-Balsam, dark
- 62046 **Picea Excelsa Gum**, European Spruce, Norway Spruce
- 62050 **Gum Elemi**, semi-solid
- 62073 **Galbanum**, gum Galbanum, variegated paste
- 62100 **Copaiba Balsam**, medium thick
- 62105 **Peru Balsam**, natural
- 62108 **Tolubalsam**, very pale
- 62110 **Canada Balsam**, Canadian turpentine
- 62200 **Beeswax, natural**, pure, DAB 10, beads, bright yellow
- 62210 **Beeswax, bleached**, pure, DAB 10, beads
- 62222 **Propolis**, from Uruguay
- 62300 **Carnauba Wax, bleached**, Copernica Cerifera
- ↓ 62350 **Candelilla Wax**, Mexican
- 62400 **Paraffin**, melting point: 52 - 54°C
- 62500 **Stearin**, flakes
- 62600 **Microwax White**, micro-crystalline
- 62620 **Microwax White-Yellowish**, micro-crystalline
- 62800 **Cosmoloid H 80**, micro-crystalline wax, pastilles, for iron conservation
- ⬆ 62801 **Wax Mixture MB**, half transparent, Cosmoloid H 80 with Shellsol T
- 62900 **Renaissance Polishing Wax**, micro-crystalline wax

/// Synthetic Resins, solvent-soluble

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

/// Polyvinyl Acetate

- 67000 **Polyvinyl Acetate 20**
- 67020 **Polyvinyl Acetate 30**
- 67040 **Polyvinyl Acetate 50**
- 67160 **Polyvinyl Acetate Copolymer**, in Ethyl Acetate 60%

/// Laropal

- 67204 **Laropal® A 81**, very lightfast, aldehyde resin for varnishes
- 67205 **Laropal® A 101**

/// Regalrez® / Regalite®-Resins

- 67260 **Regalite® R1090**, synthetic resin
- 67266 **Regalite® R1125**, synthetic resin
- 67280 **Regalrez® 1094**, resin, for painting varnishes
- 67284 **Regalrez® 1126**, resin, for furniture

/// Plexisol / Plexigum

- 67300 **Plexisol® P 550-40**, acrylic resin dissolved in white spirit
- 67380 **Plexigum® PQ 611**, soluble in Shellsol® T, special boiling-point 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 %**, acrylate-ester-polymerisate
- 67403 **Paraloid™ B 72 in Ethyl Acetate, 15 %**, with UV protection
- 67404 **Paraloid™ B 72 in Ethyl Acetate, 25 %**, with UV protection
- 67408 **Paraloid™ B 72 in Ethyl Acetate, tube**, viscous glue
- 67409 **Paraloid™ B 72 in Toluene**, 50 % solids
- 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 G 1650**, softening agent, for conservation varnishes
- 67600 **Polyvinyl Butyral 30**

OILS

/// Drying Oils

/// Linseed Oil

The importance of a good coldpressed linseed oil cannot be overstated. Good oil is made from the ripest possible seed of the flax plant. Light color shows that the oil is free from contamination with seeds from weeds and other foreign matter, which can substantially alter normal drying time. Soil and weather conditions influence the harvest: The best oils are produced in a northern climate, where the sun is filtered through layers of haze and allows the seeds to ripen slowly. Wehlte points out that the Dutch masters fared best with home-grown oil, extracted using primitive methods that yield less, but avoid the passing of mucilage into the oil. Northern oils also have a lower acidity than Southern oils. You can tell a good, fresh oil by its smell: it should be light and flowery, not dark and acrid.

- 73011 **Linseed Oil, sun thickened**, Oleum Crassum, from Italy
- 73020 **Linseed Oil, cold-pressed, from Sweden**, low acid content
- 73054 **Linseed Oil, cold-pressed**, pale yellow, contains some mucilage
- 73100 **Kremer Linseed Oil Varnish**, siccativated with manganese, cobalt-free, fast-drying
- 73101 **Linseed Oil Varnish old**, older than 50 years
- 73200 **Linseed Stand Oil, 45 P**, consistency similar to liquid honey
- 73201 **Linseed Stand Oil, 450 P**, polymerized oil
- 73300 **Linseed Oil, refined**, varnish oil, bleached linseed oil



/// Walnut Oil

Walnut oil is less prone to yellowing, and lets white and blue colors retain their characteristic hue. Its drying properties are somewhat slower than linseed oil, adding siccative can accelerate the drying time.

- 73500 **Walnut Oil, refined**, pure, refined
- 73510 **Walnut Oil, siccativated**, pure, refined
- 73511 **Walnut Oil, sun thickend**, Oleum Crassum
- 73550 **Walnut Oil, cold-pressed**, for tempera



///

- 73600 **Poppy Oil**, pure, refined
 73630 **Perilla Oil**, slow drying plant oil
 73900 **Tung Oil**, China wood oil
 73950 **Castor Stand Oil**, soluble in denatured alcohol

/// Non-Drying Oils

- 73640 **Claw Oil**, clear
 73670 **Castor Oil**, softener for oil-varnish
 73675 **Jojoba Oil**, techn. purest, yellowish, dilutable with Shellsol® T
 73680 **White Oil**, vaseline oil, paraffin oil

/// Essential Oils

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

- 73700 **Clove Oil**, rectified, DAB 9
 73710 **Rosemary Oil**, Spanish, best quality
 73720 **Cedar Wood Oil**, rectified
 73734 **Silver Fir Needle Oil**, essential oil
 73736 **Fir Cone Oil**, essential oil
 73750 **Lavender Oil**, Mt. Blanc, France, best quality
 73760 **Eucalyptus Oil**, essential oil, pale yellow, thin, 85 / 88 %
 73770 **Cajeput Oil**, essential oil, from melaleuca leucadendron
 73800 **Spike-Lavender Oil**

/// Owatrol Oil

Paint Conditioner and Rust Inhibitor. 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.

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

MEDIUMS, VARNISHES & LACQUERS

/// Mediums for Oilspaintings

/// Claude Yvel

- Ⓢ ⓧ Ⓜ 79097 **Black Oil, by Claude Yvel**, medium made of walnut oil and lead oxide, contains lead, toxic
 Ⓢ ⓧ Ⓜ 79098 **Gel-Painting Medium by Claude Yvel**, tube, contains lead, toxic
 Ⓢ ⓧ Ⓜ 79099 **Black Oil and Mastic Varnish - Set**, components for Gel-Painting Medium by Claude Yvel

///

- Ⓢ 79200 **Kremer Oil Paint Medium fast drying**, Kremer-made
 Ⓢ 79210 **Kremer Oil Paint Medium slow drying**, Kremer-made
 Ⓢ 79220 **Oil Paint Medium**, glossy, Scumble Glaze
 Ⓢ 79225 **Wax-Paint Medium**, mixture of beeswax, stand oil and dammar varnish
 79292 **Schmincke RAPID Ground 1**, quick drying ground for crinkle lacquer
 79293 **Schmincke Crinkle Lacquer 2**

/// 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. Based on 17th century recipes, the Alchemist company has developed a treatment of linseed oil that prevents running or bleeding. Called „Oil of Delft“, this line of products is intended as an alternative to the usual linseed oil and turpentine destillates in order to approximate the paint handling and optical results of 17th century painting.

- 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

/// Mediums, water-dilutable

- 79227 **Wall Paint Binder, transparent**, for mat interior paint coatings ▲
- 79228 **Wax-Translucent Wall Paint Medium**, can be thinned with 3 - 5 parts water ▲
- 79230 **Cere-Stucco Soap**, Wax soap ▲
- 79250 **Temperone**, Venetian painting medium ▲
- 79260 **Kremer Watercolor Medium**, with gum arabic, honey and glycerin ▲
- 79290 **Feldmann´s Egg Tempera**, historic painting medium ▲

/// 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 ▲
- 79330 **Dammar Varnish Yellow Matte, UV Stabilized**, matte finish, with natural beeswax ▲
- 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 ▲
- 79375 **Regalite® Picture Varnish**, with Regalite® R1090, UV-stabilized ▲
- 79377 **Regalite® Furniture Varnish**, with Regalite® R1125, UV-stabilized ▲
- 79500 **Pastel Fixative**, in ethyl alcohol ▲

/// Lacquers & Formulations

/// Oil Varnishes

Harddrying Oil

Harddrying Oil 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 cooked with linseed oil
- 79080 **Semi-Oil, Linseed Oil Varnish**, with fir turpentine and siccativ ▲
- 79163 **Alkyd Resin AM**, light, with siccativ
- 79450 **Copal Varnish**, for exterior use, with siccativ

/// Lacquers & Polish, alcohol-soluble

- 🏠 60453 **Shellac Polish**, translucent
- 🏠 60473 **Shellac 3-Circles Solution**
- 🏠 79400 **Petersburg Lacquer**, high-quality furniture 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
- 79780 **BRENN-Polish, high gloss**, made of shellac and natural resins, dissolved in ethyl alcohol
- 79782 **BRENN Polish, matte**, made of shellac and natural resins, dissolved in ethyl alcohol

/// Further solvent-based Lacquers

- 🏠 79550 **Zapon Lacquer, to be thinned with alcohol**, colorless, cellulose varnish
- 🏠 79570 **Zapon Lacquer, to be thinned with ester**, colorless, cellulose varnish
- 79625 **Incra Lac**, copper coating, contains aromatics
- 79800 **Beechwood Tar**, tar oil mixture
- 🏠 79850 **Asphaltum Laquer**, Bitumen, black, in turpentine, with colophony

PRODUCTS FOR VIOLIN MAKERS

/// Turpentine Rosin Oil

Resin Oil is the preferred varnish for rendering transparent surfaces, such as violin grounds. It used to be distilled from turpentine in the presence of oxygen, which can produce dangerous peroxides in the residue. This type of production has ceased. As a substitute, we are now making a similar product from raw colophony (Resin) and spirits of gum turpentine. Turpentine Resin Oil is made by cooking colophony, and dissolving it in hot spirits of gum turpentine. We offer Turpentine Resin Oil in three different grades.

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

/// 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 wood is ragged with a solution of potassium silicate. Once the slurry has dried, it produces a hard concretious 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
- 🏠 79763 **Violin Varnish reddish**, alcohol-soluble
- 🏠 79764 **Violin Varnish brown-dark**, alcohol-soluble

/// Oil Varnish, transparent

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

- 🏠 797700 **Oil Varnish, transparent**
- 🏠 797710 **Oil Varnish, yellow**, lightfast varnish for wood
- 🏠 797712 **Oil Varnish, maroon**, lightfast varnish for wood
- 🏠 797714 **Oil Varnish, brown-red**, lightfast varnish for wood
- 🏠 797720 **Oil Varnish, yellow-brown**, lightfast varnish for wood
- 🏠 797730 **Oil Varnish, dark red**, lightfast varnish for wood
- 🏠 797732 **Oil Varnish, dark brown-red**, lightfast varnish for wood

GLUES & CASTING MATERIALS

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

/// Epoxy Resins

- 97240 **Transparent Adhesive Resin**, EPO-TEK® 301-2, a two component optical, medical grade epoxy resin
- 97250 **HXTAL NYL-1, clear glue for glass**, 2-K Epoxy Resin Glue
- 97251 **Glass Primer TSP**, wetting agent, based on 3-(Ethoxysilyl)-Propylamine in Isopropanol
- 97460 **Woody Paste**, 2 component epoxy paste
- 97900 **ARALDIT® Rapid**, 2 x 15 ml tubes resin / hardener, for quick adhesions, blister pack
- 97920 **ARALDIT® XW 396 / XW 397 - 2020 Set**, 385 g resin XW 396, 115 g hardener XW 397
- 97930 **ARALDIT® AV 138 M-1 / HV 998**, 1 kg resin, 400 g hardener, light beige / gray, viscous
- 97940 **ARALDIT® AW 106 / HV 953 U**,
1 kg resin AW 106, opaque, 0.8 kg hardener HV 953 U, light yellow
- 97970 **ARALDIT® SV 427 / HV 427**, 10 kg resin SV 427, 10 kg hardener HV 427 - special delivery
- 97980 **ARALDIT® AY 103-1 / HY 991**, 1 kg resin AY 103-1, 0.4 kg hardener HY 991

/// Casting Resin & Silicone Casting Materials

- 97401 **Silicone Paste RTV**, with 3% Catalyzer BB, white
- 97420 **Release Agent, Spray**, used in mold-making
- 97450 **Modelit**, casting resin

/// Silicone Mold Material, MBlue

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

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

/// Skin Paste

- 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. Stirr well for 1 minute, process 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
- 98501 **Paint Thinner for Archäocoll 2000, Ceramic Glue**, contains PM and 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 us at www.kremer-pigmente.com.

- 81000 **Lascaux® Acrylic Glue 303 HV**, for paper, cardboard, textiles, former 360 HV
- 81002 **Lascaux® Acrylic Glue 498 HV**, flexible film

- 81004 **Lascaux® Acrylic Glue 498-20 X**, for light and ageing-resistant, non-cross-linking agglutination such as re-lining
- 82000 **Lascaux® Polyamide Textile Welding Powder 5350**, melting point: 80°C
- 87035 **Heat-Seal Adhesive 375**, dry mixture for the preparation of a 40% solution

/// 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
- 87025 **BEVA® Isolation Varnish**, according to the recipe by Gustav Berger
- 87030 **BEVA® 371 Hot-Sealing Adhesive - 1 l**, Gustav Bergers Original Formula, 40% solution, CTS
- 87031 **BEVA® 371 Hot-Sealing Adhesive - 5 l**, Gustav Bergers Original Formula, 40% solution, CTS
- 87032 **BEVA® Gel**, dispersion of acryl and BEVA-resins in water
- 87050 **BEVA® 371 Film, Thin**, 25 µ, 68 cm
- 870501 **BEVA® 371 Film, thin**, 25 µ, 1.2 cm wide
- 87051 **BEVA® 371 Film, Thick**, 65 µ, 68 cm
- 870511 **BEVA® 371 Film, Thick, wide**, 65 µ, 1.2 cm, 35.5 m long
- 87052 **BEVA® 371 Film, Thick, extra wide**, 65 µ thick, 6.10 m long, 137 cm wide, roll
- 87055 **BEVA TEX® 371 Film**, 15 µ, 68 x 91 cm

/// Textile Welding Powder

- 97800 **Textile Adhesion Powder**, melting range 130 - 133°C

CYCLODODECANE & FURTHER VOLATILE BINDERS

Cyclododecane, a temporary consolidant for treatment of artworks, including paintings, textiles and stone. Used for temporary consolidation, adhesion, cleaning, and protection during transport.

- 87099 **Cyclododecane Spray**, melting point 58 - 61°C
- 87100 **Cyclododecane**, melting point 58 - 61°C
- 87108 **Menthol**, from peppermint oil, melting point 31 - 35°C

Cyclododecane



05

| SOLVENTS,
CHEMICALS &
ADDITIVES

66	Solvents
66	Cleaning & Wetting Agents
67	Conservation Materials
67	Chemicals
69	AKA-Products

Solvents and chemicals for our resins but also for special application can be found in this Chapter. Since some of these products are toxic, hazardous or somewhat other dangerous substances, we highly recommend self-protection and protecting the environment. Please refer to our safety and handling instructions in **Chapter 11** or our homepage www.kremer-pigmente.com.

SOLVENTS

Please note that due to German shipping regulations, some 3-liter packages (and bigger) may only be shipped by specialized forwarding agent! However, concerned products can usually be shipped by regular postal service if sent in 1 l packages. If a solvent meets this special shipping restrictions, please visit our onlineshop www.kremer-pigmente.com.

- 70000 **Portuguese Pine Turpentine**, pleasant smell
- 70010 **Pine Turpentine**, essence, double rectified, DAB 9
- 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, undiluted
- 70150 **Terpineol**, slowly evaporating solvent for oil paint mediums
- 70300 **Ethyl Acetate**, clear liquid, colorless
- 70310 **n-Amyl Acetate**, amyl ester
- 70320 **Iso-Amyl Acetate**, clear liquid
- 70330 **n-Butyl Acetate**, slowly evaporating, for Zapon lacquer
- 70370 **Dibasic Ester**, solvent, dicarboxylic-acid-ester
- 70392 **White Spirit 30/75**, petrol ether, fast evaporating
- 70394 **White Spirit 60/95**, petroleum ether
- 70400 **White Spirit 100/140**, total aromatics below 0.5 %
- 70450 **Isooctane p.S.**, liquid mineral oil
- 70460 **Shellsol® T**, iso-solvent, aroma-free
- 70470 **Shellsol® D 70**, hydrocarbon mixture, aroma-free
- 70471 **Shellsol® D 40**, aroma-free
- 70480 **Sangajol**, white spirit
- ⓐ ✕ 📄 70500 **Toluene**, methylbenzene, pure
- 70503 **Xylene**, mixture of isomers, dimethylbenzene
- 70520 **Shellsol® A**, naphtha, contains aromatic substances
- 🏠 70524 **White Spirit, 40% Aromatics**, solvent
- 🏠 70525 **Stoddard Solvent**
- 📄 70700 **Acetone**, clear liquid
- 70720 **Acetyl Acetone**, liquid, for analysis
- 📄 70740 **Methyl Ethyl Ketone**, colorless liquid
- 📄 70780 **Methyl Isobutyl Ketone**, highly flammable
- ⓐ ✕ 📄 70790 **Diethyl Ether**, stabilized
- 70800 **Ethyl Alcohol**, anhydrous, denatured
- 70820 **Isopropanol**, 98 - 100 %, pure
- 70823 **n-Propanol**, liquid
- 70830 **n-Butanol**, liquid
- 70880 **Cyclohexanol**, solves oils, fats, resins etc.
- 70890 **Diacetone Alcohol**, colorless liquid
- 70901 **Butyl Glycol**, Butyl-Cellosolve®
- 70910 **Mono-Ethylene Glycol**, ethane-1,2-diol
- 70920 **Methoxypropanol PM**, propylene glycol dimethylether
- 🏠 78058 **Color Stripper PM**, gel-like, contains thickened propylene glycol dimethylether

CLEANING & WETTING AGENTS

/// For Metal Restoration

- 62800 **Cosmoloid H 80**, micro-crystalline wax, pastilles, for iron conservation
- 62901 **Pre-Lim Surface Cleaner**, paste for non-scratch cleaning of metals
- 62902 **Renaissance Metal De-Corroder**, safe, non-toxic system for rust removal
- 79625 **Incra Lac**, copper coating, contains aromatics

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- 78010 **Surfynol® 61**, wetting agent for special cleaning procedures
 78025 **Tween™ 20**, polyoxyethylen-sorbitan-monolaurat
 78030 **Triton® X-100**, non-ionic disperse agent for water-based mediums
 78037 **Ecosurf™ EH-6**
 78039 **Wetting Agent PM**, 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. Ideal coating for natural hair brushes.

