



Fine Art and Restauration supply





Kremer Pigmente

Kremer Pigmente provides products for preservation, restoration and fine arts for customers worldwide.

The history of Kremer Pigmente GmbH & Co. KG began with the production of historical pigments in 1977. Chemical knowledge and passion for the rediscovery of old and forgotten pigments still drive the company's founder Dr. Georg Kremer today.

In 1984 the headquarters moved to an old flour mill in Aichstetten in the Allgäu region. The new Color Mill houses production, storing, shipping, sales and a showroom. Kremer Pigmente is represented globally through its own branches in Aichstetten, Munich and New York and a worldwide network of distributors.

Many products are still manufactured by hand according to traditional recipes. In addition to pigments, we produce watercolors, retouching and oil colors, color pastes, shellac inks, painting mediums, binders and varnishes for various applications.

The company's Kremer-made production range is supplemented by high-quality raw materials and materials from restorers and artists' supplies.

In this brochure we present a brief overview of selected products. Please visit our online-shop for the complete range.

Colorful greetings from the Color-Mill
Dr. Georg Kremer & David Kremer



Pigments



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

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

KREMER-MADE AND HISTORIC PIGMENTS



Vermilion, Smalt, Lapis Lazuli, Lead Tin Yellow, Cherry Black or Madder Lake – are just some examples of rare pigments of which the ancient production procedures have seemed to be forgotten for centuries. However Kremer Pigmente brought these pigments back to life and made them available again. Our Kremer-made pigments are carefully manufactured in our colormill in Aichstetten according to old recipes.

🏠 10000



Smalt, standard,
according to a recipe from 1820, 0 - 120 μ

PB 32.77365

🏠 10010



Smalt, very fine,
according to a recipe from 1820, < 80 μ




PB 32.77365



Smalt (#10000 – #10010)

Smalt was the first historical pigment (re)created by Georg Kremer in 1977. The rediscovery of this ancient cobalt blue initiated the founding of Kremer Pigmente the same year. Today, Kremer Pigmente is the world's only manufacturer of smalt, which is produced according to a recipe from 1820.






Ⓐ ✕ 10100 ▲	 Lead Tin Yellow Light, < 38 μ, contains lead, toxic	77629
Ⓐ ✕ 10110 ▲	 Lead Tin Yellow Deep, < 38 μ, contains lead, toxic	77629
Ⓐ ✕ 10120 ▲	 Lead Tin Yellow II, 0 - 63 μ, contains lead, toxic	77629



Lead Tin Yellow (#10100 – #10120)

Long before the invention of Naples yellow, lead-tin yellow was a by-product from the production of white overlay glazes in ceramics or glass production. It was widely used due to its excellent lightfastness and high stability.

Lead-tin yellow is produced by a high-temperature solid-state reaction between lead oxide and tin oxide. Different shades of yellow are obtained depending on the ratio of lead and tin oxides, the temperature applied and the duration of exposure to the temperature.




▲ 10200	 Azurite natural, standard, 0 - 120 μ	PB 30.77420
▲ 10207	 Azurite MP, Sky-Blue light, extra fine, < 38 μ	PB 30.77420
▲ 10210	 Azurite natural, fine, very fine grind, 0 - 80 μ	PB 30.77420



Azurite (#10200 – #10253)

Azurite is the oldest blue pigment, used almost worldwide long before lapis lazuli.

Azurite, also known as Chessylite or Mountain Blue, is a natural basic copper carbonate. The beautiful deep blue mineral occurs in the oxidation zone of copper deposits, together with chrysocolla and malachite, its more oxidized form. Azurite forms deep blue translucent crystals. The purer and larger the crystals, the darker and more intense the color. At first grind, azurite is a pale greyish-blue color. However, complex wet processing techniques and the subsequent particle separation offers a wide palette of different hues ranging from deep dark blue to brilliant azure. From the 15th to the 17th century, azurite was no doubt the most important blue pigment in European painting, mostly used in tempera.




🏠 10300		Malachite natural, standard, 0 - 120 µ, ground and sieved	PB 30.77420
🏠 10310		Malachite natural, extra fine, 0 - 80 µ, intense color	PB 30.77420
🏠 10344		Malachite MP, fine, 63 - 80 µ, intense color	PB 30.77420



Malachite (#10300 – #10346)

This rich green natural copper mineral may be the oldest known bright green pigment which is famous for its bold striations. In ancient Egypt, it was used for eye-make-up and in ancient panel and wall painting. Up until the 18th century, malachite remained the most important green used in painting, though in Europe it was not as extensively used as azurite.

Its properties are similar to those of the blue basic copper carbonate, although malachite contains a greater amount of combined water. It turns yellowish green in oil, is permanent in fresco when mixed up fresh with lime and is also suitable for tempera.




🏠 10500		Lapis Lazuli, grayish-blue, natural ultramarine	PB 29.77007
🏠 10520		Lapis Lazuli, good quality, natural ultramarine	PB 29.77007
🏠 10530		Lapis Lazuli, purest, Fra Angelico Blue	PB 29.77007



Lapis Lazuli, natural ultramarine (#10500 – #10580)

Lapis lazuli is a relatively rare, semi-precious stone which has been prized for its intense blue color since antiquity. The metamorphic rock is a mixture of the blue mineral lazurite, white calcspar and golden iron pyrites.

Through extensive grinding, washing, sieving and a lavish process of multiple extraction, lapis lazuli is turned into the costly natural pigment ultramarine (Latin “ultramarinus”, literally for “beyond the sea”). Because of its high price during the Middle Ages (it was once more expensive than gold), lapis lazuli was used only for certain parts in the most precious paintings, e. g. the robe of the Virgin Mary thus indicating her spiritual importance.

10610		Natural Cinnabar Monte Amiata, < 63 µ, mercury sulfide	PR 106.77766
10620		Natural Cinnabar, mineral pigment, from China	PR 106.77766
10624		Cinnabar, very fine, chien t'ou, < 20 µ	PR 106.77766



Cinnabar (#10610 – #10628)

Vermilion is the most important red pigment of all and one of the oldest historical colorants. The brilliant red pigment is made from the powdered mineral cinnabar which is based on mercuric sulphide. It forms a yellowish red, very fine powder without crystallines.

Since ancient times, vermilion was widely used throughout the world: e. g. for art and art decoration in Ancient Rome, to illuminate European manuscripts in the Middle Ages, in Renaissance painting, especially for garments and robes, as well as in Chinese and Japanese lacquerware.






12020		Cherry Black, genuine, brownish-black	PBk 8.77268
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Cherry Black (#12020)

For a long time, chars of different kinds of fruit seeds have been used as pigments. However, the resulting black pigments are by no means identical. We offer three different black pigments made from charred seeds: Cherry black, grape black and peach black. Cherry black is a warmer, more brownish-black hue than the frosted peach black and the bluish-black grape black.



🏠 37202		Madder Lake, genuine, from roots, 63 µ, batch 03/2024	NR 9.75330, 75420
🏠 372065		Madder Lake Red, intense, from roots, < 70 µ	NR 9.75330, 75420
🏠 37218		Madder Lake Violet, from roots	NR 9.75330, 75420



Madder Lake (#37202 – #37218)

Madder lake is made from the root of the madder plant, *Rubia tinctoria*. For this purpose the madder roots are washed, dried and ground. After the extraction of the color the dyes are precipitated with salts.

Lakes vary in shades of orange, violet, brown, pink and dark red, depending on temperature, which coloring components are extracted, and which chemicals are used.

EARTH PIGMENTS

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



14294 Set: Assortment of Earth Pigments,

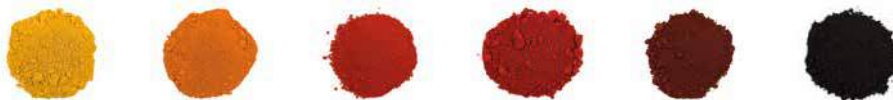
12 pigments in 190 ml glasses, each approx. 100 g

The assortment is very popular because it contains a wide range of different earth shades, as well as a black and a natural white.



IRON OXIDE PIGMENTS

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



PIGMENTS OF MODERN AGE

Most of the so-called modern pigments have been discovered and developed in the past 300 years. The invention of ever new colors began with the discovery of the pigment „Prussian Blue“ by Johann Jacob Diesbach from Berlin in 1704.



45202



Prussian Blue LUX,
also Milori Blue, Berlin Blue

PB 27.77510

Cadmium Pigments

Cadmium pigments are excellently lightfast, opaque and suitable for most artistic techniques. However, toxic fumes are released when cadmium pigments are burned, so the use of these pigments for utilitarian and painting purposes, such as colored wall designs, is prohibited.