- 78045 **Olive Oil Soap, block**, pure vegetable soap, 8 x 8 x 8 cm, approx. 600 grams, in a block
 78046 **Olive Oil Soap, liquid**, in bucket, pure
 78050 **Marseille Soap, needles**, pure vegetable soap

///

- 78052 **Vulpex Liquid Soap**, non-ionic concentrated cleaning agent, made by Picreator
 78053 **Amytis®**, washing and cleaning agent for silk, wool, and brushes
 780551 **Tinovetin® JUN HC**, surfactant, wetting agent for fibres
 78057 **Marlipal® 1618/25, flakes**, non-ionic surface-active agent
 78058 **Color Stripper PM**, gel-like, contains thickened propylene glycol dimethylether
 78059 **RISAN® VSK Paint Remover**, stripping agent
 78060 **Picture Cleaner**, from Winsor & Newton
 78061 **Groom Stick®**, non-abrasive cleaner made from processed, kneadable, natural rubber
 78070 **Lanolin DAB 9**, low pesticide content
 78084 **Ethomeen® C 12**, surface-active fatty amine, used as a wetting agent
 78086 **Ethomeen® C 25**, 100%, fatty amine from coconut
 78087 **Ox Gall**, wetting agent for oil and tempera colors, by Schmincke
 78100 **Texanol®**, ester formula accelerating film formation
 78406 **Siccative No. 203**, drier for oils, lead-free
 78600 **Defoamer**, special silicone oil, for waterbased paints to reduce foaming

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CONSERVATION MATERIALS

- 62802 **Cosmoloid H 80 in Shellsol T**, for iron conservation
 78152 **Tinuvin® 292**, UV-Absorber, liquid, soluble in benzine
 78707 **Alchinol D 15 / Hydorol D 15**, stabilizes water-based solutions with a low salt content, against algae
 78710 **Camphor**, natural, Chinese
 78740 **Preventol® ON Extra**, sodium 2-phenylphenolate
 78744 **Biodocarb, fungicide**, anti-molding agent

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CHEMICALS

More chemicals on request.

/// **Borates**

- 64000 **Borax** $\text{Na}_2\text{B}_4\text{O}_7 \cdot 10\text{H}_2\text{O}$ ✖
 64004 **Firebrake® ZB**, zinc borate, for textiles, fire-resistant. ✖
 64010 **Boric Acid** H_3BO_3 ✖

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	64020	Ammonium bicarbonate , technical, pure	NH_4HCO_3
	64021	Ammonium Carbonate , pure	$(NH_4)_2CO_3$
	64022	Ammonium Acetate , technical, pure	$C_2H_7NO_2$
	64024	Ammonium Chloride , white, fine	NH_4Cl
	64026	Di-Ammonium Hydrogen Citrate , pure, buffer	$C_6H_{14}N_2O_7$
	64027	Triammonium Salt of Citric Acid	$C_6H_8O_7(NH_3)_3$
	64038	Tri-Sodiumcitrate-2-Hydrate , citric-acid-tri-sodium salt, sodium citrate, tribasic	$C_6H_5NaO_7 \cdot 2H_2O$
	64040	Potash , potassium carbonate	K_2CO_3
✘	64044	Potassium Nitrite	
Ⓐ	64050	Sodium Hydroxide , beads	$NaOH$
	64062	Calcined Soda , light, 98 - 100 % sodium carbonate	Na_2CO_3
	64063	Sodium Hydrogen Carbonate , pure DAB	$NaHCO_3$
Ⓐ	64080	Barium Hydroxide , white crystals	$Ba(OH)_2$
	64090	Barium Carbonate , synthetic, PW 10	$BaCO_3$
	64100	Potash Alum , potassium aluminium sulphate	$K_2Al_2(SO_4)_4 \cdot 24H_2O$
	64102	Aluminium Sulphate , grained	$Al_2(SO_4)_3 \cdot 14H_2O$
Ⓐ	64104	Potassium Hydroxide , beads	KOH
	64120	Urea , carbamide	$CO(NH_2)_2$
	64132	Magnesium Oxide , light, burnt, powder	MgO
	64135	Magnesium Hydroxide Carbonate , buffer in paper	$4MgCO_3 \cdot Mg(OH)_2 \cdot 5H_2O$
	64149	Ascorbic Acid , Vitamine C 99 %, antioxidant	$C_6H_8O_6$
	64150	Citric Acid , pure	$C_6H_8O_7$
	64160	Oxalic Acid , crystals	$C_2H_2O_4 \cdot H_2O$
	64170	Cream of Tartar , powder	$C_4H_5KO_6$
	64172	Ammonium Ditartrate , pure, 99 %	$C_4H_{12}N_2O_6$
	64180	Tartaric Acid , coarse, DAB 9	$C_4H_6O_6$
	64200	Iron(II) Sulphate , ferrous sulphate	$FeSO_4 \cdot 7H_2O$
Ⓐ	64201	Iron(III) Chloride , in pieces	$FeCl_3 \cdot 6H_2O$
	64211	Copper-II-Sulfate-5-Hydrate , powder	$CuSO_4 \cdot 5H_2O$
	64214	Copper Powder, Copper(I) oxide, red , additive for glass coloring	
	64220	Sodium Thiosulfate 99 % , technical, csystals	$Na_2S_2O_3 \cdot 5H_2O$
	64221	Sodium Sulfate , Glauber's salt, pure	$Na_2SO_4 \cdot 10H_2O$
✘	64223	Sodium Dithionite	$Na_2S_2O_4$
	64250	Tin (IV) Oxide , tin ashes	SnO_2
	64351	Zinc Sulphate Heptahydrate , grayish-white powder, crystals	$ZnSO_4 \cdot 7H_2O$
	64400	Sulphur , pure, powder	S_8
Ⓐ	64420	Sodium-Poly-Sulfide , liver of sulfur	Na_2S
Ⓐ ✘	64426	Sodium Borohydride , fine granular, for synthesis	$NaBH_4$
Ⓐ	64500	Hydrochloric Acid 37 % , chemical pure	HCl
Ⓐ	64520	Nitric Acid 53 % , pure	HNO_3
Ⓐ	64530	Sulphuric Acid 96 % , pure	H_2SO_4
Ⓐ	64550	Acetic Acid 60 %	CH_3COOH
Ⓐ	64560	Formic Acid 85 % , technical	$HCOOH$
Ⓐ	64700	Spirit of Ammonia 25 % , technical	NH_3 bzw. NH_4OH
	64721	Triethanolamine , supplement for liquid cleaners and leather softener	$C_6H_{15}NO_3$
Ⓐ ✘	64780	Dimethylformamide , liquid	C_3H_7NO
Ⓐ	64800	Hydrogen Peroxide 30 %	H_2O_2
	64900	Glycerol 86 % , Europharma, of plant origin, DAB 10	$C_3H_8O_3$
	65000	Water , demineralized	H_2O

65200	Ethyl Formate , solvent, flavor, for synthesis
71050	EDTA , ethylenediaminetetraacetic acid disodium salt



AKA-PRODUCTS

Aka-products are used for convenient, safe dry cleaning of surface soiling on walls, ceilings, pictures, frescoes, mural paintings, wallpaper, paper, textiles, coats of paint etc. The sponge works by absorbing dirt particles, then crumbling off to avoid friction or polishing the affected surface. It is often used in advance of a wet treatment to prevent dirt being washed into cracks, or on surfaces that cannot be cleaned with water. It has been used with particular success in the cleaning of fire damages. The paper sponge consists of a blue grip and an attached cleaning sponge (active ingredient). The sponges are available in three grades – soft, hard and extra hard, and soft for paper. Use depends on the type and sensitivity of the base surface. Please ask for our information sheet. Also available in powder form for spray cleaning.

/// akabloc abrasive

Within the aka-product system, akabloc is appropriate for cleaning heavy soiling on materials which are not highly sensitive, such as wood, stone, or metal. As compared to the classic products, the akabloc product line – with its higher level of abrasion – is still able to clean heavy soiling on hard surfaces gently. Akabloc serves as an efficient and safe dry cleaning tool for soiling on surfaces such as: metallic surfaces, hard, raw substrates, masonry, wood, etc.

780625	akabloc abrasive C, cuboid , 40 x 40 x 20 mm, with chalk, middel-hard
780627	akabloc abrasive CB, board , 150 x 160 x 20 mm, with chalk, medium hard
780628	akabloc abrasive P, cuboid , 40 x 40 x 20 mm, with pumice, hard
780629	akabloc abrasive PB, board , 135 x 135 x 20 mm, with pumice, hard

/// 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 which is attached as a foam. 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
780630	akapad Paper Sponge white, hard
780631	akapad Paper Sponge white, soft
780639	akapad Paper Sponge white, pure
780632	akapad Sponge soft
780633	akapad Sponge hard
780634	akapad Sponge extra hard
780637	akapad Sponge ultra hard

/// akawipe powder

The akawipe dry cleaning powders are very finely ground, cross-linked native oils combined with specially selected additives. A sulfur-free and chlorine-free cross-linked castor oil is utilized for the white versions of akawipe. The powders absorb impurities such as dust or soot very well. For akawipe white, special cross-linked native oils are employed in combination with individually selected additives. akawipe is a special development for dry cleaning and removing soot from: historic writings, documents, technical drawings, books, textiles

780635	akawipe Powder soft , each bag = 500 g
780638	akawipe Powder white , each bag = 500 g

/// akablast powder

Akablast powders can be used in blasting equipment or high-pressure equipment and work excellently with akatec devices. 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 300**, each bag = 5 kg, pure yellow - without a blue component

780644 **akablast Spray Powder fine**, each bag = 5 kg

780645 **akablast Spray Powder extra fine**, each bag = 5 kg

780648 **akablast Spray Powder white, fine**, each bag = 5 kg

780649 **akablast Spray Powder white, extra fine**, each bag = 5 kg

/// akatec equipment

780650 **akatec Spray Blaster aka 4450**, for akablast Spray Powder

780656 **akatec Micro Beam Pistol aka 4401**, for akablast Spray Powder

780658 **akatec Angle Jet aka 4475**, for Micro Beam Pistol



akapad Paper Sponge

06

**READY-MADE COLORS,
RESTORATION &
GILDING MATERIALS**

72	KREMER Watercolors
76	KREMER Fine Artist Ink
77	KREMER Color Pastes
79	KREMER Oil Colors
80	KREMER Wall Paints
80	Old Holland Classic Oil Colours
80	GOLDEN
80	Gessos & Grounds
81	Lutea Plant-Watercolors
81	Chalks
82	KREMER Retouching Colors in Shellac
82	KREMER Retouching Colors in Laropal® A 81
83	KREMER Retouching Chips in Paraloid® B 72
84	Japanese Urushi-Lacquer
85	Maimeri® Restauro, Varnish Colors
85	Gamblin Conservation Colors
86	LASCAUX®-Products
86	Wolbers Solvent Gels™
87	Gold & Gilding Materials

We produce various high quality ready made colors in our colormill in Aichstetten. Based on old recipes from past centuries and our pure pigments, we create watercolors, color pastes, oil colors and retouching colors. Our wide range of ready made colors is being completed by Maimeri®-Mastix retouching colors, Golden Acrylics, Gamblin Conservation Colors, oil colors from Old Holland, various chalks, foundations and Urushi-varnishes from Japan.

KREMER WATERCOLORS

The manual production of very high-quality pigments with Kremer's Watercolor Medium results in colors with highest brilliancy.

/// KREMER Watercolor Boxes

881000 Kremer Watercolor Set I, watercolor box, with 14 full pans, very lightfast and pure pigments

230008	 Phthalo Green Dark	405108	 Venetian Red
231808	 Irgazine® Red DPP B0	407208	 Burnt Umber, dark brown
231828	 Irgazine® Ruby DPP TR	433008	 Titanium Orange
233108	 Permanent Yellow Medium	442008	 Chrome Oxide Green
233708	 Pyramid-Yellow medium	457008	 Cobalt Blue Dark
404008	 Raw Sienna, Italy	457208	 Cobalt Blue Light
404308	 Burnt Sienna	457508	 Cobalt Blue Turquoise Light

881002 Kremer Watercolour Set Earth Colors, watercolor box with 14 full pans

111118	 Russian Green Earth	405108	 Venetian Red
115728	 Burgundy Yellow Ochre	406128	 Raw Umber, Italy
115748	 Burgundy Red Ochre Medium	408108	 Bohemian Green Earth
118108	 Selenite, Marienglas	409208	 Slate Gray
170008	 Jarosite	410008	 Van Dyck Brown
170508	 Natural Sienna, Monte Amiata	488008	 Magnetite
404308	 Burnt Sienna	489338	 Iron Glimmer Violet

881004 Kremer Watercolor Set Landscape Painting, watercolor box with 14 full pans, very lightfast and pure pigments

402208	 Italian Gold Ochre Light	441518	 Cobalt Green Bluish A
404008	 Raw Sienna, Italy	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
439408	 Baryte Yellow	487008	 Caput Mortuum Reddish

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

472508	 Furnace Black	505008	 IRIODIN® Chroma Blue
500008	 IRIODIN® Silver	505108	 IRIODIN® Chroma Red
500408	 IRIODIN® Polar Silver	505208	 IRIODIN® Chroma Lilac
501108	 IRIODIN® Colibri Star-Gold	506208	 IRIODIN® Chroma Green
501808	 IRIODIN® Colibri Royal Gold	506518	 Magic Indian Summer
503208	 IRIODIN® Colibri Glitter	506528	 Magic Red
504008	 IRIODIN® Colibri Red	506588	 Magic Green

↓ **881006 Kremer Watercolor Set Illumination, watercolor box with 14 full pans**

102078	 Azurite MP, greenish light	3721418	 Madder Lake, Dark Red
103458	 Malachite MP extra fine	407208	 Burnt Umber, dark brown
105608	 Lapis Lazuli from Chile	408108	 Bohemian Green Earth
114108	 Eggshell White	420008	 Vermilion
115728	 Burgundy Yellow Ochre	421008	 Carmine Naccarat
115748	 Burgundy Red Ochre Medium	438808	 Intensive Yellow
120008	 Ivory Black	501108	 IRIODIN® Colibri Star-Gold

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

231798	 Irgazine® Scarlet DPP EK	500008	 IRIODIN® Silver
233108	 Permanent Yellow Medium	500408	 IRIODIN® Polar Silver
402208	 Italian Gold Ochre Light	501008	 IRIODIN® Colibri Gold
405038	 Red Bole	501108	 IRIODIN® Colibri Star-Gold
407208	 Burnt Umber, dark brown	501798	 IRIODIN® Colibri Satin-Royal
463008	 Zinc White	502008	 IRIODIN® Colibri Pale Gold
472508	 Furnace Black	503008	 IRIODIN® Colibri Bronze

881008 Kremer Watercolor Set Small, watercolor box, with 8 full pans, very lightfast and pure pigments

233108	 Permanent Yellow Medium	457008	 Cobalt Blue Dark
234028	 Quindo® Pink D	463008	 Zinc White
234938	 Gubbio Red	472508	 Furnace Black
441518	 Cobalt Green Bluish A	501108	 IRIODIN® Colibri Star-Gold

881009 Kremer Watercolor Set „Münchner Maler“, limited Edition - 14 watercolors

463008	 Zinc White	236108	 Alizarine Crimson Dark
402208	 Italian Gold Ochre Light	441518	 Cobalt Green Bluish A
404008	 Raw Sienna, Italy	442008	 Chrome Oxide Green
404308	 Burnt Sienna	457208	 Cobalt Blue Light
405108	 Venetian Red	457008	 Cobalt Blue Dark
111118	 Russian Green Earth	451108	 Ultramarine Violet, reddish
435008	 Cobalt Yellow	472508	 Furnace Black

881032 Kremer Watercolor Set Hard Edge, 28 strong, opaque watercolors

210108	 Cadmium Yellow No. 1, lemon	230128	 Pea Green, mixture
210208	 Cadmium Yellow No. 2, very light	426018	 Ultramarine Red, violet pink
210308	 Cadmium Yellow No. 4, light	441008	 Cobalt Green
210408	 Cadmium Yellow No. 6, medium	445408	 CoNi Green, mixture
210508	 Cadmium Yellow No. 8, medium dark	450808	 Ultramarine Blue, light
210608	 Cadmium Yellow No. 9, dark	451108	 Ultramarine Violet, reddish
210808	 Cadmium Orange No. 0, very light	452108	 Paris Blue
210908	 Cadmium Orange No. 0.5, light	454008	 Zirconium Cerulean Blue
211008	 Cadmium Orange No. 1, medium	457008	 Cobalt Blue Dark
211108	 Cadmium Orange No. 2, vermilion	457208	 Cobalt Blue Light
211208	 Cadmium Red No. 1, light	457508	 Cobalt Blue Turquoise Light
211308	 Cadmium Red No. 2, medium	554508	 Studio Pigment Bordeaux
211408	 Cadmium Red No. 3, dark	557008	 Studio Pigment Light Green
211508	 Cadmium Red No. 4, bluish purple	559008	 Studio Pigment Violet

881035 Kremer Watercolor Set Gray - Small, 14 watercolors for retouching in half pans

124408	 Bideford Black	479228	 Warm Gray No. 2
462008	 Titanium White	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

881038 Kremer Watercolor Set Landscape Painting - small, watercolor box with 14 half pans, very lightfast and pure pigments

402208	 Italian Gold Ochre Light	441518	 Cobalt Green Bluish A
404008	 Raw Sienna, Italy	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
439408	 Baryte Yellow	487008	 Caput Mortuum Reddish

881040 Kremer Watercolor Set Large, 48 watercolors in large metal pans

101508	 Pinkcolor	408218	 Green Earth from Verona
102078	 Azurite MP, greenish light	420008	 Vermilion
111118	 Russian Green Earth	426018	 Ultramarine Red, violet pink
115748	 Burgundy Red Ochre Medium	433008	 Titanium Orange
170008	 Jarosite	438808	 Intensive Yellow
170508	 Natural Sienna, Monte Amiata	441518	 Cobalt Green Bluish A
230008	 Phthalo Green Dark	442008	 Chrome Oxide Green
231788	 Irgazine® Orange DPP RA	450008	 Ultramarine Blue, very dark
231808	 Irgazine® Red DPP BO	451108	 Ultramarine Violet, reddish
231828	 Irgazine® Ruby DPP TR	452108	 Paris Blue
232028	 CPT-Scarlet Red	454008	 Zirconium Cerulean Blue
233108	 Permanent Yellow Medium	457208	 Cobalt Blue Light
233308	 Irgazine® Yellow, greenish	457508	 Cobalt Blue Turquoise Light
233708	 Pyramid-Yellow medium	457608	 Cobalt Blue Turquoise Dark
234028	 Quindo® Pink D	462008	 Titanium White
234908	 Purple-Red, brownish	463008	 Zinc White
234938	 Gubbio Red	463608	 Kremer White
360008	 Indigo, Indian, genuine	472508	 Furnace Black
402208	 Italian Gold Ochre Light	487008	 Caput Mortuum Reddish
404308	 Burnt Sienna	488008	 Magnetite
405108	 Venetian Red	489338	 Iron Glimmer Violet
406128	 Raw Umber, Italy	500008	 IRIODIN® Silver
407208	 Burnt Umber, dark brown	501108	 IRIODIN® Colibri Star-Gold
408108	 Bohemian Green Earth	503008	 IRIODIN® Colibri Bronze

/// KREMER Watercolors, single pans**/// Orange / Red**

101508	 Pinkcolor	234938	 Gubbio Red
115748	 Burgundy Red Ochre Medium	236108	 Alizarine Crimson Dark
231788	 Irgazine® Orange DPP RA	3721418	 Madder Lake, Dark Red
231798	 Irgazine® Scarlet DPP EK	405108	 Venetian Red
231808	 Irgazine® Red DPP BO	420008	 Vermilion
231818	 DPP-red	421008	 Carmine Naccarat
231828	 Irgazine® Ruby DPP TR	426018	 Ultramarine Red, violet pink
232028	 CPT-Scarlet Red	523008	 Translucent Orange
232508	 Permanent Red Dark	523508	 Translucent Orange-Red
234028	 Quindo® Pink D	524008	 Translucent Red Medium
234908	 Purple-Red, brownish	554508	 Studio Pigment Bordeaux

/// Yellow

115728	 Burgundy Yellow Ochre	402208	 Italian Gold Ochre Light
170008	 Jarosite	432008	 Nickel-Titanium Yellow

170508	 Natural Sienna, Monte Amiata	433008	 Titanium Orange
233108	 Permanent Yellow Medium	435008	 Cobalt Yellow
233308	 Irgazine® Yellow, greenish	438808	 Intensive Yellow
233508	 Indian Yellow Imitation	439158	 Bismuth-Vanadate Yellow, light
233708	 Pyramid-Yellow medium	439188	 Bismuth-Vanadate Yellow, medium
400128	 French Ochre, very light	439208	 Bismuth-Vanadate Yellow, dark
400608	 French Ochre JALS	522008	 Translucent Yellow

/// Green

103458	 Malachite MP extra fine	441008	 Cobalt Green
111118	 Russian Green Earth	441308	 Cobalt Bottle Green
174008	 Cyprian Green Earth	441518	 Cobalt Green Bluish A
174108	 Bluish Green Earth, from Cyprus	441908	 Pastel Green, Victoria Green
230008	 Phthalo Green Dark	442008	 Chrome Oxide Green
230108	 Phthalo Green, yellowish	✘ 442508	 Viridian Green
230128	 Pea Green, mixture	445408	 CoNi Green, mixture
408108	 Bohemian Green Earth	447008	 Ultramarine Green, genuine
408218	 Green Earth from Verona	557008	 Studio Pigment Light Green
417508	 Vagone Green Earth		

/// Blue / Violet

102078	 Azurite MP, greenish light	457008	 Cobalt Blue Dark
105608	 Lapis Lazuli from Chile	4571418	 Cobalt Blue Pale
230508	 Phthalo Blue	457208	 Cobalt Blue Light
360008	 Indigo, Indian, genuine	457408	 Cobalt Blue, greenish
450008	 Ultramarine Blue, very dark	457508	 Cobalt Blue Turquoise Light
450808	 Ultramarine Blue, light	457608	 Cobalt Blue Turquoise Dark
451108	 Ultramarine Violet, reddish	487008	 Caput Mortuum Reddish
452108	 Paris Blue	489338	 Iron Glimmer Violet
454008	 Zirconium Cerulean Blue	559008	 Studio Pigment Violet

/// White

114108	 Eggshell White	462808	 Buff Titanium
118108	 Selenite, Marienglas	463008	 Zinc White
462008	 Titanium White	463608	 Kremer White

/// Brown / Black

↓ 120008	 Ivory Black	472508	 Furnace Black
124018	 Sepia, fine	477008	 Graphite Powder Silver
124408	 Bideford Black	479008	 Paynes Gray, mixture
235008	 Paliogen® Maroon	479218	 Warm Gray No. 1
404008	 Raw Sienna, Italy	479228	 Warm Gray No. 2
404308	 Burnt Sienna	479258	 Warm Gray No. 5
405038	 Red Bole	479268	 Warm Gray No. 6
406128	 Raw Umber, Italy	479418	 Cool Gray No. 1
406308	 Raw Umber Greenish, dark	479428	 Cool Gray No. 2
407208	 Burnt Umber, dark brown	479458	 Cool Gray No. 5
409208	 Slate Gray	479468	 Cool Gray No. 6
410008	 Van Dyck Brown	488008	 Magnetite
471008	 Bone Black		

/// Pearlescent

500008	 IRIODIN® Silver	503208	 IRIODIN® Colibri Glitter
500408	 IRIODIN® Polar Silver	504008	 IRIODIN® Colibri Red
501008	 IRIODIN® Colibri Gold	505008	 IRIODIN® Chroma Blue
501108	 IRIODIN® Colibri Star-Gold	505108	 IRIODIN® Chroma Red
501798	 IRIODIN® Colibri Satin-Royal	505208	 IRIODIN® Chroma Lilac
501808	 IRIODIN® Colibri Royal Gold	506208	 IRIODIN® Chroma Green
502008	 IRIODIN® Colibri Pale Gold	506518	 Magic Indian Summer
503008	 IRIODIN® Colibri Bronze	506588	 Magic Green

/// Watercolor Boxes & Pans, empty

/// Watercolor Boxes, empty

881010	Watercolor Box empty , for 14 full pans, metall, 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
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 1 cm
881012	Watercolor Pans - half size , empty, 1,6 x 1,4 x 0,9 cm
881013	Watercolor Pans - full size / big, metal , empty - 4,2 x 2,2 x 2 cm

/// Brushes

You can find suitable Watercolor Brushes in **Chapter 08** under Watercolor & Retouching Brushes.

/// Mediums

Interested in making your own watercolors? Please find appropriate mediums in **Chapter 04** Mediums, Binders & Glues.

KREMER FINE ARTIST INK

Most inks use dyes as colorants, which makes them very thin and not very lightfast. We use pigments in a rich shellac base, which makes our inks uniquely lightfast and brilliant. They dry to a water-insoluble film, and can be diluted with water for water-color like effects, or Shellac Ink Diluter / Vehicle, for brilliant, glossy, transparent applications. Shake before use.

/// Orange / Red

180330	 Kremer Shellac Ink Orange
180338	 Kremer Shellac Ink Scarlet DPP
180342	 Kremer Shellac Ink Red DPP
180345	 Kremer Shellac Ink Ruby DPP

/// Yellow

180310	 Kremer Shellac Ink Lemon Yellow
180320	 Kremer Shellac Ink Yellow

/// Green

180370	 Kremer Shellac Ink Green, bluish
180375	 Kremer Shellac Ink Green, yellowish

/// Blue / Violet

- 180350  **Kremer Shellac Ink Blue-Violet**
 180360  **Kremer Shellac Ink Blue**

/// White

- 180390  **Kremer Shellac Ink White**

/// Brown / Black

- 180380  **Kremer Shellac Ink Black**
 180450  **Bister Ink**
 180460  **Sepia Ink**

/// Assortment - Fine Artist Ink

- 180990 **Shellac Ink Assortment**, small, 12 x 30 ml
 180991 **Shellac Ink Assortment**, medium, 12 x 100 ml
 180992 **Shellac Ink Assortment**, large, 12 x 1 l

180310	 Lemon Yellow	180350	 Blue-Violet
180320	 Yellow	180360	 Blue
180330	 Orange	180370	 Green, bluish
180338	 Scarlet DPP	180375	 Green, yellowish
180342	 Red DPP	180380	 Black
180345	 Ruby DPP	180390	 White

/// Ink Solvent & Diluter

- 180410 **Shellac Ink Solvent**
 180420 **Shellac Ink Diluter**

KREMER COLOR PASTES

Color Pastes are the answer to high quality, intense and lightfast waterbased paint. They are concentrated pigment dispersions in water and easily make 2 - 8 times their original volume in vibrant paints.

/// Orange / Red

- 28200  **Orange**, solids content 50%
 28270  **Pyranthrone Orange**, solids content 40%
 28375  **Irgazin® Orange DPP RA**, solids content 40%
 28390  **Irgazin® DPP Scarlet**, solids content 45%
 28470  **Irgazin® DPP Red**, solids content 45%
 28480  **Graphtol Red NFB**, solids content 35%
 28490  **Permanent Red**, solids content 35%
 28500  **Red**, solids content 50%
 28510  **Irgazin® Ruby DPP**, solids content 35%
 28600  **Quindo® Red**, solids content 40%

/// Yellow

- 27160  **Bismuth-Vanadate Yellow**, solids content 60%
 28000  **Lemon Yellow**, solids content 50%

- 28020  **Irgazin® Yellow, greenish**, solids content 45%
- 28050  **Yellow**, solids content 50%
- 28100  **Brilliant Yellow**, solids content 50%
- 28120  **Permanent Yellow Medium**, solids content 35%
- 28150  **Isoindolinone Yellow**, solids content 45%

/// Green

- 29000  **Heliogen® Green**, solids content 50%
- 29050  **Heliogen® Green, yellowish**, solids content 50%

/// Blue / Violet

- 27700  **Ultramarine Blue**, solids content 60%
- 27705  **Ultramarine Blue (new)**, solids content 60%
- 28660  **Cinquasia® Violet**, solids content 35%
- 28701  **Thioindigo**, solids content 40%
- 28801  **Dioxazine Violet**, solids content 35%
- 28900  **Heliogen® Blue, primary blue**, solids content 50%
- 28910  **Heliogen® Royal Blue**, solids content 45%
- 360094  **Indigo Synthetic**, approx. 30% Indigo, by weight

/// White

- 27000  **Titanium White**, solids content 70%

/// Brown / Black

- 27400  **Iron Oxide Brown 610**, solids content 70%
- 27500  **Iron Oxide Black**, solids content 60%
- 27540  **Bone Black**, solids content 45%
- 27600  **Lamp Black**, solids content 40%

/// Daylight Fluorescent Colors

Please stir before usage!

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

KREMER OIL COLORS

Many of our customers appreciate our Kremer-made oil paints, which we have produce on a small roller mill here in the color mill. Some oil paints are produced by Danish Original Linoliemaling using Kremer pigments.

/// Orange / Red

- 231827  **Irgazine® Ruby DPP-TR in Linseed oil**, not siccativated 🏠
- 236107  **Alizarine Crimson Dark in Linseed Oil**, not siccativated 🏠
- 404407  **Pompeii Red in Linseed Oil**, not siccativated, made by Original Linoliemaling
- 405107  **Venetian Red in Linseed Oil**, not siccativated, made by Original Linoliemaling
- 407007  **Burnt Umber Reddish in Linseed Oil**, not siccativated, made by Original Linoliemaling
- 425007  **Red Lead in Linseed Oil**, Minium, contains lead, toxic Ⓢ ✖
- 425207  **Red Lead in Alkyd Resin**, contains lead, toxic Ⓢ ✖ 🏠
- 487007  **Caput Mortuum reddish in Linseed Oil**, natural, not siccativated, made by Original Linoliemaling

/// Yellow

- 402207  **Italian Gold Ochre Light in Linseed Oil**, not siccativated, made by Original Linoliemaling
- 404007  **Raw Sienna in Linseed Oil**, not siccativated 🏠

/// Green

- 406307  **Raw Umber in Linseed Oil**, greenish dark, not siccativated, made by Original Linoliemaling
- 417007  **Verona Green Earth in Linseed Oil**, not siccativated, made by Original Linoliemaling
- 442007  **Chrome Oxide in Linseed Oil**, cool green, contains chrome, not siccativated, made by Original Linoliemaling
- 446107  **Mueller´s Green Light in Linseed Oil**, Iron Oxide Yellow and Heliogen® Blue, not siccativated 🏠
- 446247  **Mueller´s Green Medium in Linseed Oil**, mixture, not siccativated 🏠

/// White

- 460007 **Cremnitz White in Linseed Oil**, lead white, contains lead, toxic Ⓢ ✖ 🏠
- 460027 **Cremnitz White in Walnut Oil**, Lead White, contains lead, toxic Ⓢ ✖ 🏠
- 462007 **Titanium White Rutile in Linseed Oil**, pure white, not siccativated
- 463007 **Zinc White in Walnut Oil**, slow drying, not siccativated 🏠
- 463207 **Zinc White in Linseed Oil**, not siccativated

/// Brown / Black

- 402317  **Brown Ochre in Linseed Oil**, light warm brown, not siccativated, made by Original Linoliemaling
- 471007  **Bone Black in Linseed Oil**, not siccativated
- 484007  **Iron Oxide Black 318 in Linseed Oil**, not siccativated, made by Original Linoliemaling

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		Wall Paint Base , handmade
19901		Wall Paint - French Ochre light-yellow , handmade
19902		Wall Paint - French Ochre, orange , handmade
19903		Wall Paint - Burnt Umber , handmade
19904		Wall Paint - English Red Light , handmade
19905		Wall Paint - Bottle Green , handmade
19906		Wall Paint - Lagoon Blue , handmade
19907		Wall Paint - Gray from Burgundy , handmade
19908		Wall Paint - Raw Umber brown , handmade
19910		Wall Paint - Titanium White Rutile , handmade

OLD HOLLAND CLASSIC OIL COLOURS

Since the early days of oils, artists have made high demands regarding the durability of their work. In order to meet these demands for optimum durability, 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 Old Holland Artists' Oil Colours at www.kremer-pigmente.com.

GOLDEN

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. Kremer Pigmente offer a various range of GOLDEN Acrylics, Gels and Restoration Products. For further information please visit us at www.kremer-pigmente.com.

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).

↓	46402	Gofun Miyako no Yuki Primer, tube , kneaded with hide glue
↓	46410	Gofun Hakurei Primer
▲	46650	Kremer Gesso , white, acrylic
	87060	BEVA® Artist Gesso-p , Gustav Bergers Original Formula

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. Each watercolor is subjected to research and development, from the plant production to the grinding of pigments, which are carefully incorporated with first quality binding agents. 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. Please store at room temperatur.

809000		Lutea Plant-Watercolor Set , 12 tubes a 9 ml
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

We offer 3 different types of chalks: traditional chalks in red, black and white - you can find them in **Chapter 01**, as well as Silicate Chalks and Restone Silicate Chalks.

/// Set: Silicat Chalks

26 different colors (white w/1 and black s/1 each 2 bars) and 3 litre silicate fixative. You can also order single silicate chalks (minimum order quantity: 6). For further information please visit us at www.kremer-pigmente.com.