We also do not recommend these pigments for encaustic.

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







Organic Pigments, synthetic

Organic pigments exist as natural pigments from plant and animal raw materials, or as synthetic modern pigments from modern carbon chemistry.



23010		Phthalo Green, yellowish, PG 36, lightfast	PG 36.74265
23050		Phthalo Blue, primary, PB 15:1, lightfast	PB 15:1.74160
23178		Orange DPP RA, PO 73, glazing	PO 73.561170
23182		Ruby DPP TR, PR 264, opaque	PR 264.561300
23651		Brilliant Yellow, Hansa Yellow	PY 74.11741
24100		Aniline Black - Pigment Black 1, deep, neutral black	PBk 1.50440

Cobalt Pigments

43500		Cobalt Yellow, Aureolin	PY 40.77357
44101		Cobalt Green PG 50, Co-Ni-Zn-Titanate - no labeling	PG 50.77377
45700		Cobalt Blue Dark, synthetic mineral pigment	PB 74.77366
45810		Cobalt Violet Brilliant, dark, < 75 µ	PV 14.77360

Ultramarine Pigments

Ultramarine is famous for its characteristic bright blue color. It can be used in acrylic, oil, tempera, watercolor and gouache. Ultramarine pigments have been obtained synthetically since 1829. Previously, real ultramarine blue was a distinct luxury product because it was extracted from the semi-precious stone lapis lazuli.

45010		Ultramarine Blue, dark, synthetic mineral pigment	PB 29.77007
45110		Ultramarine Violet, reddish, dark	PV 15.77007

Studio Pigments


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

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



Carbon Black

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

47110  **Bone Black exclusive,**
deep black

PBk 9.77267

47130  **Graphene,**
carbon

Spinel Pigmente

Spinel is derived from the colorless, natural mineral spinel MgAl_2O_4 . The coloration is achieved by replacing the Mg or Al with Co^{2+} , Cr^{3+} , Cu^{2+} , Ni^{2+} , Ti^{4+} and Fe^{3+} cations. The lightfastness of these pigments is unsurpassed.

Due to their great thermal stability, their insolubility in solvents and their high resistance to acids and alkalis, these pigments are suitable for almost all techniques.

47400  **Spinel Black,**
deepest black

PBk 26.77494

49700  **Haematite-Chrome Oxide, Spinel,**
black-brown

PBr 29.77500

PEARLESCENT & EFFECT PIGMENTS

Everything that sparkles and shines as well as metallic pigments – modern synthetic pigments that create rich effects but also natural materials such as mother of pearl, fish scales and glimmer, colored glass flakes, fluorescent and phosphorescent pigments.



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



Pearlescent Pigments

Pearl luster pigments create effects similar to those of pearls or mother-of-pearl. They are highly lightfast and available in various particle sizes. Depending on the size of the particles, the pearl or color luster varies from silk matt to a glittering sparkle. Pearl luster pigments can be processed in practically all binders. However, the luster and colorfulness may change with each particular.

XSL-PIGMENTS

The pigments disperse easily in water and aqueous binders thanks to a special treatment with dispersing agents. XSL-Pigments can also be used for wood stains. They are very lightfast.



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



IWA-ENOGU® – GLASS PIGMENTS

For the last few centuries Japanese painting technique has made use of a new quality of pigments for watercolor painting, traditional Japanese „Ni-Hon-Ga“ painting and woodblock printing. The Japanese colored glasses are Na-Al silicate glasses, which are ground to a specific particle size with essentially the same size and shape. This particular technique is called Enogu.



IWA-ENOGU® – MINERAL PIGMENTS

The mineral pigments are treated in a special elutriation process, which achieves a particularly narrow particle size distribution of the pigment particles and completely removes finer pigment dust. This results in exceptionally clear, brilliant colors.



PIGMENT-ASSORTMENTS

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



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

In the western part of Iceland, around the volcano Snaefellsjokull a great variety of minerals can be explored.

In cooperation with landscape painter Peter Lang, we collected three vibrant earth colors during the midsummer season.



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



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

This pigment composition is especially suitable for icon painters.

It contains valuable pigments such as indigo natural, azurite and milori blue. Azurite MP (#10203) and Vermilion (#10620) max. 25 g.