881610	Set: Silicate Chalks , in a wooden box with 28 colors, incl. 3 l silicate fixative	
881600		Silicate Chalk Fixative
881611		Silicate Chalk white, w/1
881612		Silicate Chalk cream, c/1
881613		Silicate Chalk bright yellow, g/1
881614		Silicate Chalk yellow, warm hue, g/2
881615		Silicate Chalk bright ochre, o/1
881616		Silicate Chalk ochre, dark o/2
881617		Silicate Chalk red, earthy r/1
881618		Silicate Chalk red, oidx r/2
881619		Silicate Chalk red, oidx r/3
881620		Silicate Chalk umber, ochre u/1
881621		Silicate Chalk umber, reddish u/2
881622		Silicate Chalk umber, matte u/3
881623		Silicate Chalk green, moss gn/1
881624		Silicate Chalk green, light gn/2
881625		Silicate Chalk green, dark gn/3
881626		Silicate Chalk green, oxid gn/4
881627		Silicate Chalk violet v/1
881628		Silicate Chalk blue, coelin b/1
881629		Silicate Chalk, blue, ultramarine b/3
881630		Silicate Chalk gray, light gr/1
881631		Silicate Chalk gray, warm gr/2
881632		Silicate Chalk gray, dark gr/3
881633		Silicate Chalk gray, blackish gr/4
881634		Silicate Chalk black s/1
881635		Silicate Chalk blue, light b/2
881636		Silicate Chalk red, light r/4

/// Fixative for Silicate Chalks

881600	Silicate-Chalk Fixative
881601	Silicate-Chalk UNIFIX

/// Restone, Silicate Chalks

RESTONE Silicate Chalks are made from Purkristalet pigments by KEIMfarben. 55 colors, according to the KEIMfarben color chart for natural stone, and 6 extra colors. Please find a complete list of all RESTONE Silicate Chalks at www.kremer-pigmente.com.

KREMER RETOUCHING COLORS IN SHELLAC

Our KREMER Retouching Colors in shellac have solely been produced for wood restoration. The different colors enable retouching on furnitures and musical instruments. More products for violin makers can be found in this Chapter, section Products for Violin Makers. The colors yield high and come in 3 ml glasses. Application: Dried colors can easily be solved with ethyl alcohol (#70800). The single retouching colors as well as a color swatch can be found at www.kremer-pigmente.com.

/// Assortment for Wood Restoration

The pigments are ground into a bleached shellac solution (#60450). Before use: The Retouching Colors have to be thinned with acoholic solvents like spirit or ethyl alcohol (#70800). For further information please visit us at www.kremer-pigmente.com.

14903 **Set: Kremer Retouching Colors in Shellac.** 27 pigments ground into shellac, 27 x 3 ml glasses, in a wooden box

2333091	■ Irgazine® Yellow, greenish	4044091	■ Pompei Red
2335091	■ Indian Yellow Imitation	4061291	■ Raw Umber, greenish
2348091	■ Cinquasia® Chestnut Brown	4070091	■ Burnt Umber Reddish
2349091	■ Purple-Red, brownish	4071091	■ Burnt Umber, brownish
2349391	■ Gubbio Red	4072091	■ Burnt Umber, Cyprian
2350091	■ Paliogen® Maroon	4090091	■ Slate Gay, extra light
2358591	■ Cinquasia® Gold, red-gold	4620091	■ Titanium White Rutile
2361091	■ Alizarine Crimson Dark	4628091	■ Buff Titanium
4019491	■ Gold Ochre	4725091	■ Furnace Black
4024191	■ Fawn Ochre	5220091	■ Translucent Yellow
4026091	■ Satin Ochre, Monte Amiata	5230091	■ Translucent Orange
4032091	■ Dark Ochre, Italian	5235091	■ Translucent Orange-Red
4040091	■ Raw Sienna	5240091	■ Translucent Red medium
4043091	■ Dark Burnt Sienna		

KREMER RETOUCHING COLORS IN LAROPAL® A 81

The assortment contains 81 different hues. This Retouching Colors can be thinned with ethyl alcohol (#70800). You also can purchase single colors. For further information please visit us at www.kremer-pigmente.com.

✦ ✦ 14904 **Set: Kremer Retouching Colors in Laropal A 81.** 81 Pigments ground in Laropal A 81, 3 ml each, in 3 wooden boxes

1010092	■ Lead Tin Yellow Light	4081092	■ Bohemian Green Earth,
1012092	■ Lead Tin Yellow II	4082192	■ Green Earth from Verona
1020792	■ Azurite MP, Sky-Blue light	4230092	■ Cerium Red
1034592	■ Malachite MP extra fine	4260092	■ Ultramarine Red A
1056092	■ Lapis Lazuli from Chile	4312292	■ Naples Yellow, historical
1062492	■ Cinnabar, very fine	4320092	■ Nickel-Titanium Yellow
1115092	■ Epidote	4330092	■ Titanium Orange
1200092	■ Ivory Black	4391592	■ Bismuth Vanadate Yellow light

1740092	 Green Earth, from Cyprus	4410092	 Cobalt Green
2103092	 Cadmium Yellow No. 4, light	4420092	 Chrome Oxide Green
2104092	 Cadmium Yellow No. 6, medium	4425092	 Viridian Green
2106092	 Cadmium Yellow No. 9, dark	4428092	 Permanent Green
2110092	 Cadmium Orange No. 1, medium	4500092	 Ultramarine Blue, very dark
2113092	 Cadmium Red No. 2, medium	4510092	 Ultramarine Violet
2114092	 Cadmium Red No. 3, dark	4520092	 Prussian Blue
2300092	 Phthalo Green Dark	4530092	 Manganese Blue
2305092	 Phthalo Blue	4570092	 Cobalt Blue Dark
2306092	 Phthalo Blue royal blue	4571092	 Cobalt Blue Dark
2307092	 Phthalo Blue reddish	4573092	 Cobalt Cerulean Blue
2310092	 Indanthren® Blue	4576092	 Cobalt Blue Turquoise Dark
2317892	 Irgazine® Orange DPP RA	4580092	 Cobalt Violet, dark
2318092	 Irgazine® Red DPP BO	4582092	 Cobalt Violet Brilliant, light
2318292	 Irgazine® Ruby DPP-TR	4600092	 Cremnitz White
2325092	 Permanent Red Dark	4620092	 Titanium White Rutile
2330092	 Permanent Yellow light	4628092	 Buff Titanium
2331092	 Permanent Yellow Medium	4630092	 Zinc White
2333092	 Irgazine® Yellow greenish	4700092	 Vine Black, German
2335092	 Indian Yellow Imitation	4725092	 Furnace Black
2340292	 Quindo® Pink D	4740092	 Spinel Black
2345192	 Dioxazine Violet	4750092	 Manganese Black
2367092	 Irgazine® Yellow, light orange 2 RLT	4800092	 Iron Oxide Yellow 920, medium
2380092	 Isoindolol Orange	4806092	 Iron Oxide Orange 960, light
3600092	 Indigo, Indian, genuine	4820092	 Iron Oxide Red 130 M, medium
37214192	 Madder Lake, Dark Red	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	5230092	 Translucent Orange
4051092	 Venetian Red	5240092	 Translucent Red medium
4061292	 Raw Umber, greenish	5849092	 Calcium Carbonate
4070092	 Burnt Umber Reddish	5870092	 Blanc Fixe
4072092	 Burnt Umber, dark brown		

KREMER RETOUCHING CHIPS IN PARALOID® B 72

The Color Chips can be dissolved with all solvents in which Paraloid B 72 is soluble. We recommend Methoxy Propanol PM (#70920).

/// Set: 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
2300093	 Heliogen® Green	4740093	 Spinel Black
2308093	 Heliogen® Blue	4805093	 Iron Oxide Yellow-Orange
2315293	 Hostaperm® 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

↓ 14912 Conservation Set Van Eyck 2, 12 Kremer Color Chips in Paraloid B 72, in a metal case

1200093		Ivory Black, genuine	4054293		English Red Light
4001093		French Ochre JTCLES	4061293		Raw Umber, greenish
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	4821093		Iron Oxide Red 160 M

/// KREMER Retouching Chips in Paraloid® B 72, single

2101093		Cadmium Yellow No. 1, lemon	4071093		Burnt Umber, brownish
2104093		Cadmium Yellow No. 6, medium	4081093		Bohemian Green Earth
2112093		Cadmium Red No. 1, light	4420093		Chrome Oxide Green
2300093		Heliogen® Green	4501093		Ultramarine Blue, dark
2308093		Heliogen® Blue	4620093		Titanium White
2310093		Indanthren® Blue	4725093		Furnace Black
2315293		Hostaperm® Pink E	4740093		Spinel Black
4001093		French Ochre JTCLES	4805093		Iron Oxide Yellow-Orange
4054293		English Red Light	4810093		Iron Oxide Red 110 M, light
4061293		Raw Umber, greenish	4821093		Iron Oxide Red 160 M

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 take special precautions when working with Urushi Lacquer - Raw Urushi contains urushiols, which can cause dermatitis, similar to skin reactions to poison ivy. Always wear gloves when working with Urushi. In case Urushi has contacted the skin, wash skin immediately with olive oil. Wear protective goggles.

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

MAIMERI® RESTAURO, VARNISH COLORS8091599 **Set: MAIMERI® Mastic Retouching Colors**, 33 tubes á 20 ml**/// Orange / Red**8091167  **Alizarine Carmine /
Permanent Carmine**8091178  **Madder Lake dark**8091224  **Cadmium Red orange**8091228  **Cadmium Red medium**8091242  **Indian Red**8091276  **Terra Pozzuoli****/// Yellow**8091081  **Cadmium Yellow light**8091082  **Cadmium Yellow lemon**8091083  **Cadmium Yellow medium**8091084  **Cadmium Yellow dark**8091104  **Naples Yellow,
contains lead, toxic**8091131  **Light Ochre**8091133  **Gold Ochre light**8091134  **Gold Ochre****/// Green**8091290  **Heliogen® Green**8091296  **Green Earth**8091297  **Green Earth antique**8091336  **Chrome Oxide Green**8091348  **Hydrated Chrome Oxide Green****/// Blue / Violet**8091372  **Cobalt Blue**8091390  **Ultramarine Blue**8091416  **Cobalt Cerulean Blue****/// White**8091018  **Titanium White**8091020  **Zinc White****/// Brown / Black**8091161  **Natural Siena**8091278  **Burnt Siena**8091474  **Madder Lake Brown**8091482  **Iron Oxide Brown transparent**8091484  **Van Dyck Brown transparent**8091490  **Cassle Brown**8091492  **Burnt Umber**8091493  **Raw Umber**8091535  **Ivory Black****GAMBLIN CONSERVATION COLORS**

Gamblin Conservation Colors are made from Laropal A-81, mineral spirits, and lightfast pigments. Alumina hydrate is added to the modern organic colors to adjust tinting strength. No additives are used.

/// Yellow Colors8016550  **Cadmium Yellow**8017050  **Cadmium Yellow Light**8018050  **Cadmium Yellow Medium**8031050  **Hansa Yellow Medium**8035050  **Indian Yellow Permanent**8044050  **Naples Yellow Light**8044550  **Naples Yellow Deep**

/// Orange / Red Colors

8002550  **Alizarin Crimson Permanent**
 8012050  **Cadmium Orange**
 8014050  **Cadmium Red Light**

8015050  **Cadmium Red Medium**
 8027050  **Dragon's Blood**
 8059050  **Quinacridone Red**

/// Blue / Violet Colors

8001450  **Manganese Blue**
 8020050  **Cerulean Blue**
 8022050  **Cobalt Blue**
 8024050  **Cobalt Violet**
 8026050  **Dioxazine Purple**

8053050  **Phthalo Blue**
 8056050  **Prussian Blue**
 8070050  **Ultramarine Blue**
 8071050  **Ultramarine Violet**

/// Green Colors

8021550  **Chromium Oxide Green**
 8023050  **Cobalt Green**
 8045050  **Permanent Green Light**

8054050  **Phthalo Green**
 8066050  **Sap Green Permanent**
 8074050  **Viridian**

/// Earth & Transparent Iron Oxide Colors

8005050  **Brown Madder Alizarine, Permanent**
 8006050  **Burnt Sienna**
 8008050  **Burnt Umber**
 8028050  **Greenish Umber**
 8033050  **Indian Red**
 8043250  **Iron Oxide Orange**
 8061050  **Raw Sienna**
 8062050  **Raw Umber**

8068050  **Transparent Earth Brown**
 8068150  **Transparent Earth Orange**
 8068250  **Transparent Earth Red**
 8068350  **Transparent Earth Yellow**
 8072050  **Van Dyke Brown, Permanent**
 8073050  **Venetian Red**
 8078050  **Yellow Ochre**

/// Black / White Colors

8004550  **Black Spinel**
 8036050  **Ivory Black**
 8037050  **Lamp Black**
 8081050  **Titanium White**

8081550  **Titanium Buff**
 ④ ✕ 8084050  **Cremnitz White**
 8084550  **Extender White**

/// Resins & Solvents

- 🏠 70524 **White Spirit, 40% Aromatics, solvent**
- 8010010 **Aldehyde Resin Dry, Laropal A 81**
- 🏠 8010015 **Aldehyde Resin Solution**
- 8010055 **Regalrez® Dry, Aldehyde Resin**

/// PVA Size

8001308 **PVA Size, colorless ground**

LASCAUX®-PRODUCTS

We offer you a wide range of LASCAUX®-products - please visit us at www.kremer-pigmente.com.

WOLBERS SOLVENT GELS™

The six different Wolbers Solvent Gels™ were developed by Richard Wolbers.

For a complete list with further technical information and instructions for use, please visit us at www.kremer-pigmente.com.

/// Cyclomethicone

Solvent for the cleaning of 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

GOLD & GILDING MATERIALS

In this section you can find everything you need when working with gold and silver. If you need bigger quantities of a product, we can send you an individual offer. Please bear in mind that gold and silver prices fluctuate. Please always refer to our homepage for current daily prices: www.kremer-pigmente.com

- 98154 **Starter Set Water Gilding**, Set for Kölner high gloss water gilding system
Contents: 5 leaves Rosenoble Double Gold 23, 75 carats (80x80mm) lose, 50 ml Sealer P, 50 ml Fond Bl poliment red dark, 1 Toray brush, 10 g Colnasol tablet, processing instructions.
- 98155 **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.
- 98156 **Instacoll Activator**, for Instacoll gilding
- 98157 **Instacoll Base Yellow**, for Instacoll gilding
- 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

/// Gold Leaf & Silver Leaf

One booklet gold leaf contains 25 leaves, one book 12 booklets. One booklet silver contains 25 leaves, 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 3/4 carat, leaf size 80 x 80 mm
- 98412 **Gold Leaf Rosenoble Double Gold, transfer**, 23 3/4 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
- 98423 **Gold Leaf, in flakes, size 2**, 22 Karat, eatable
- 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

/// 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**, stays gray on paper, gold tip about 1.4 cm long, Ø 1 cm, hard soldered in brass rod about 5 cm long, Ø 2 mm

/// Golden Silverpoint Ground

- 843558 **Golden Silverpoint / Drawing Ground**

/// Painter´s Gold / Varnishes & other Gilding Materials

/// Mixtion

- 98000 **Mixtion LEFRANC® 3 h**, 3 hours, lead free
- 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**, Kremer-made

/// Polishing Paste & Poliment

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 (un-prepared) and has to be prepared with skin glue, gelatine or egg white before application.

- 98160 **Polishing Paste Red**, LEFRANC®
- 98163 **Polishing Paste Yellow**, LEFRANC®
- 98165 **Polishing Paste Black**, LEFRANC®
- 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

/// Gilding Tools

- 98210 **Gilder´s Pad small**, 25 x 15 cm, with shield
- 98211 **Gilder´s Pad large**, 30 x 20 cm, with shield
- 98230 **Gilding Knife**, exclusive, 16 cm

/// Gold Powder, Painter´s Gold & Varnish

- 98301 **Rosenoble Gold, Powder**, 23.75 carat
- 98443 **Painter´s Gold small**, 23.75 carat, approx. 0.4 g
- 98444 **Painter´s Gold medium**, 23.75 carat, approx. 1.1 g
- 98445 **Painter´s Gold large**, 23.75 carat, approx. 2.5 g
- 98446 **Painter´s Gold Varnish**, 23.75 carat, liquid, non-oxidizing

/// Painter´s Silver & Silver Varnish

- 98447 **Painter´s Silver small**, water soluble
- 98448 **Painter´s Silver medium**, water soluble
- 98449 **Painter´s Silver big**, water soluble
- 98450 **Silver Varnish, genuine**, glittering

/// Agate Burnishers & Brushes

Please find a complete list of all Agate Burnishers at www.kremer-pigmente.com.
The Gilding Brushes are listed in **Chapter 08** under Various Special Brushes.

07**LINEN,
PAPER &
FOILS**

90	Linen & Stretcher Bars
90	Paper & Sketch Books
91	Foils

Chapter 07 contains canvas made from linen and cotton, papers and sketch books. In addition we offer Tyvek®, Hostaphan® as well as Tin Foil.

LINEN & STRETCHER BARS

/// Linen

- 873000 **Linen Canvas medium L510**, medium weight, raw, without priming, width: 212-224 cm
Thread count: 10x10, 335 g/m²
- 873010 **Linen Canvas 615 heavy L511**, heavy quality, raw, without priming, width: 212-215 cm
Thread count: 14x14, 410 g/m²
- 873020 **Linen Canvas medium, wide L515**, medium quality, raw, without priming, width: 305 cm
Thread count: 16x16, 330 g/m²
- 873025 **Linen Canvas L 512**, heavy quality, raw, very dense, width: 515 cm
Thread count: 8x10, 600 g/m². Transport of 50m (1 roll) with special shipment.
- 873030 **Linen Canvas 165 light L516**, light quality, width: 224 cm
Thread count: 12x12, 160 g/m²
- 873040 **Linen Canvas 526 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: 165 cm
Thread count: 20x22, 260 g/m²
- 873110 **Cotton Duck L521**, width: 210 cm, thread count: 15x12, 600 g/m²
- 873140 **Jute L 530**, thick woven quality, width: 210 cm
Thread count: 6x6, 425 g/m²
- ▲ 873160 **Linen Canvas Sample Book**, contains 1 sample of each of our linen canvas
New edition. 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. Prices upon request. We will be pleased to submit you an offer.

- 883381 **Canvas Frame Swedframe® 2 x 5 cm**, from aspen wood
- 883382 **Canvas Frame Swedframe® 2,5 x 6 cm**, from aspen wood
- 883383 **Canvas Frame Swedframe® 3 x 7,5 cm**, from aspen wood

PAPER & SKETCH BOOKS

Here you find japanese paper, Arches Büttten paper and sketch books in different sizes.

/// Paper

- 875006 **Paper, 145 g/m²**, 4-sided deckle edge, yellowish-white, rough, 53 x 76 cm
- 875010 **Paper, 225 g/m²**, smooth deckle edge, white, rough, 63.5 x 76 cm
- 875020 **Ingres 90**, hand-made paper, white, 90 - 95 g / m², 48 x 62.5 cm
- 875025 **Arches Büttten Paper, Grain Satiné**, 300 g/m², 56 x 76 cm, hot pressed
- 875026 **Arches Büttten Paper, Grain fin**, 300 g/m², 56 x 76 cm, cold pressed
- 875030 **Arches, 185 g/m²**, hand-made paper, 1.13 x 9.15 m, cold pressed
- 875040 **Arches, 300 g/m², Grain fin**, hand-made paper, 1.13 x 9.15 m, cold pressed
- 875041 **Arches Büttten Paper roll, Grain Satiné**, 1.13 x 9.15 m, 300 g/m², hot pressed
- 875050 **C à grain, 180 g/m²**, 1.50 x 10 m, fine
- 875060 **Japanese Paper Wenzhou**, 30 g/m², 45 cm x 25 m, roll

875070 **Japanese Paper Wenzhou**, 30 g/m², 69 cm x 10 m, roll

875080 **Japanese Paper Wenzhou**, 30 g/m², 97 cm x 10 m, roll

/// Hahnemühle Mould-made Watercolour block, Bütten

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

875102 **Hahnemühle Mould-made 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, 110 g

875126 **Sketchbook, 21 x 21 cm**, black, 144 pages, 100 g

875127 **Sketchbook for Landscape Painting**, 30 x 15 cm, 120 pages

875128 **Watercolor Booklet, 17 x 24 cm**, full linen cover, 160 gsm

875129 **Sketchbook, DIN A3**, 120 gsm paper, 32 pages

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**, 15 µ, 1375 mm wide, 21 g/m², 50 m roll

87221 **HOSTAPHAN® Foil RN 75**, 75 µ, 1400 mm wide, 105 g/m², 50 m roll

87222 **Polyester Foil**, 36 µ, 1400 mm wide, 50 m roll, 51 g/m²

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.

Package dimensions may cause higher shipping costs.

87240 **Tyvek® 1622 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. 6.5 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 at www.kremer-pigmente.com.

83020 **Lascaux® Silicone Paper**, 50 m, 148 cm wide, 92 g/qm, both sides siliconized

08

BRUSHES

- 93 **Brushes for Restorers and Painters**
- 96 **Brushes for Restoration and Cleaning**

You can find watercolor and retouching brushes made of Kolinsky red sable, squirrel hair or nylon hair in **Chapter 08**. Our programme includes brushes for oil and fresco painting and various special brushes e.g. for marbling, studio and church painting. We offer a wide range of products with 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. For further information please visit us at www.kremer-pigmente.com.

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 lacquered handle.



Watercolor Brush, Squirrel Hair with Synthetic Hair, #850053..., size 6 - 54.



Watercolor Brush, Master-Class S, #850054..., size 3/0 - 16, round.



Watercolor Brush, Nylon Hair, #850456..., size 0 - 6. Golden-red nylon hair, with short black lacquered handle.



↓ **Watercolor Brush, Kolinsky Red Sable, round**, #85050..., size 5/0 - 18. 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 Interlon, flat, #850058..., size 2 - 40. Very durable, silver seamless ferrule, long black handle.



Lascaux® Brush Interlon, round, #850059..., size 2 - 40. Black lacquered handle with nickel plated seamless ferrule.



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 nickel-plated ferrule.



Gussow Oil Painting Brush, Polecat Hair, flat, #850550..., size 2 - 20. Long red lacquered handle, silver seamless ferrule.



Oil Brush, Master-Class S, #85073..., size 6 - 18, selected synthetic hair.



Oil Painting Brush, Master-Class S, flat, #85074..., size 2 - 36, selected synthetic hair.



Gussow Oil Painting Brush, long, flat, #850771..., size 2 - 24. The finest white China bristles, long lacquered handle, seamless nickel-plated ferrule.



↓ **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.



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.



Fresco Brush, round, #850819. 55 mm, 110 mm long vegetable fibres reinforced with nylon threads on the outside, bound with string, then sealed with lacquer, round handle, 27 cm.



Universal Brush, flat, #854196..., size 12 - 20. Short white bristles, stainless aluminium ferrule.

/// Flat Brushes



Varnish and Gesso Brush, flat, #850070..., size 1/2 - 4 (inch). Soft white hog hair, raw handle, metal ferrule.



Lacquer and Varnish Brush, #850072..., size 1 - 3 (inch). Very soft ox-ear hair, short black handle.



Flatbrush, FIBONACCI, #85060..., size 20 - 100 mm. Synthetic fiber.



Varnish and Gesso Brush, plastic, #850611..., sizes: 7 x 3 cm, 10 x 3 cm, 12 x 3 cm, 14 x 4 cm. White bristles, short, screw-on plastic handle.



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, amber varnished handle, copper colored ferrule.



Scumbling Brush, oval, #850630. 13 x 6 cm, China bristles 68 mm, lacquered wood.



Varnish Brush, Goat, #850975..., size 1/2 - 4 (inch). Very soft dark 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.



Flatbrush, Squirrel, #854202..., size 1 - 4 (inch). Fine squirrel mop, metal ferrule.



Flatbrush, Fine Ox Hair, #854203..., size 1 - 3 (inch). Metal ferrule.



Flatbrush, Fine Pale Bristles, #85422..., size 1 - 4 (inch). Metal ferrule, wooden handle.

/// Various Special Brushes



Sword-shaped Liner, #850038...
size 3 - 4 (inch). Brass setting, squirrel hair, short wooden handle.



Badger Blender, #850079...
size 2 - 4 (inch). Red handle, traditional shape.



Flat Brush, extra thin, #85000035, width: 35 mm, length of hair: 65 mm. For decorative painting.



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).



Badger Hair Brush, round, #850837... size 2 - 6. Stainless steel, black lacquered handle. For oil paint and lacquer painting.



Priming Brush, Goat Hair, flat, #850922... size 3/4 - 3 (inch). Soft white goat hair, rustproof ferrule, short white handle.



Gilding Brush, Squirrel Hair, #854132... size 2 - 16. Oval, 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, Squirrel Hair, #850075... size 1 - 4 1/2 (inch). Bound in paper.



Gilder Tip, Badger Hair, #857510... size 1 - 3 (inch). Bound in wood.



Gilder Tip, Squirrel Hair, #857520... size 1 - 3 (inch). Bound in wood.

/// Brushes for Mottling



Mottler, #850508... size 1/2 - 4 (inch). Short hard white bristles, raw wooden handle.



Dragger / Flogger, #850509... size 2 - 4 (inch). Long black bristles, raw wooden handle.



Muccino, White China Bristles, #850807... size 12 - 30. Round brush for oil- and mural painting.



Squirrel Mop, #850810... size 1 - 8. Squirrel hair mixture, oval, black lacquered handle, silver seamless ferrule.



Chiqueteur Brush, round, Squirrel Hair, #85083506. 6 mops.



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 4 - 8. Soft short goat hair, raw wooden handle

08



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.



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.



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, 85419304, 85419308, 85419612 and 85419616.

/// Brushes for Studio & Church Painting



Flat Wide Brush, #85315...
width: 30 - 100 mm, length: 70 - 100 mm. Long black Chinese bristles, approx. 90 cm long raw wooden handle and brass ferrule.

BRUSHES FOR RESTORATION AND CLEANING

We offer a wide range of products with 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.

For further information please visit us at www.kremer-pigmente.com.



09**TOOLS,
PACKAGING &
SUPPLIES**

98	Packaging
98	Tools
105	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. We also offer 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

/// 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**, brown glass, with dropper and cover
 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
 964139 **Glass 10 ml**, clear, with snap-on cover

/// Tubes

- 963600 **Aluminum Tubes, approx. 8 ml**, 13.5 x 75 mm, white, aluminum
 963620 **Aluminum Tubes, approx. 50 ml**, 25 x 145 mm, white, aluminum
 963640 **Aluminum Tubes approx. 95 ml**, 30 x 185 mm, white, aluminum
 963660 **Aluminum Tubes, approx. 200 ml**, 40 x 210 mm, white, aluminum

/// Wooden Boxes

- 963000 **Wooden Box small**, beech wood, handmade, empty, size about 27 x 11 x 4 cm
 963010 **Wooden Box**, beech wood, handmade, empty, size about 29 x 12 x 6.5 cm
 963020 **Wooden Box**, beech wood, handmade, empty, size about 24.7 x 18.5 x 4.4 cm

/// PE / PVC - Materials

- | | |
|--|---|
| 964000 PVC-jar, 50 ml , transparent | 964070 PE-Bottle 250 ml , narrow, transparent |
| 964010 PVC-jar, 100 ml ,
transparent | 964072 PE-Bottle for Chemicals, 1000 ml ,
transparent |
| 964020 PVC-jar, 200 ml , transparent | 964080 PE-Bag 500 x 800 mm , transparent |
| 964030 PVC-jar, 500 ml , transparent | 964090 Syringe 10 ml , transparent |
| 964040 PVC-jar, 1000 ml , transparent | 964091 Syringe 2 ml , transparent |
| 964050 PVC-jar, 2000 ml , transparent | 964092 Syringe 100 ml , transparent |
| 964060 PE-Bucket 1 l , with cover | 964093 Syringe 50 ml , with cover |
| 964061 PE-Bucket 11 l , with cover | 964094 Syringe 20 ml , with cover |
| 964062 PE-Bucket 20 l , with cover | |

/// 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
- | | |
|---------------------------------------|----------------------------|
| 885159 Spatula, pointed /round | 885034 Hook, 16 cm |
| 885003 Spatula, pointed, 18 cm | 885036 Hook, 21 cm |
| 885004 Spatula, round, 18 cm | 885054 Plaster Tool, 17 cm |
| 885007 Spatula, pointed /round, 22 cm | 885079 Gouge, small |
| 885030 Spatula, round/ rasp, 23 cm | 885080 Gouge, large |
- 885028 **Knife, 25 cm**
 885029 **Scalpel knife, 18 cm**, can be sharpened

/// Spatulas



- 885002 **Spatula, pointed /round, 18 cm, narrow**
 885005 **Spatula, pointed /round, 18 cm, medium**
 885007 **Spatula, pointed /round, 22 cm**
 885009 **Spatula, pointed /round, 25 cm**



- 885003 **Spatula, pointed, 18 cm**



- 885004 **Spatula, round, 18 cm, spatula and rasp**
 885006 **Spatula, round, 20 cm, spatula and rasp**
 885008 **Spatula, round, 23 cm, spatula and rasp**
 885023 **Spatula, round, 33 cm, spatula and rasp**



- 885012 **Spatula, pointed, 18 cm, spatula and rasp**



- 885030 **Spatula, round/ rasp, 23 cm, spatula and rasp**
 885032 **Spatula, round/ rasp, 27 cm, spatula and rasp**



- 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 **Rasp, 18 cm**, curved differently
 885019 **Rasp, 22 cm**, curved differently
 885022 **Rasp, 28 cm**, curved differently



- 885024 **Rasp, 19 cm**, cambered, denticulated
 885026 **Rasp, 23 cm**, cambered, denticulated

/// Hooks



- 885034 **Hook, 16 cm**
 885036 **Hook, 21 cm**
 885037 **Hook, 23 cm**
 885038 **Hook, 25 cm**

/// Plaster Tools



- 885043 **Plaster Tool, 20 cm**, width 8 mm, spatula / length 20 cm
 885045 **Plaster Tool, 22 cm**, width 14 mm, spatula / length 22 cm
 885047 **Plaster Tool, 24 cm**, spatula / length 24 cm
 885049 **Plaster Tool, 27 cm**, width 30 mm, spatula / length 27 cm
 885051 **Plaster Tool, 29 cm**, width 38 mm, spatula, length 29 cm



- 885053 **Plaster Tool, 16 cm**, width 4 / 6 mm, length 16 cm
 885054 **Plaster Tool, 17 cm**, width 10 / 5 mm, length 17 cm
 885057 **Plaster Tool, 23 cm**, width 17 / 22 mm, length 23 cm

/// Gouges

885077 **Gouge / Spatula, medium**, width 14 mm, length 22 cm885079 **Gouge, small**, width 7 / 9 mm, length 20 cm885080 **Gouge, large**, width 13 / 17 mm, length 21 cm885081 **Gouge, extra large**, width 14 / 18 mm, length 23 cm

/// Rasps

885610 **Rasp big, pointed / round**, 24 cm885611 **Rasp small, pointed / round**, 18 cm885620 **Rasp big, pointed / curved**, 25 cm885621 **Rasp small, pointed / curved**, 18 cm885640 **Rasp big, pointed / round**, 24 cm885641 **Rasp small, pointed / curved**, 18 cm885650 **Rasp big, both sides pointed**, 25 cm885651 **Rasp small, both sides pointed**, 18 cm885660 **Rasp big, one side curved**, 25 cm885661 **Rasp small, one side curved**, 18 cm



- 885670 **Rasp pointed / curved**, 18 cm
 885676 **Rasp both sides pointed**, 18 cm



- 885691 **Rasp flat / curved 20 cm**, made of steel, rasp surface 5 x 2.5 cm
 885692 **Rasp flat / curved 25 cm**, made of steel, rasp surface 7 x 3.4 cm
 885694 **Rasp flat / curved 30 cm**, made of steel, rasp surface 8.5 x 4.7 cm

/// Further tools made of Metal

- 885235 **Diamond Files**, 18 cm long, 3 cm with diamonds, 10 different forms
 885700 **Set: 4 Painter's Spatulas**, steel, wooden handles, sizes: 2 cm, 5 cm, 8 cm, 12 cm
 885720 **Palette Knife**, steel, 16 cm
 885735 **Canvas Pliers**, aluminum, with plastic covered grips, 11.5 cm wide, 20 cm long
 885736 **Canvas Pliers**, width: 8 cm wide, length: 25 cm
 885750 **FLOREAT Wall Hooks**, nickel-plated: 4 x size 0, 2 x size 1, 2 x size 2, 1 x size 3, 1 x size 4, 13 pins
 892100 **Set: Sgraffito Tools**, 18 tools, in a wooden box

/// Painter's Spatulas

- 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

/// Gouges

- 8852121 **Gouge No. 1**, 1 mm
 8852122 **Gouge No. 2**, 2 mm

/// Hooks



- 885218 **Hook, No. 18**



- 885219 **Hook, No. 19**

885225 **Hook, No. 25**885226 **Hook, No. 26**885227 **Hook, No. 27**885228 **Hook, No. 28**885229 **Hook, No. 29**885231 **Hook, No. 31**885232 **Hook, No. 32**885233 **Hook, No. 33**

/// Bone Folder / Mortars & Pestles / Glass Mullers / Sieves and others

/// Paper Stomp

- 88311 **Paper Stomp, Ø 7 mm**, 12 cm length, set of 3
 88313 **Paper Stomp, Ø 12 mm**, 15 cm length, set of 3

/// Bone Folder

- 883220 **Bone Folder**, 12 cm
 883226 **Bone Folder**, 16 cm

/// Wooden Stirrers

- 88327 **Wooden Stirrers**, approx. 260 x 16 x 3 mm, beech, approx. 100 pieces in pack

/// Mortars & Pestles

Pharmaceutical porcelain mortars and pestles from Berlin (Germany) are the easiest way to mix pigment with any medium except acrylic. These are tools and should be considered as an investment. Do not use for pounding rocks! Clean easily with turpentine and soap.

- 883320 **Mortar + Pestle, diameter 96 mm / 3.5**, standard quality
 883321 **Mortar + Pestle, diameter 192 mm / 8**, standard quality
 883322 **Mortar + Pestle, diameter 236 mm**, standard quality

/// Glass Mullers

Our glass mullers are all handmade. They are used on a sandblasted piece of glass to slowly grind oil into the pigment. Our mullers are oversized and heavier than other models, giving them better working properties. Retexture your muller or sand down a glass surface with Carborundum. The handles are refired to provide a smoother grip.

- 883340 **Glass Muller with handle, small**, 75 g, approx. Ø 3.5 cm
 883345 **Glass Muller with handle, small**, 350 - 500 g, Ø approx. 4 - 4.5 cm / 1.6 - 1.8 inch
 883348 **Glass Muller with handle, large**, Ø 5 cm, ca. 145 g
 883350 **Glass Muller with handle, large**, Ø approx. 10 cm, 1400 g
 883355 **Glass Muller, medium**, Ø 7.5 cm, app. 300 g
 883358 **Granite Muller, Black Swedish Granite**, 185 mm / Ø 8 cm

/// Sieves

Further sieves on request.

- 883330 **Sieve, 100 µ**, Ø 20 cm

/// Black Mirror

- 883375 **Black Mirror, 20 x 15 cm**, approx. 3 mm thick, black glass
 883376 **Black Mirror, 30 x 20 cm**, approx. 3 mm thick, black glass
 883377 **Black Mirror, 40 x 30 cm**, approx. 3 mm thick, black glass

/// Sponges

- 883500 **Natural Sea Sponge**, approx. 20 - 30 g each, 20 - 25 cm
 883550 **Natural Sponge, small**, for watercolors, Ø approx. 5 - 6 cm, pack of 5
 883551 **Natural Sponge, medium**, for watercolors, Ø approx. 10 - 12 cm, pack of 5
 883560 **Suction-Block**, very absorptive sponge, 60 g, 17.6 x 7.4 x 3.3 cm

/// Agate Burnishers

The Agate Burnishers (#88401-88451) 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. Please find a complete list of all Agate Burnishers at www.kremer-pigmente.com.