Dyes & Vegetable Color Paints



For thousands of years, bones, leaves, berries or roots and much more have formed the basis of a wide variety of dyes. The group of natural dyes is complemented by the developments of modern dye chemistry.

36000



Indigo, genuine,
Indian, powder, *Indigofera tinctoria*

NB 1.75780



Indigo

Indigo is insoluble in both water and alcohol. Indigo is an organic pigment with a blackish blue, somewhat dull hue. The plants from which indigo can be obtained are found in many parts of the world. The plant that gives it its name, *Indigofera tinctoria* L., is native to India. As an artists pigment, indigo has been documented in Roman paintings from the 1st century AD, in early medieval miniatures, and in paintings from all periods of European relay painting. The oldest evidence, however, comes from excavations and has been dated to 3000 BC.

36010



Tyrian Purple, genuine,
Imperial Purple

NV 1.75800



Tyrian Purple

The royal red of antiquity is named after *Pupura Lapillus*, the shellfish which excretes the purple dye, also called Tyrian dye.

Traditionally adorning the robes of emperors, kings and chief magistrates, 1 gram of this dye is made from the secretion of 10.000 of these large sea snails.



37199



Madder Roots,
from Turkey, *Rubia tinctorum*

NR 8.75330, 75340,
75350, 75370,
75410, 75420

14700 **Kremer Pigmente Plant Dye Set,**

7 dyes, staining materials, brochure with recipes

The plant dye set provides the user with a step-by-step introduction to the world of natural colorants and textile dyeing.

The simple recipes result in a natural variety of colors. Each operation in the entire dyeing process has a great influence on the dyeing result. Already the used textile or wool material decides on the later colorfulness. Many color nuances can then be achieved with the type, duration and intensity of the mordanting and dyeing process.



14705 **Kremer Pigmente Indigo Set,**

4 indigo pigments, dyeing materials and booklet dyeing with indigo

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

10 g indigo is enough to dye approx.



14710 **Kremer Pigmente Set Historical Inks,**

Content: 4 dyes, materials and recipe brochure for making inks

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



SYNTHETIC DYES, SOLVENT DYES

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



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



Fillers & Building Materials



Our product range of fillers widens the possibilities in respect to transparency and surface condition.

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.



Mediums, Binders & Glues



When it comes to the world of pigments, the correct binding medium is as much important as the pigment itself. Our product range includes organic binders such as animal glues, natural oils, waxes and also natural & synthetic resins, cellulose glues as well as special varnishes and oils.

Binders provide a bond between the individual pigment particles and allow adhesion to the painting surface. We distinguish between organic and inorganic binders, as well as water-dilutable and solvent-soluble binders.

DISPERSIONS & BINDERS



Many acrylic dispersions are suitable as binders for pigments. All polymer dispersions are mixtures / emulsions or dispersions of monomers and more or less long polymer chains in water. Kremer Pigmente offers acrylic dispersions and polyurethane dispersions for various applications.

- ▲ 75075 **Dispersion K 52**, aqueous acrylic dispersion
- ▲ 76550 **Hybrid Dispersion No. 55**, from acrylic and polyurethane resins



How to make „Acrylic Paint“

The binders for acrylic paints are synthetic resins in the broader sense. These can be different types of acrylic resins, but also polyvinyl acetates or polyurethane resins. Most of these synthetic resins are soluble in solvents. They are usually insoluble in water, so the solution is to make dispersions (a heterogeneous mixture of two or more substances that do not dissolve in each other).



Acrylic paints first dry by evaporation of the water contained in the dispersion. In the process, the film shrinks due to the loss of water and the dispersion becomes insoluble in water. The duration of drying depends essentially on the dispersion, the film thickness and the room climate.

WATER-SOLUBLE BINDERS

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



Natural Glues & Adhesives

Stronger than most modern adhesives, animal glues are still used in wood restoration and traditional woodworking, as well as in some painting techniques.

- 🏠 63035 **Parchment Glue**
- 🏠 63052 **Glue Plates,**
35 – 45 g / plate,
made from rabbit skin
- 📌 🏠 63114 **Sturgeon Glue, cleaned,**
clear transparent sticks



Mediums & Natural Gums

- 🏠 63210 **Casein Binding Medium,**
borax-casein, according to a recipe by Wehlte
- 63300 **Gum Arabic Pale, pieces,**
selected smaller bright pieces

Traditional watercolor medium.
Very pure crystals. Swells in cold water.



SOLVENT-SOLUBLE BINDERS

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



Natural Resins

60000 **Gum Damar, best quality**, handpicked

Damar is a pale, yellowish, slightly splintering resin with a smooth fracture, which originates from Southeast Asia. Used for lacquers and media.

60050 **Mastic**, from Chios, Greece, best quality

Mastic is the most flexible of the triterpene resins. It is translucent, yellowish in color and slightly aromatic. It is soluble in aromatic hydrocarbons, turpentine, white spirit and in alcohol.

60450 **Shellac**, very light, flakes, decolorized, wax-free



Shellac

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



Varnishes

🏠 79300 **Dammar Varnish Glossy, UV Stabilized**, 1:2 dissolved in double rectified turpentine

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

🏠 79760 **Violin Varnish – Recipe of 1710**, resin-solution in ethyl alcohol



Balsams & Wax

- 62000 **Larch Turpentine**,
genuine
- 62045 **Spruce Gum KUUSK, cleaned**,
picea abies, Norway Spruce
- 62200 **Beeswax, natural**,
beads, 100 % pure, bright yellow



Synthetic Resins

- 67204 **Laropal® A 81**, very lightfast, for varnishes
- 67400 **Paraloid™ B 72**, Ethyl methacrylate polymer
- ▲ 67402 **Paraloid™ B 72 in Ethyl Acetate, 15 %**,
dissolved in 15% ethyl acetate, polymerized acrylate ester
- ▲ 79360 **Regalrez® Picture Varnish**,
with Regalrez® 1094, UV-stabilized

OILS

Many plants produce oils as energy and reserve substances in seeds.

Linseed oil, poppy oil and walnut oil will harden when exposed to air/oxygen and light. If these low viscosity drying oils are applied thinly onto wood, they penetrate the structure and make the surface less sensitive to water.



- 73020 **Linseed Oil, from Sweden**, cold-pressed, low acid content
- 73054 **Linseed Oil, cold-pressed**, pale yellow, contains some mucilage
- ▲ 73055 **Linseed Oil, sun thickened**, cold-pressed
- 73500 **Walnut Oil, refined**, very little yellowing, not siccativised



How to make „Oil Paint“

Oil is the binder of choice for age resistant painting.

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



MEDIUMS & VARNISHES



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

... for Oilpaintings

- 🏠 79200 **Kremer Oil Paint Medium, fast drying,**
Kremer-made
- 🏠 79210 **Kremer Oil Paint Medium, slow drying,**
Kremer-made, without siccative

... for Watercolor

- 🏠 79260 **Kremer Watercolor Medium,**
with gum arabic, honey and glycerin



How to make „Watercolor“

Watercolor is usually bound with gum arabic since the binder can be easily dissolved with water. It is obtained from a North African acacia species. Most pigments can be easily processed with the gum arabic-based Kremer Watercolor Medium (#79260).



... for Tempera



- 🏠 79250 **Temperone**, Venetian painting medium
Temperone is made according to a recipe from the 16th century and is a water-thinnable emulsion of rye flour, larch turpentine, linseed oil, honey and distilled water.
- 🏠 79255 **Kremer Tempera**, fast drying paint medium
This modern tempera combines historical tempera technique with new technology and does not contain any synthetic additives. As a preservative, Kremer Tempera contains a small amount of lavender oil.



How to make „Tempera“

Tempera paint consists of substances which usually don't mix easily. Mixing agent or emulsifiers help processing resins and oil for example and turn the mix into a water-thinnable paint.



The tempera paint allows very differentiated drawing, because the color does not tend to run.

PRODUCTS FOR VIOLIN MAKERS

Kremer Pigmente has put together a selection of products especially for the musical instrument makers among our customers. In addition to pigments and dyes, you will also find polishing powders, natural resins, balsams, oils, varnishes and glues, as well as other products that we recommend for violin making and wood surface treatments.



GLUES

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



Our range includes various Epoxy resins, Silicone Casting Materials, Special glues, Beva®- and Lascaux®- products.

VOLATILE BINDERS, CYCLODODECANE

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



Solvents, Chemicals & Additives

Kremer Pigmente offers Solvents, Cleaning and Wetting Agents, Conservation Materials and Chemicals.