SUPPLIES

/// Personal Protection

/// Respirators

88201 **Respirator with easy-flow exhalation valve**, eases respiration, minimizes condensation humidity

/// 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

88208 **Protective Filter A2**, against organic gases and vapors

88209 **Protective Filter ABEK 1**, against organic, inorganic and acid vapors, ammonia and derivatives

/// Vinyl 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

/// Magnifiers, Microscopes

883001 **Magnivisor Deluxe™ Head-Magnifying Glass**, 1.5 - 3-times magnification

883015 **Microscope-Magnifying Glass**, 60-100-times magnification, with lights, 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

891010 **Electric Glue Pot**, volume approx. 0.9 liter



Glue Pot

10

BOOKS & COLOR CHARTS

107	German Books
107	English Books
108	Color Charts

You want to dive deeper into the colorful world of pigments? In **Chapter 10** we collected a profound assortment of technical literature. Please find a complete list of all German and international literature available at www.kremer-pigmente.com. This Chapter also contains our pigment color charts. These swatches help you to pick the right pigment for your project.

GERMAN BOOKS

Please find a complete list of all German Books at www.kremer-pigmente.com.

ENGLISH BOOKS

/// General / Dictionaries

- 992102 **Leslie Carlyle: The Artists' Assistant**, hardcover, 297 x 210 mm, 608 pages, 43 tables, 106 illustrations
- 992103 **Cennino d'Andrea Cennini – The Craftsman's Handbook**, 142 pages, index, paperback
- 992106 **Kirby et al.: Trade in Artists Materials**, 489 pages, many pictures, size 22 x 30 cm, Hardcover
- 992107 **R. D. Harley: Artists' Pigments c. 1600 - 1835**, Reprint, paperback, 256 pages, 53 halftones, 6 colour plates
- 992108 **Pip Seymour: The Artist's Handbook**, softcover, 520 pages, 24 x 16 cm
- 992110 **Theophilus: On Divers Arts**, paperbound, 216 pages, index, 45 plates and diagrams
- 992112 **François Delamare: Blue Pigments**, 5000 Years of Art and Industry, Softcover, 396 pages
- 992113 **Spike Bucklow: The Alchemy of Paint**, paperback, 336 pages
- 992114 **D.V. Thompson: The Materials and Techn. of Medieval Painting**, foreword by Bernard Berenson, index, 239 pages, paperbound
- 992115 **Giorgio Vasari: VASARI on Technique**, 18 plates, 11 figures, 328 pages, paperbound
- 992116 **Nicholas Eastaugh, Valentine Walsh: Pigment Compendium**, hardcover, 960 pages
- 992130 **Robert Feller: Artist's Pigments - Volume 1**, hardcover, 300 pages, illustrations
- 992131 **Ashok Roy: Artist's Pigments - Volume 2**, paperback, 231 pages, illustrations
- 992132 **Elisabeth West Fitzhugh: Artist's Pigments - Volumen 3**, 364 pages, illustrations
- 992133 **Barbara Berrie: Artist's Pigments - Volume 4**, hardback, 234 pages, illustrations
- 992134 **Artist's Pigments: Volumes 1 - 3**, A Handbook of the History and Characteristics
- 992135 **Artist's Pigments: Volumes 1 - 4**, A Handbook of the History and Characteristics

/// Conservation / Cleaning

- 992201 **G.A. Berger / W.H. Russel: Conservation of Paintings**, hardcover, 246 x 175 mm, 376 pages, 16 colour plates, 144 halftones
- 992204 **C. V. Horie: Materials for Conservation**, paperback, 2nd edition, 490 pages
- 992206 **Joanna Kosek: Conservation Mounting for Prints and Drawings**, hardback, 186 pages, 87 colour illustrations
- 992208 **Rayner, Kosek & Christensen: Art on Paper**
- 992209 **Valerie Dorge: Solvent Gels for the Cleaning of Works of Art**, 180 pages, 21,6 x 27,9 cm, 40 illustrations, 70 charts & graphs, 23 tables
- 992210 **Richard Wolbers: Cleaning Painted Surfaces, Aqueous Methods**, paperback, 198 pages, many b/w and colored photos and illustrations
- 992211 **Mireia Xarrie Balaam - Glossary of Conservation I**, 180 pages
- 992212 **Barros D' Sa et al: Adhesives and Consolidants**, in Painting Conservation, 109 pages, colour illustrations
- 992213 **Victoria Finlay: The Brilliant History of Color in Art**, 128 pages, 22,9 x 26 cm, 166 color illustrations

/// Painting Practices

- 992109 **A. P. Laurie: The Painters in Methods and Materials**, unabridged, unaltered republication, 48 plates, 16 illustrations in text
- 992306 **Mai-mai Sze (Editor): The Mustard Seed Garden**, translated from the Chinese and edited by Mai-mai Sze, 624 pages, many b/w-illustrations
- 992307 **Daniel V. Thompson: The Practice of Tempera Painting**, 141 pgs, 89 b/w illustr., ppbk.
- 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

- 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
- 992703 **Fels, D.: Lost Secrets of Flemish Paintings**

/// Dyeing / Plant Colors

- 992402 **Dominique Cardon: Natural Dyes**, published 2007, hardback, 800 pages, 560 illustrations
- 992403 **Robert Chenciner: Madder Red - A History of Luxury and Trade**, hardcover, 384 pages, b/w-illustrations
- 992405 **Kirby et al.: Natural Colorants for Dyeing and Lake Pigments**, Practical Recipes and their Historical Sources, 114 pages, 70 colour illustrations, paperback

/// Musical Instruments

- 992502 **J. + R. Hammer: Violin Varnishes**, 127 pages, hardcover
- 992505 **Brandmair, B. & Greiner S.: Stradivari Varnish**, 365 pages, 42 x 29.5 x 3.7 cm

/// Gilding

- 992601 **Peter & Ann Mactaggart: Practical Gilding**, 209 x 141 mm, line illustrations, paperback
- 992603 **Hughes, Rowe: The Colouring, Bronzing & Patination of Metals**, 372 pages, 275 illustrations, 16 color plates, hardcover

/// Plastic

- 992701 **B. Keneghan and L. Egan: Plastics - Looking at the Future**, published 2008, paperback, 184 pages, 96 colour, 41 half tones illustrations

COLOR CHARTS

The color swatches (3 x 5 cm) are printed on 190 g acid free paper, the single, loose pages can therefore easily be compared to each other. The color chart is sent in a folder - you can decide whether you want to file them or store them loose. The color application of the original pigment is done with screen-printing. The pigments are bound in an aqueous binder, based on Gummi Arabicum (#63300). As a result, the coloring of the pigment barely changes. Exceptions are pigments, that cannot be used in this binder, such as Dragon's Blood or Copper Resinate.

- 990001 **Color Chart Kremer Pigments - Blue Colors**, 46 samples
- 990002 **Color Chart Kremer Pigments - Cadmium Pigments**, 14 samples
- 990004 **Color Chart Kremer Pigments - Handmade and Historic Pigments**, 97 samples
- 990005 **Color Chart Kremer Pigments - Iron Oxides**, 36 samples
- 990006 **Color Chart Kremer Pigments - Earth Pigments**, 70 samples
- 990008 **Color Chart Kremer Pigments - Yellow Colors**, 41 samples
- 990010 **Color Chart Kremer Pigments - Green pigments**, 27 samples
- 990012 **Color Chart Kremer Pigments - Organic Pigments**, 54 samples
- 990013 **Color Chart Kremer Pigments - Pearlescent Pigments**, 77 samples
- 990015 **Color Chart Kremer Pigments - Red Pigments**, 54 samples
- 990017 **Color Chart Kremer Pigments - Fluorescent Pigments**, 10 samples
- 990018 **Color Chart Kremer Pigments - Watercolor**, handpainted, approx. 87 samples
- 990020 **Color Fan Kremer - Wall**, handpainted, 19 samples for wall paint

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GENERAL INFORMATION

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RECIPES

Making Oil Colors Making one's own oil colors is an excellent opportunity to learn about the distinctive character of each pigment. Every pigment behaves differently when ground in oil. The amount of oil needed for a specific color varies according to the weight and surface of the pigment. These properties also determine the actual yield. In general we recommend a ratio of 1-3 parts of pigment and 1 part of oil (Linseed Oil, e.g. #73020, #73054, #73300 or Walnut Oil #73500). Our go-to grinding tools are a palette knife and/or a painter's spatula, a glass muller and a marble plate.

First, the pigments are carefully mixed with the oil, using a palette knife or spatula. The pigment-oil-paste should have a consistency similar to toothpaste.

A small portion of the oil paste is now applied in a thin layer onto the marble plate with the spatula. Then the paint is ground with the glass muller, until all pigment particles are thoroughly mixed and wetted with oil. When scraped together with the spatula it should retain its shape and not flow apart. As soon as the first part of the paint is ready, the next portion is worked through, until all of the paint has reached a homogenous consistency and is free of lumps.

It may be the case that the paint gets harder or more liquid during grinding which requires the addition of either more oil or more pigment. Since oil absorption of pigments can differ significantly it is not possible to give precise mixing ratios. In each case, only trying out will reveal the actual amounts.

The final oil paint can be kept in a jar. Drying can be prevented by pouring a thin layer of oil on top or by covering it with plastic foil. It is also possible to fill the paint into a tube.

Cleaning of tools: Wipe off the dirt with a dry paper towel first and polish of the remaining residues with a solvent. If you want to reduce use of solvents, you can use water and marble dust instead. Mix marble dust (e.g. #58540) and water to a paste with your spatula, then grind the plate again with the muller. The marble dust will soak up the remaining color. Only very fine pigments like synthetic organic pigments are difficult to clean this way in which case we add a little bit of soap (#78045). The plate has to be completely dry before you start with the next color.

Most pigments can be ground with oil. Pigments that are not stable in oil are unsuitable, for example, copper pigments will discolor in oil. Please check our suitability list for further information! Some pigments, for example pearlescent pigments or the MP qualities of azurite and malachite shouldn't be ground too hard, otherwise the coating on these pigments would be damaged. For white and pale blue colors, such as Zirconium Cerulean Blue and other blues we suggest avoiding the use of Linseed Oil because yellowing of the oil could change the hue.

Please see our FAQ „Spontaneous Combustion of Linseed Oil and other Drying Oils“.

Interior Walls

For a **white paint and base coat on interior walls**, solve 300g Cellulose Glue K 300 (#63600) in 10 L cold water overnight. Add 7 kg Chalk from Champagne (#58000) and 3 kg Titanium White (#46200) to the glue solution and soak the pigments in water over night in order to avoid lumps. The water that is needed to dissolve the pigments should be subtracted from the amount of water used to dissolve the cellulose glue (otherwise the paint will get too liquid!). Stir 4 L Dispersion K 9 (#75367) into the paint for greater permanence. This covers approx. 150 square meters.

For **color washes on interior walls** solve 100 g Klucel® E (#63700) in 10 L of cold water. Add 50–250 g earth pigment according to the desired color intensity. Mix with 2 L Dispersion K 9 (#75357) for greater permanence. Apply with a flat, wide brush or sponge. This covers approx. 200 square meters. Please check the suitability list for pigments which are compatible with acrylic dispersions!

Lime Casein Wall Paint

Soak 40 g Casein (#63200) with 125 ml cold water overnight. Mix this with 33 g Slaked Lime (#31800). The casein paste is treated like fresh curd. It is hydrolyzed with 33 g Slakes Lime (#31800), 20 %. This recipe never fails to make a good, thick casein glue of even consistency. It has, however, the disadvantage to jell very fast. The jelling procedure can be avoided by diluting with water by filling up to a total volume of 1 liter (add the water in small portions to avoid flocculation of the casein!). The resulting solution is a 4 % casein-lime solution. All lime-caseins are to some extent weatherproof and therefore represent a special group among the mural media. A base coat of a dilution of the 4 % casein-lime solution with 9 parts of water can be applied to the walls.

For an **opaque, white Wall Paint**, 1 Liter Casein-Lime solution can be mixed with about 1 kg pigment, e.g. Titanium White (#46200) or Chalk from Champagne (#58000) or a mixture of both. The wall paint should have a consistency which can easily be spread. Should the paint become too thick it can be diluted again. Always dilute with the 4 % Casein-Lime solution and not with pure water. Make sure to test the paint on the wall before applying the first coat. The amount of binding medium is different for each pigment. Should the paint be too chalky, more concentrated casein-lime solution needs to be added, if it shows cracks or peeling problems the paint contains too much lime and therefore has to be diluted further and more pigment has to be added. Make sure to use pigments which are suitable for lime. Estimated consumption: On loam plaster: approx. 150 ml / m² / coating. On lime plaster: approx. 100 ml / m² / coating.

Classic Watercolor Heat 2 parts distilled water in a double boiler and add 1 part Gum Arabic (#63300). Stir to dissolve. Add ½ part Glycerol (#64900) as a plasticizer. This keeps the finished paint from becoming too brittle and prevents cracking. Add more if you plan to pour the paint into pans, so they retain some moisture. You can use any Color Concentrates or choose a pigments according to your technique: use transparent ones if you prefer light washes, and opaque ones for gouache. Use a mortar to mix the pigments into a thick paste with the Gum Arabic solution and dilute with water if needed. Note: The Gum Arabic crystals will also dissolve in cold water, but this may take 1-2 days. Gum Arabic solutions spoil within a few days if no preservative is added.

We definitely recommend tests prior to the final application, we cannot guarantee for any instructions given.

Acrylic Paint

- **For medium hardness and medium gloss:** #76000 Plectol® D 498
- **For glossy, hard surfaces:** #75000 Acrylic dispersion 771, #76806 Polyurethane Dispersion 61 PC, #75305 Dispersion K 19 Gloss
- **For matte surfaces:** #75075 Dispersion K 52, #75355 Disperion K 19 Matte
- **For elastic layers:** #75367 Dispersion K 9, #75100 Primal AC 35, #76805 Polyurethane Dispersion PU 52

Choose an Acrylic Dispersion. Mix pigment with water into a paste. Some pigments require a wetting agent, e.g. Orotan 731 K (#78032). Use more pigment for matte colors and less pigment for a glossy color, but please test if the paint is chalking when dry which requires the addition of more binding medium. Add a filler to increase bulk and texture if needed. Use ½ to 1 ½ parts of acrylic with every part of pigment paste. Use less for a flat appearance, more for gloss. Add water if necessary. Add 1/10 part of Polyvinyl alcohol liquid (#67710) as a stabilizer, to retard drying and improve consistency.

Acrylic dispersions can be thickened by adding a cellulose glue solution (e.g. #63600 Cellulose glue K 300, dissolved as described in the recipe for wall paint) for matte paints. For thicker pastes or gels, carefully use an acrylic thickener, e.g. #76900 Thickener ASE 60 or #76910 Rohagit SD 15. Add the thickener, drop by drop whilst stirring until the paste has developed the desired consistency. Please take into consideration that the paste continues to react after the addition of the thickener. It takes approx. 30 minutes until the final grade of thickness is reached. Too much thickener will cause the acrylic dispersion to flocculate!

Other additives, if necessary:

- 0,5 % #78032 Orotan 731 K, as surfactant
- 0,1 % #67710 Polyvinyl alcohol liquid, as stabiliser
- 0,02 % #78100 Texanol, to avoid cracks
- 1 drop #78600 Defoamer (too much Defoamer can spoil the paint!)
- 2 chips #78740 Preventol ON extra as preservative

More recipes can be found in our Online Shop at www.kremer-pigmente.com.

FAQ & REFERENCES

How Much Binder do I need?

Each pigment needs a different amount of binder, depending on the grading and the surface of the pigment. The amount, especially for oil-based binders, may vary widely.

Volume and packing size

Kremer Pigmente sells pigments in small and bigger package sizes. Each pigment has a different volume per weight. 100g of Furnace Black (#47250) will have 5 times the volume of 100g Terra di Siena. This determines the packing size for each individual product.

A Pigment cannot be wetted

Synthetic Organic Pigments, Fluorescent Pigments, Van Dyck Brown or Milori Blue cannot be mixed with water easily. These pigments will behave like oil and float on top of the water. Alcohol (Ethyl alcohol, Isopropanol) or a wetting agent (e.g. Orotan 731 K (#78032)) will reduce the surface tension and facilitate the use of the pigment.

Fluorescent and Phosphorescent Colors

Kremer Pigmente offers a variety of luminescent pigments and fluorescent dyes. Basically they can be distinguished by the type of light effect. Phosphorescent pigments glow in the dark after exposure to light. Fluorescent pigments or dyes start to glow when exposed to ultraviolet light. A transparent binding medium is essential for an ideal outcome.

Please take into account that UV-absorbers in your lacquer can reduce the fluorescent action.

Animal Glues

Bone Glue, Hide Glue, Rabbit Skin Glue, Gelatine, and Isinglass are animal glues. These glues must first be soaked in water and then heated in a water bath. The heating temperature should never exceed 60 °C; otherwise the glue loses its elasticity and adhesive strength.

When cooling down, the glue will form a gel. Heating it will re-liquefy it. Animal glue spoils quickly. The endurance of glue solutions can be improved by keeping it in the refrigerator. It is possible to add 0.5% preservative, such as Biodocarb (#78744). Wall paints made with animal glue as a binder will permanently remain water-soluble. Old wall-paint has to be removed before applying new paint.