Ready-made Colors



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



KREMER WATERCOLORS



The highest quality in the production and processing of pure materials ensure an extraordinary luminosity of Kremer watercolor paints. These are elaborately handcrafted from historical and modern pigments according to ancient recipes.

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

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

881050 **Kremer Watercolor Set Renaissance,**
watercolor box with 8 full pans



KREMER FINE ARTIST INKS

Our inks consist of a rich shellac base with pure lightfast pigments. They dry to a glossy film and, once dry, remain water-insoluble even when heavily diluted.

180990 **Shellac Ink Assortment, small, 10 x 30 ml**



KREMER COLOR PASTES

Color pastes are highly concentrated water based pigment dispersions. Pure pigments are dispersed in the best possible way to achieve their maximum color intensity. They can be intermixed with other colors as desired.



KREMER OIL COLORS

Our oil colors are handmade on a small roller mill. On request, we produce oil colors according to your choice of pigment.



KREMER WALL PAINTS

Wall paint with pure pigments – Kremer Pigmente introduces a handmade natural resin paint in eight shades.



How to make „Wall Paint“

Wall paint and colors used for decorative painting on solid painting supports often need to fulfill special requirements. The paint should build a strong connection with the surface and should not be harmful (at best, support) to the structural physics of the material in question.



KREMER RETOUCHING COLORS

Kremer Retouching Colors are developed especially for the strenuous demands of restoration work. We offer Retouching Colors in Shellac, Laropal® A 81 and Paraloid™ B 72.

Retouching Colors in Shellac

Our Kremer Retouching Colors in shellac have solely been designed for wood restauration. The different colors enable retouching on furnitures and musical instruments.



14903 Set: Kremer Retouching Colors in Shellac,

27 pigments in shellac,

in 3 ml glasses, in a wooden box

Pigments ground into a shellac solution with Shellac, very light, flakes, decolorized, wax-free (#60450).

Has to be thinned with ethyl alcohol (#70805) before use.



Retouching Colors in Laropal® A 81

Laropal® A 81 is a urea aldehyde resin.



✖ 14904 Set: Kremer Retouching Colors in Laropal® A 81,

81 Pigments in Laropal® A 81,

in 3 ml glasses, in 3 wooden boxes

This Retouching Colors can be thinned with ethyl alcohol (#70805).



Retouching Chips in Paraloid™ B 72



Our retouching chips and colors are produced in Paraloid™ B 72 and offered in different sets or as individual units. By adding solvents or our special retouching solution – we recommend Methoxypropanol PM (#70920) – they become ready to use.



- 14910 **Set: Kremer Color Chips in Paraloid™ B 72,**
12 Retouching Colors, in a metal case
- 14911 **Conservation Set Van Eyck 1,**
12 Kremer Color Chips in Paraloid™ B 72, in a metal case
- 14913 **Conservation Set Van Eyck 2, with Spinel Black,**
12 Kremer Color Chips in Paraloid™ B 72, in a metal case

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



The following ready-made colors are available in addition to the Kremer-made range:

Old Holland Classic Oil Colours, Golden Acrylics & Gels, Gessos and Grounds, Lutea watercolors, Silicate Chalks, Urushi Lacquers, Maimeri® mastic retouching colors and Lascaux-products.



Gold & Gilding Materials



In this section you can find everything you need when working with gold and silver: Gold Leaf & Silver Leaf, Silverpoints & Goldpoints, Varnishes, Binders & Grounds, Instacoll, Agate Burnishers, Painter's Gold & Silver, Polishing Pastes & Gilding Boles, Gilding Brushes and Gilding tools.



Linen, Paper & Foils



LINEN & STRETCHER BARS

Our canvases are made of linen, cotton, jute or nettle. Stretcher bars are available on request in individual dimensions.

- 873025 **Linen Canvas L512 – very wide,**
heavy quality, raw, very dense,
width: 515 cm, thread count: 8x10, 600 g/m²



PAPER

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

- 875005 **Handmade watercolor paper – Set small,**
white / chamoise / grey / black,
4 sheets with 13 x 19 cm, ca. 300 g/m²

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



FOILS

- 87050 **BEVA® 371 Film, thin, 25 µ, 68 cm wide**
87051 **BEVA® 371 Film, thick, 65 µ, 68 cm wide**

Brushes



Find the right brush for every color – we offer a range of brushes in different shapes and sizes.

Tools



Our range of tools includes hand-forged steel tools from Tuscany for woodworking, stucco, plaster and marble, other special tools for paint application and restoration, as well as agates.

Packaging



For storage and packaging of your pigments and painting materials, we offer PVC cans and jars in various sizes, as well as empty glasses, tubes and pans for your oil and watercolor paints.

Accessories



Materials for paint making such as glass mullers, mortars & pestles, sieves and pallets. As well as other accessories such as sponges, glue pots, magnifying glasses, masks & gloves.



Books & Color Charts



Over the years, we have collected a profound selection of technical literature, such as manuals on restoration and painting techniques as well as materials, reprints of historical literature and collections of recipes.

992101 **Kremer Pigmente Recipe Book,**

37 Recipes with pictures, Aichstetten 2023,
ISBN 978-3-00-060903-9

The paint-maker will get a guiding hand when making color themselves using our Kremer Pigmente Recipe Book.

The Recipe Book helps to source pigments and materials for each specific application.

The 37 recipes are divided into the following categories: watercolor, egg tempera, acrylic paint, wall paint, oil paint and varnishes, as well as other pigment applications such as the coloring of concrete or epoxy resin.



Color Charts

All color charts are supplied in a document folder suitable for filing. 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.





General information

SERVICE

Kremer Pigmente offers a broad range of services.



Special / custom made

We produce custom-made paints and artist colors in nearly any binding medium according to our customers' needs.

Customers also have the ability to commission the treatment of their own raw materials such as rock powder, earths, coarse pigments or precious stones like ruby or emerald.

We are equipped with machinery for all kinds of material and are able to mill, grind or sieve upon individual request.

Special technical advice

Technical inquiries for all applications can be directed to our qualified staff in Aichstetten – either on site or by phone.

Our online-shop also provides extensive product information.

Courses and workshops

Kremer Pigmente offers courses regarding the application and processing of pigments providing a valuable basis for painting and restoring. Our experienced lecturers offer clients a practical approach to various techniques.

PRODUCT INFORMATION



In our online store, the product information section offers many additional information, safety data sheets, technical data and application notes for each product.

In the general information section, recipes, FAQs and suitability lists provide customers with information on many topics.

Recipes



By providing recipes and processing instructions, we give you a guide to create your own personal color experience. Immerse yourself into the world of watercolor, tempera, wall paint, oil paint, acrylic paint, textile dyeing and other pigment applications.



Our information page **„How to make Paint“** shows you how to make different paints yourself using different binders and pigments. For the individual topics such as acrylic, water, oil, tempera or wall paint, we offer recipes, product and application recommendations as well as video tutorials.

FAQs



Answers to customers' most Frequently Asked Questions.

Acrylic Dispersions



Kremer Pigmente offers acrylic dispersions and polyurethane dispersions for different areas of application. To make it easier for you to select a suitable dispersion for your purposes, we have briefly summarized the properties of the individual dispersions.






Pigment Suitability Lists



Our Pigment Suitability Lists help you to find the suitable medium for every pigment. We definitely recommend tests prior to the final application, we cannot guarantee for any instructions given.

ICONS

Following Icons are used in the brochure:

-  **Proof of Age** If you want to buy this product, please send us a copy of your identity card.
-  **German Chemical Prohibition Regulation** The sale of this product is legally restricted (German Chemical Prohibition Regulation). Please enclose a copy of your business registration. Should you be a free-lance restorer or artist, please enclose a copy of verification (e.g. Membership of an Association of Restorers or Membership of an Association of Artists).
-  Please send us the required documents together with your order. You can find the form online in the Shipping and Ordering section of the product or just scan the QR-code. We can also send you the relevant document on request.
-  **CITES** The sale of this product is restricted, because of its status as a CITES-product. Therefore it can be sold only in Europe.
-  **Kremer-made** Products with this icon are Kremer-made.
-  **Information** You can find additional interesting product information, recipes or instructions for use.
-

STORES & RESELLERS



Kremer owned shops are in Aichstetten, Munich and New York but more than 100 artist & restoration material stores in Germany and around the world offer a range of Kremer Pigmente products. Online orders are shipped worldwide.

GENERAL TERMS & CONDITIONS



Please find our General Terms & Conditions under www.kremer-pigmente.com/en/agb

Current prices, as well as available sizes and sales units can be found under www.kremer-pigmente.com.



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