Filling Watercolors into Pans

We offer empty watercolor pans for making your own watercolors. To fill these empty pans, fill the liquid watercolor into a 10ml syringe (pharmacy or laboratory supplies), and then put a thin layer of watercolor into the pan. The color can be kept in the syringe. Allow each layer to dry before the next layer is added. The recipe must be modified if the watercolor cracks during drying (too little binder) or does not dry (too much binder).

How to get Oil Paint into a tube

The filling and sealing of oil paint tubes is simple, but requires some practice. Grind the oil paint into a thick paste. The paint should have the consistency of toothpaste. Take off the cap of the tube. Put the oil paint onto a piece of wax paper and roll it up like a self-made cigarette. The paper roll should be small enough to fit into the back of the tube. Push the paper with the oil paint into the tube and lay it onto a board. Use a short round wooden stick, about the diameter of a broom stick and about 15 cm long, and roll it on the paper from behind, so the oil paint is pressed into the tube. Close the cap and flatten the end of the tube with the wooden stick. Pull the paper carefully out of the tube. Flatten the end of the tube again, fold the metal (with help of a palette knife or spatula) to close the tube. Squeeze the folded metal firmly with a pair of pliers.

Kremer Pigments for Soaps and Cosmetics

Our pigments, colorants and binders are intended for conservators, artists and craftsmen.

Kremer Pigmente does not supply products for cosmetic use. We do not handle the products according to cosmetic standards and regulations, and some products can cause allergies when applied on human skin.

Spontaneous Combustion of Linseed Oil and other Drying Oils

Drying oils dry by reaction with oxygen. If you absorb Linseed Oil with a cloth or paper, the surface is enlarged greatly. This will speed up the drying process, which leads to a heat build-up and at the worst to spontaneous combustion! Therefore it is important to spread the cloth or paper soaked with Linseed Oil and let it dry in a safe place prior to disposal. If you want to reuse the oil-soaked rags, etc. they have to be stored in closed metal containers. Please bear in mind that spontaneous combustion is the main cause of fires in lacquer and paint factories, therefore do not underestimate the danger.



Information for Handling Hazardous Substances“

Please be careful when handling binders and pigments. Do not eat, drink or smoke at work. Painting materials and food do not belong onto the same table and not into the same refrigerator; solvents should not be used in living rooms. You should neither put a brush in your mouth, nor touch the canvas with greasy fingers. Always wash your hands before eating. Boiled water and clean utensils help to improve the endurance of your paints. Dust formation should be avoided, even with non-toxic pigments. If necessary use a respirator or dust mask. Particular caution is necessary when using needle-like, fibrous or toxic pigments. The exposure to large quantities of solvent can cause nausea, headache, and drowsiness.

Hazard identification and safety advice on the product labels are abbreviated. Detailed information, tips on safety, handling and storage for each product can be found in the info sheets and material safety data sheets on our website.

GHS and CLP – New 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 new CLP-pictograms are in the shape of a red diamond with a white background, and will replace the old orange square symbols which applied under the previous legislation.

The CLP Regulation introduces two new 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

H and P statements will replace the R and S 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.

Item	Pigment EN	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor / Gouache	Lime / Fresco	Cement / Tadelakt	Silicate binder, Waterglas
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		8	•	•	•	•	•		
10100- 10120	Lead Tin Yellow	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- 10208	Azurite MP	PB 30.77420	8	•	•	•	•			
10210	Azurite natural fine	PB 30.77420	8		•	•	•			
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	PB 31.77437	8		•	•	•			
10355	Dioptase Copper Silicate				•	•	•			
103600	Fibrous Malachite, standard	PB 30.77420	8		•	•	•			
103601	Fibrous Malachite, fine	PB 30.77420	8		•	•	•			
103700	Malachite Arabian	PB 30.77420	8		•	•	•			
103701	Malachite Arabian, fine	PB 30.77420	8		•	•	•			
103800	Turquoise Sky-Blue		8		•	•	•			
103801	Turquoise Sky-Blue, fine		8		•	•	•			
103900	Atacamite		8		•	•	•			
103901	Atacamite, fine		8		•	•	•			
104000	Vivianite		8	•	•	•	•			
104200	Sodalite		8	•	•	•	•	•		
104201	Sodalite, fine		8	•	•	•	•	•		
10435	Kyanite bluish				•	•	•			
10437	Kyanite Dark Gray				•	•	•			
104602	Cavansite, extra fine		8		•	•	•			
10470	Pentagonite		8		•	•	•			
10500- 10562	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	Conicalcrite		8		•	•	•			
10900	Galena	77640	8		•	•	•			
10920	Pyrite Powder		8	•	•	•	•	•		
10930	Pyrite Powder fine		8	•	•	•	•	•		

Item	Pigment EN	Colorindex	Lightfastness							
				Oil	Acrylics	Tempera	Watercolor / Gouache	Lime / Fresco	Cement / Tadelakt	Silicate binder, Waterglas
10940	Antimony	PR 107.77060	8		•	•	•			
11000	Verona Green Earth	PG 23.77009	8	•		•	•	•	•	
11010	Verona Green Earth, 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, medium		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	•	•	•	•	•	•	
11250	Celadonite		8	•	•	•	•	•		•
11272	Yellow Ochre, from Andalusia	PY 43.77492		•	•	•	•	•		
11274	Red Ochre, from Andalusia	PR 102.77491		•	•	•	•	•		
11276	Brown Ochre, from Andalusia	PR 102.77491		•	•	•	•	•		
11280	Black Earth, from Andalusia			•	•	•	•	•		
11282	Nero Bernino		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	•	•	•	•	•	•	•
11305	Carneol, pale yellow	PW 27.77811			•					
11310	Rose Quartz from Namibia	PW 27.77811			•	•	•			
11315	Amethyst, Brazilian	PW 27.77811			•	•	•			
11320	Rhodochrosite	77733	8	•	•	•	•	•		
11324	Rhodonite 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	•	•	•	•	•		•
11391	Jade, fine		8	•	•	•	•	•		•
11392	Jade, medium		8	•	•	•	•	•		•
11400	Rock Crystal	PW 27.77811	8	•	•	•	•	•	•	•
11401	Rock Crystal, fine	PW 27.77811	8	•	•	•	•	•	•	•
11405	Diamond Powder		8	•	•	•	•			•
114051- 114053	Diamond Powder		8	•	•	•				•
11410	Eggshell White	PW 18.77220	8	•	•	•	•	•		
11415	Bianco San Giovanni	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	•	•	•	•	•	•	•

Item	Pigment EN	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor / Gouache	Lime / Fresco	Cement / Tadelakt	Silicate binder, Waterglas
11422	Fuchsite, medium	PW 20.77019	8	•	•			•	•	
11424	Fuchsite, coarse	PW 20.77019	8	•	•			•	•	
11520	Jarosite	PY 43.77492	8	•	•	•	•	•	•	
11530	Gold Ochre	PY 43.77492	8	•	•	•	•	•	•	
11540	Taunus Ochre, light	PY 43.77492	8	•	•	•	•	•	•	
11550	Snaefellsjoekull Red			•	•		•	•		•
11551	Heydalsvegur Yellow			•	•	•	•	•		•
11552	Brimisvellir Green			•	•	•	•			
11572	Burgundy Yellow Ochre, fine	PY 43.77492	8	•	•	•	•	•	•	
11573	Burgundy Yellow Ochre	PY 43.77492	8	•	•	•	•	•	•	
11574- 11577	Burgundy Red Ochre	PR 102.77491	8	•	•	•	•	•	•	
11584	Spanish Red Ochre		8	•	•	•	•	•	•	
11585	Spanish Red Ochre, extra fine		8	•	•	•	•	•	•	
11620	Brown Earth from Otranto	PBr 7	8	•	•	•	•	•	•	
11630	Iseo Brown		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	•	•	•	•	•		
11830	Aragonite	PW 18.77220	8	•	•	•	•	•		
11900	Magnesite	PW 18.77713			•	•	•			
12000	Ivory Black, genuine	PBk 9	8	•	•	•	•	•		
12010	Peach Black	PBk 8.77268	8	•	•	•	•	•		
12015	Grape Black	PBk 8.77268	8	•	•	•	•	•		
12020	Cherry Black	PBk 8.77268	8	•	•	•	•	•		
12030	Atramentum		8		•	•	•			
12040	Shungit				•	•	•			
12100	Bistre	NBr 11			•	•	•			
12200	Copper Resinate			•						
12400- 12402	Sepia	NBr 9			•	•	•			
12440	Bideford Black	PBk 8.77268		•	•	•	•			
12700	Wernerite 63 - 100µ				•	•	•			
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®		8	•	•	•	•			
1671508- 1671514	Yellow Jasper Iwa-Oudo	PW 27.77811	8	•	•	•	•	•		
1671608- 1671614	Garnet Kicha Golden		8	•	•	•	•	•		•
1672008- 1672014	Garnet Sakura-Nezumi		8	•	•	•	•	•		•
1672108- 1672114	Cinnabar SHINSYA	PR 106.77766	8	•	•	•	•			

Item	Pigment EN	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor / Gouache	Lime / Fresco	Cement / Tadelakt	Silicate binder, Waterglas
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	Lizard-Stone	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			•	•	•	•	•		•
17050	Natural Sienna, Monte Amiata	PY 43.77492	8	•	•	•	•	•	•	
17280	Persian Red			•	•	•	•	•		
17400	Green Earth, from Cyprus	PG 23.77009	8	•		•	•	•	•	
17410	Bluish Green Earth, from Cyprus	PG 23.77009	8	•		•	•	•	•	
21010	Cadmium Yellow No. 1, lemon	PY 35.77205	8	•	•	•	•			
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	•	•	•	•			
21051	Cadmium Yellow, medium			•	•	•	•			
21060	Cadmium Yellow No. 9, dark	PY 35.77205	7	•	•	•	•			
21080	Cadmium Orange No. 0, very light	PO 20.77202	8	•	•	•	•			
21090	Cadmium Orange No. 0.5, light	PO 20.77202	8	•	•	•	•			
21100	Cadmium Orange No. 1, medium	PO 20.77202	8	•	•	•	•			
21110	Cadmium Orange No. 2, vermilion	PR 108.77202, 77196	8	•	•	•	•			
21120	Cadmium Red No. 1, light	PR 108.77208, 77196	8	•	•	•	•			
21130	Cadmium Red No. 2, medium	PR 108.77202, 77196	8	•	•	•	•			
21140	Cadmium Red No. 3, dark	PR 108.77208, 77196	8	•	•	•	•			
23000	Phthalo Green Dark	PG 7.74260	8	•	•	•	•	•	•	
23010	Phthalo Green, yellowish	PG 36.74265	8	•	•	•	•	•	•	
23050	Phthalo Blue	PB 15:1.74160	8	•	•	•	•	•	•	
23060	Phthalo Blue Royal Blue	PB 15:3.74160	8	•	•	•	•	•	•	
23070	Phthalo Blue reddish	PB 15:6.74160	8	•	•	•	•	•	•	
23080	Phthalo Blue	PB 16.74100		•	•	•	•	•	•	
23100	Indanthren® Blue	PB 60.69800	8	•	•	•	•	•	•	
23153	Hostaperm® Pink E	PR 122.73915		•	•	•	•			
23178	Irgazine® Orange DPP RA	PO 73.561170	8	•	•	•	•	•	•	
23179	Irgazine® Scarlet DPP EK	PR 255.561050	8	•	•	•	•	•	•	
23180	Irgazine® Red DPP BO	PR 254.56110	8	•	•	•	•	•	•	
23181	DPP - Red	PR 254.56110		•	•	•	•			
23182	Irgazine® Ruby DPP-TR	PR 264.561300	8	•	•	•	•	•	•	

Item	Pigment EN	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor / Gouache	Lime / Fresco	Cement / Tadelakt	Silicate binder, Waterglas
23184	Hostaperm® Red DPP	PR 254		•	•	•	•			
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	•	•	•	•	•	•	
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	Irgazine® Yellow, greenish	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	8	•	•	•	•			
23401	Hostaperm Pink, transparent	PR 122.73915	7-8	•	•	•	•			
23402	Quindo® Pink D	PV 19.73900	8	•	•	•	•	•	•	
23403	Novoperm Carmine Red	PR 176.12515		•	•	•	•			
23451	Dioxazine Violet	PV 37.51345	8	•	•	•	•	•	•	
23480	Cinquasia® Chestnut Brown	PR 206.73900,73920	8	•	•	•	•			
23493	Gubbio Red	PBr 23.20060	8	•	•	•	•	•	•	
23495	Mahogany Brown	PBr 25		•	•	•	•			
23500	Paliogen® Maroon	PR 179.71130	8	•	•	•	•	•	•	
23504	Paliogen® Maroon very fine	PR 179.71130		•	•	•	•			
23540	Paliotol® Orange	PO 59	8	•	•	•	•	•	•	
23570	Pyranthrone Orange	PO 36.11780	8	•	•	•	•	•	•	
23585	Cinquasia® Gold, red-gold	PO 48.73900,73920	8	•	•	•	•	•		
23600	Alizarine Crimson Light	PR 112.12370	5-6	•	•	•	•	•		
23610	Alizarine Crimson Dark	PR 83.58000:1	6-8	•	•	•	•	•		
23611	Alizarine Crimson Dark	PR 83.58000:1		•	•	•	•			
23650	Brilliant Yellow	PY 74.11741	6-8	•	•	•	•	•	•	
23670	Irgazine® Yellow	PY 110.56280	7-8	•	•	•	•	•	•	
23700	Thioindigo Red	PR 88.73312	6-8	•	•	•	•	•	•	
23710	Cinquasia® Violet RT 201 D	PV 19.73900	7-8	•	•	•	•	•	•	
23720	Hostaperm® Red	PV 19.73900	8	•	•	•	•	•	•	
23800	Isoindolol Orange	PO 61.11265	7-8	•	•	•	•	•	•	
23850	Studio Yellow	PY 3.11710	6-7	•	•	•	•	•	•	
23950	Studio Red, Helio	PR 3.12120	3-7	•	•	•	•	•	•	
24000	Paliotol® Yellow-Orange	PY 139.56298	6-7	•	•	•	•			
24100	Aniline Black	PBk 1.50440			•	•	•			
26000	XSL Titanium White	PW 6.77891	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 Irgazine® Red DPP	PR 254.56110	8		•	•	•			
26405	XSL Phthalo Blue, Royal Blue	PB 15:2.74160	8		•	•	•			
26500	XSL Phthalo Green Dark	PG 7.74260	8		•	•	•			
26600	XSL Black	PBk 7.77266	8		•	•	•			
27000	Kremer Color Paste - Titanium White	PW 6.77891	8		•	•	•	•	•	•
27160	Kremer Color Paste - Bismuth-Vanadate Yellow	PY 184	8		•	•	•	•	•	•

Item	Pigment EN	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor / Gouache	Lime / Fresco	Cement / Tadelakt	Silicate binder, Waterglas
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 (new)	PB 29.77007			•	•	•	•		
28000	Kremer Color Paste - Lemon Yellow	PY 3.11710	7		•	•	•	•		
28020	Kremer Color Paste - Irgazin® Yellow, greenish	PY 129.48042	8		•	•	•	•	•	
28050	Kremer Color Paste - Yellow	PY 1	8		•	•	•	•		
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 - Isoindolinone Yellow	PY 109.56284	7-8		•	•	•	•	•	
28200	Kremer Color Paste - Orange	PO 34.21115	6		•	•	•	•	•	
28270	Kremer Color Paste - Pyranthrone Orange	PO 36.11780	8		•	•	•	•	•	
28375	Kremer Color Paste - Irgazin® Orange DPP RA	PO 73.561170	8		•	•	•	•	•	
28390	Kremer Color Paste - Irgazin® DPP Scarlet	PR 255.561050	8		•	•	•	•	•	
28470	Kremer Color Paste - Irgazin® DPP Red	PR 254.56110	8		•	•	•	•	•	
28480	Kremer Color Paste - Graphol Red NFB	PR 210	7		•	•	•	•	•	
28490	Kremer Color Paste - Permanent Red	PR 170.12475	4-6		•	•	•	•	•	
28500	Kremer Color Paste - Red	PR 112.12370	8		•	•	•	•		
28510	Kremer Color Paste - Irgazin® Ruby DPP	PR 264.561300	8		•	•	•	•	•	
28600	Kremer Color Paste - Quindo® Red	PR 122.73915	8		•	•	•	•	•	
28660	Kremer Color Paste - Cinquasia® Violet	PV 19.73900	7-8		•	•	•	•	•	
28701	Kremer Color Paste - Thioindigo	PR 88.73312			•	•	•	•		
28801	Kremer Color Paste - Dioxazine Violet	PV 37.51345	8		•	•	•	•	•	
28900	Kremer Color Paste - Heliogen® Blue	PB 15:3.74160	8		•	•	•	•	•	
28910	Kremer Color Paste - Heliogen® Royal Blue	PB 15:3.74160	8		•	•	•	•	•	
29000	Kremer Color Paste - Heliogen® Green	PG 7.74260	8		•	•	•	•	•	
29050	Kremer Color Paste - Heliogen® Green, yellowish	PG 36.74265	8		•	•	•	•	•	
29200- 29240	Kremer Color Paste - Daylight Fluorescent				•	•	•			
31231	Pozzuolana Red Earth very fine			•	•	•	•	•	•	•
36000	Indigo, genuine	NB 1.75780	8	•	•	•	•			
36002	Indigo, genuine, pieces	NB 1.75780	8	•	•	•	•			
36004	Indigo, japanese polygonum			•	•	•	•			
36009	Indigo, synthetic	VAT Blue 1			•	•	•			
360094	Indigo Synthetic, Color Paste	VAT Blue 1			•	•	•			
36010	Tyrian Purple	NV 1.75800		•	•	•	•			
36015	Purpurisum	NV 1.75800			•	•	•			
36020	Lac Dye	NR 25.75450		•	•	•	•			
36262	Lake made of Reseda	NY 2.75590,75580		•	•	•	•			
37202	Madder Lake, genuine	NR 9, C.I. 75330, 75420	4-5	•	•	•	•			
37203	Madder Lake, yellowish	NR 9, C.I.75330,75420	1-3	•	•	•	•			

Item	Pigment EN	Colorindex	Lightfastness		Oil	Acrylics	Tempera	Watercolor / Gouache	Lime / Fresco	Cement / Tadelakt	Silicate binder, Waterglas
372051- 372059	Madder Lake Coral	Nr. 9.75330,75420			•	•	•	•			
372141	Madder Lake made of roots, Dark Red	NR 9.75330,75420	3-4		•	•	•	•			
372142	Madder Lake made of roots, Bordeaux Red	NR 9.75330,75420	2-5		•	•	•	•			
37217	Madder Lake Violet-Brown	NR 9.75330,75420	1-4		•	•	•	•			
37218	Madder Lake Violet	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				•	•	•			
390021- 394545	Colored Glass		8		•	•	•	•	•		•
40010	French Ochre JTCLES	PY 43.77492	8		•	•	•	•	•	•	•
40012	French Ochre, very light	PY 43.77492	8		•	•	•	•	•	•	•
40013	French Ochre, extra light	PY 43.77492			•	•	•	•	•	•	•
40020	French Ochre RTFLES	PR 102.77491	8		•	•	•	•	•	•	•
40030	French Ochre JOLES	PY 43.77492	8		•	•	•	•	•	•	•
40040	French Ochre JCLES	PY 43.77492	8		•	•	•	•	•	•	•
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		•	•	•	•	•	•	•
40195	Gold Ochre, from Poland	PY 43.77492			•	•	•	•	•	•	•
40200	Ochre Avana, greenish-yellow	PY 43.77492	8		•	•	•	•	•	•	•
40214	Gold Ochre DD	PY 42.77492	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		•	•	•	•	•	•	•
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		•	•	•	•	•	•	•
40510	Venetian Red	PR 102.77491	8		•	•	•	•	•	•	•
40542	English Red Light	PR 101.77491	8		•	•	•	•	•	•	•

Item	Pigment EN	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor / Gouache	Lime / Fresco	Cement / Tadelakt	Silicate binder, Waterglas
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	PBr 8.77727	8	•	•	•	•	•	•	•
40623	Manganese Brown Intense	PBr 8.77727	8	•	•	•	•	•	•	•
40630	Raw Umber, greenish dark	PBr 8.77727	8	•	•	•	•	•	•	•
40650	Chromite		8	•	•	•	•	•	•	•
40660	Raw Umber, dark	PBr 8.77727	8	•	•	•	•	•	•	•
40700	Burnt Umber, reddish	PBr 8.77727	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- 40930	Slate Gray	PBk 19.77017	8	•	•	•	•	•	•	•
40960	Pencil Clay, powder	PBk 18	8	•	•	•	•	•	•	•
40970	Pencil Clay, pieces	PBk 18	8	•	•	•	•	•	•	•
41000	Van Dyck Brown	NBr 8	7-8	•	•	•	•	•	•	•
41050	Cassel Brown, wood stain	NBr 8	6-7	•	•	•	•	•	•	•
41550	Terra Pozzuoli	PR 101, PR 102.77491	8	•	•	•	•	•	•	•
41600	Terra Ercolano	PR 101, PR 102.77491	8	•	•	•	•	•	•	•
41700	Verona Green Earth		8	•	•	•	•	•	•	•
41750	Vagone Green Earth		8	•	•	•	•	•	•	•
41770	Nicosia Green		8	•	•	•	•	•	•	•
41800	Bohemian Green Earth, imitation		8	•	•	•	•	•	•	•
41820	Verona Green Earth, imitation		8	•	•	•	•	•	•	•
42000	Vermilion	PR 106.77766		•	•	•	•	•	•	•
42050	Zirconium Red			•	•	•	•	•	•	•
42100	Carmine Naccarat	NR 4:1.75470		•	•	•	•	•	•	•
42300	Cerium Red			•	•	•	•	•	•	•
42500	Red Lead, Minium	PR 105.77578		•	•	•	•	•	•	•
42601	Ultramarine Red, violet pink	PR 259.77007	8	•	•	•	•	•	•	•
42605	Ultramarine Red B, dark pink	PV 15.77007	8	•	•	•	•	•	•	•
42711	Garnet Powder Red, very fine		8	•	•	•	•	•	•	•
42712	Garnet Powder Red, fine		8	•	•	•	•	•	•	•
42714	Garnet Powder Red, medium		8	•	•	•	•	•	•	•
42716	Garnet Sand Red, coarse		8	•	•	•	•	•	•	•
43010	Massicot, Litharge	PY 46.77577		•	•	•	•	•	•	•
43101	Bristol Yellow, pale		8	•	•	•	•	•	•	•
43111	Bristol Yellow, medium		8	•	•	•	•	•	•	•
43125	Naples Yellow, dark	PY 41.77588		•	•	•	•	•	•	•
43130	Naples Yellow, reddish	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	•	•	•	•	•	•	•

Item	Pigment EN	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor / Gouache	Lime / Fresco	Cement / Tadelakt	Silicate binder, Waterglas
43230	Praseodym Yellow	PY 159.77997	8	•	•	•	•	•	•	•
43300	Titanium Orange	PBr 24.77310	8	•	•	•	•	•	•	•
43340	Hokkaido-Orange	PY 216			•	•	•	•	•	•
43500	Cobalt Yellow	PY 40.77357		•	•	•	•			
43600	Antimony Red	77061	8				•			
43870	Yellow Zircon	PY 159.77997		•	•	•	•	•	•	•
43880	Intensive Yellow	PY 159.77997	8	•	•	•	•	•	•	•
43910- 43920	Bismuth-Vanadate Yellow	PY 184	8	•	•	•	•	•	•	•
44100	Cobalt Green	PG 50.77377	8	•	•	•	•	•	•	•
44110	Cobalt Oxide Green Blue	PG 26.77343	8	•	•	•	•	•	•	•
44130	Cobalt Bottle Green	PG 50.77377	8	•	•	•	•	•	•	•
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	•	•	•	•	•	•	•
44204	Chrome Oxide Green DD	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	77422	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	•	•	•	•	•		
45100- 45120	Ultramarine Violet	PV 15.77007	8	•	•	•	•	•		
45202	Prussian Blue LUX	PB 27.77510	8	•	•	•	•			
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 74.77346	8	•	•	•	•	•	•	•
45710	Cobalt Blue Medium	PB 28.77346	8	•	•	•	•	•	•	•
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	PB 28.77346	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		•	•	•	•			
45820	Cobalt Violet Brilliant, light	PV 49.77362	8	•	•	•	•			
46000	Cremnitz White	PW 1.77597	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	PW 12.77990		•	•	•	•	•	•	•
46400	Gofun Shirayuki		8		•	•	•	•		

Item	Pigment EN	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor / Gouache	Lime / Fresco	Cement / Tadelakt	Silicate binder, Waterglas
47000	Vine Black, German	PBk 8.77268	8	•	•	•	•	•		
47100	Bone Black	PBk 9.77267	8	•	•	•	•	•		
47120	Nano F - Black				•	•	•			
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		•			•	•	
47380	Spinel Black No. 38	PBk 22.77429		•	•	•	•	•	•	•
47400	Spinel Black	PBk 26.77494	8	•	•	•	•	•	•	•
47410	Spinel Gray	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	•	•	•	•	•	•	•
47530	Cement Black		8	•	•	•	•	•	•	
47600	Asphaltum	NBK 6	8	•	•	•	•			
47700	Graphite Powder Silver	PBk 10.77265	8	•	•	•	•	•		
47710	Graphite Powder Black	PBk 10.77265	8	•	•	•	•	•		
47800	Charcoal	PBk 8.77268	8	•	•	•	•	•		
47810	Charcoal, 0.5 - 1 mm	PBk 8.77268	8							
47820	Charcoal, 1 - 2 mm	PBk 8.77268	8					•		
48000	Iron Oxide Yellow 920, medium	PY 42.77492	8	•	•	•	•	•	•	•
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, Gamma	PY 42.77492	8	•	•	•	•	•	•	•
48060	Iron Oxide Orange 960, light	PY 42.77492, PR 101.77491	8	•	•	•	•	•	•	•
48100- 48150	Iron Oxide Red	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	•	•	•	•	•	•	•

Item	Pigment EN	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor / Gouache	Lime / Fresco	Cement / Tadelakt	Silicate binder, Waterglas
48401	Iron Oxide Black, neutral	PBk 11.77499		•	•	•	•	•	•	•
48420	Iron Oxide Black 306, bluish	PBk 11.77499	8	•	•	•	•	•	•	•
48422	Iron Oxide Black, black blue	PBk 11.77499		•	•	•	•	•	•	•
48440	Iron Oxide Black 320, brownish	PBk 11.77499	8	•	•	•	•	•	•	•
48442	Iron Oxide Black, 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		•	•	•	•	•	•	•
48600	Iron Oxide Red, natural	PR 102.77491	8	•	•	•	•	•	•	•
48651	Haematite, intense tinting	PR 102.77491	8	•	•	•	•	•	•	•
48700- 48750	Caput Mortuum	PR 101.77491	8	•	•	•	•	•	•	•
48800	Magnetite, very fine	PBk 11.77499	8	•	•	•	•	•	•	•
48806	Magnetite, coarse	PBk 11.77499	8	•	•	•	•	•	•	•
48900- 48930	Iron Glimmer	PBk 11.77491	8	•	•	•	•	•	•	•
48933	Iron Glimmer Violet, extra fine	PR 102.77491	8	•	•	•	•	•	•	•
48941	Iron Glimmer from Morocco, very fine	PBk 11.77941	8	•	•	•	•	•	•	•
489621- 489624	Spanish Haematite	PBk 11.77941	8	•	•	•	•	•	•	•
49550	Zinc-Iron Brown Dark	PY 119.77496	8	•	•	•	•	•	•	•
49600	Zinc-Iron Chrome Brown Light	PBr 33.77503	8	•	•	•	•	•	•	•
49700	Haematite-Chrome Oxide, Spinel	PBr 29.77500	8	•	•	•	•	•	•	•
50000	Pearl Luster IRIODIN® Silver		8	•	•	•	•			•
50005	Pearl Luster, Sterling Silver WR			•	•	•	•			
50010	Pearl Luster Silver S		8	•	•	•	•			•
50011	Pearl Luster MIRA® Cosmic Bronze			•	•	•	•			
50012- 50020	Pearl Luster Pigments		8	•	•	•	•			•
50021	Pearl Luster MIRA® Star Gloss			•	•	•	•			•
50024	Pearl Luster IRIODIN® Silver Glitter, coarse		8	•	•	•	•			•
50035	Pearl Luster IRIODIN® Icy White			•	•	•	•			•
50036	Pearl Luster IRIODIN® Icy White Lightning			•	•	•	•			
50040- 50066	Pearl Luster Pigments		8	•	•	•	•			•
50067	Pearl Luster PYRISMA® Violet		8	•	•	•	•			
50068	Pearl Luster PYRISMA® Magenta		8	•	•	•	•			
50078	Pearl Luster MIRA® Cosmic Gold			•	•	•	•			
50079	Pearl Luster XIRALLIC® Leonis Gold			•	•	•	•			
50080	Pearl Luster XIRALLIC® Diamond Silver		8	•	•	•	•			•
50081	Pearl Luster XIRALLIC® Panthera Silver			•	•	•	•			
50082	Pearl Luster XIRALLIC® Turquoise		8	•	•	•	•			•
50083	Pearl Luster XIRALLIC® Diamond Amethyst		8	•	•	•	•			•
50084- 50086	Pearl Luster Pigments			•	•	•	•			•
50090- 50400	Pearl Luster IRIODIN® Pigments		8	•	•	•	•			•
50410	Pearl Luster EFFECT® Colibri Iron Red			•	•	•	•			•
50440	Pearl Luster COLORSTREAM® Lava Red		8	•	•	•	•			•
50441	Pearl Luster COLORSTREAM® Lava Red			•	•	•	•			
50500	Pearl Luster IRIODIN® Chroma Cobalt Blue		8	•	•	•	•			•
50505	Pearl Luster EFFECT® Cobalt Blue			•	•	•	•			•

Item	Pigment EN	Colorindex	Lightfastness							
			Oil	Acrylics	Tempera	Watercolor / Gouache	Lime / Fresco	Cement / Tadelakt	Silicate binder, Waterglas	
50506	Pearl Luster XIRALLIC® Tigris Blue			•	•	•	•			
50510- 50659	Pearl Luster IRIODIN® Pigments		8	•	•	•	•			•
50701	Silver Glitter 0.10 x 0.10 mm			•	•	•	•			
50702	Silver Glitter 0.20 x 0.20 mm			•	•	•	•			
50704	Silver Glitter 0.40 x 0.40 mm			•	•	•				
50705	Silver Glitter 0.60 x 0.60 mm			•	•	•				
50724	Aluminum Glitter Black			•	•	•				
50800	Gold Glitter 0.10 mm x 0.10 mm			•	•	•	•			
50801	Gold Glitter 0.20 mm x 0.20 mm			•	•	•	•			
50802- 50804	Gold Glitter			•	•	•				
50810	Holographic Silver Glitter, fine				•	•	•			
50811	Holographic Silver Glitter, medium				•	•				
50812	Holographic Silver Glitter, coarse				•	•				
50820	Holographic Gold Glitter, fine				•	•	•			
50821	Holographic Gold Glitter, medium				•	•				
50822	Holographic Gold Glitter, coarse				•	•				
50825	Mother of Pearl				•			•		
50830	Mother of Pearl, powder		8		•	•	•	•		
50831- 50845	Mother of Pearl		8		•			•		
50920	Paliochrome Blue-Silver		8	•	•	•	•			•
50927	Paliochrome Dynamic Pink			•	•	•	•			
50940	Paliochrome Copper Bluish		8	•	•	•	•			
50942	Paliochrome Copper Red-Gold		8	•	•	•	•			
50946	Paliochrome Desert Gold			•	•	•	•			
50951	Acrylic Glass, Blue-Green				•					
50960	Polyester Glitter Royal Gold			•	•	•				
50961	Polyester Glitter Ruby			•	•	•				
50962	Polyester Glitter Royal Blue			•	•	•				
50963	Polyester Glitter Emerald Green			•	•	•				
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 Flakes	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				•			•		
53210	Phlogopite Mica Silver-Gray	PW 20.77019	8		•			•		
53220	Biotite, fine	PW 20.77019	8	•	•	•	•	•		
53221	Biotite, coarse	PW 20.77019	8	•	•			•		
53240	Vermiculite		8		•			•	•	•
53250	Mica Graphite	PBk 10.77265	8		•	•		•		
53500	Fish Silver	NW 1.75170			•	•	•			
53501	Fish Silver Powder	NW 1.75170	8	•	•	•	•			
54000	Bismuth		8		•	•				
54100	Bismuth White	PW 17.77169	8		•	•				

Item	Pigment EN	Colorindex	Lightfastness	Oil	Acrylics	Tempera	Watercolor / Gouache	Lime / Fresco	Cement / Tadelakt	Silicate binder, Waterglas
54500	Pewter Powder	PM 5.77860	8	•	•	•				•
54600- 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 15.74160	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	•	•	•	•			
56000- 56450	Fluorescent Pigment		4	•	•	•	•			
56500	Phosphorescent Pigment Green		4	•	•					
56550	Phosphorescent Pigment Blue			•	•					
56600	Phosphorescent Pigment Green in Acrylic Dispersion				•					
56650	Phosphorescent Pigment Red		4	•	•					
56843	Thermochrome Pigment Purple				•	•	•			
58000	Chalk from Champagne	PW 18.77220		•	•	•	•	•		
58010	Chalk from Ruegen	PW 18.77220		•	•	•	•	•		
58100	Chalk from Bologna				•	•	•			
58150	Chalk from Bologna, light				•	•	•			
58158	Chalk from Belgium, powder				•	•	•	•		
58162	Stone Chalk	PW 18.77220		•	•	•	•	•		
58180	Natural White Earth				•	•	•	•		
58190	Sarti Chalk, grayish				•	•	•	•		
58191	Sarti Chalk, yellowish				•	•	•	•		
58200	China Clay	PW 19.77004			•	•	•	•		
58250	Kaolin, yellowish	PW 19.77004			•	•	•	•		
58300	Terra Alba	PW 25.77231			•	•	•			
58320	Anhydrite Plaster	PW 25.77231			•	•	•			
58340	Alabaster Plaster, Italian	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			•	•	•	•	•	•

Item	Pigment EN	Colorindex	Lightfastness								
			Oil	Acrylics	Tempera	Watercolor / Gouache	Lime / Fresco	Cement / Tadelakt	Silicate binder, Waterglas		
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		•	•	•	•					
58687	Quartzite Orange, 0.2 - 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	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- 58808	Granite Gray		•	•					•	•	
58814	Gneis Green, 0 - 0.3 mm		•	•	•	•	•	•			
58817	Gneis Green, 0.2 - 0.6 mm		•	•					•	•	
58818	Gneis Green, 0.5 - 1 mm		•	•					•	•	
58824	Granite Yellow, 0 - 0.3 mm		•	•	•	•	•	•			
58826- 58828	Granite Yellow		•	•					•	•	
58844	Granite Red, 0 - 0.1 mm		•	•	•	•	•	•			
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