



**KREMER**  
PIGMENTE

**Materials for  
Violin Making**



# Kremer Pigmente

The family run manufacture specializes in the production and distribution of rare and historical pigments.

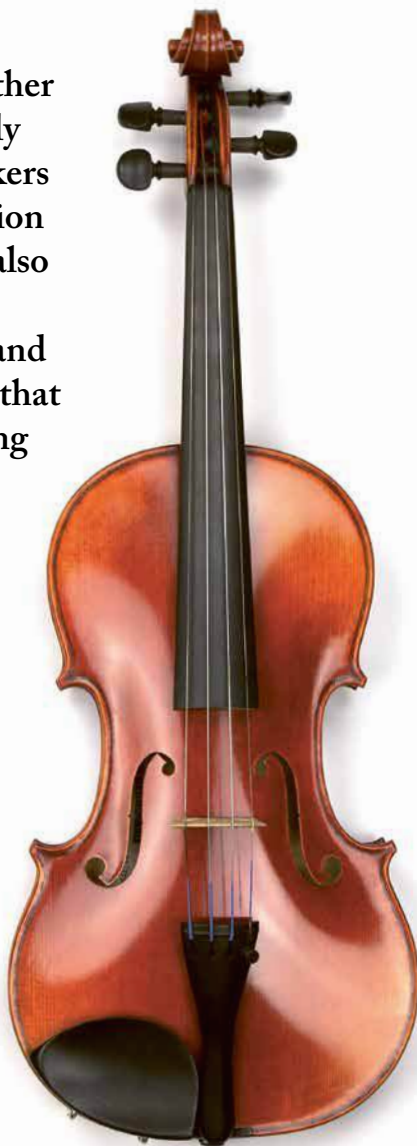
Our manufacture is based in the Color Mill in Aichstetten in the German Allgäu region. We are the world market leader in the field of pigments for conservation, monument preservation, restoration and sophisticated painting. By developing special products, Kremer Pigmente serves other niche markets in the area of color and surface.

Raw materials from all over the world are carefully treated and manually rubbed, sieved, scratched and filtered into powder. Based on color formulations of past centuries we have watercolors, color pastes, oil colors and retouching colors. The wide range is complemented by dyes, binders, solvents, chemicals, tools, brushes and literature.

We can draw on a wide range of specialist knowledge and our extended own production facilities in the Color Mill.

# Materials for the surface treatment of wooden instruments

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.













# Pigments



## Organic Pigments, synthetic

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

23330		<b>Yellow, greenish, PY 129,</b> transparent	PY 129.48042
23350		<b>Indian Yellow Imitation,</b> contains nickel	PY 150.12764
23370		<b>Pyramid-Yellow medium,</b> clear warm yellow	PY 108.68420
23493		<b>Gubbio Red,</b> transparent brownish-red	PBr 23.20060
23495		<b>Mahogany Brown,</b> transparent, Pigment Brown 25, very lightfast	PBr 25.12510
23502		<b>Maroon,</b> pigment contains coarse particles	PR 179.71130
23503		<b>Perrindo Maroon, PR 179,</b> very lightfast	PR 179.71130
23610		<b>Alizarine Crimson Dark,</b> bluish red	PR 83.58000:1
23614		<b>Alizarine Crimson medium,</b> shining red	PR 83.58000:1
24000		<b>Isoindole Yellow-Orange, PY 139,</b> brilliant orange	PY 139.56298



### **Isoindole Yellow-Orange (#24000)**













Isoindol Yellow-Orange has a warm, reddish yellow tone. It is widely used in mixtures with inorganic pigments, mainly to replace the toxic chrome yellow.





Handling: We recommend using a wetting agent.

## XSL-Pigments

The XSL-Pigments are particularly suitable for water-based wood stains, which are more lightfast than stains containing dyes. The pigments are insoluble in oil or solvents.

26000		<b>XSL Titanium White,</b> very lightfast	PW 6.77891
26100		<b>XSL Bismuth Vanadate Yellow,</b> very lightfast, colorful, alkali-resistant	PY 184.771740
26120		<b>XSL Translucent Yellow,</b> Iron Oxide Yellow, very lightfast	PY 42.77492
26140		<b>XSL Translucent Red,</b> Iron Oxide Red, very lightfast	PR 101.77491
26308		<b>XSL Poppy Red</b>	PR 112.12370
26310		<b>XSL Red DPP, PR 254,</b> very lightfast	PR 254.56110
26320		<b>XSL Magenta, PR 122</b>	PR 122.73915
26400		<b>XSL Cobalt Blue,</b> very lightfast, colorful, alkali-resistant	PB 28.77346
26410		<b>XSL Dioxazine Violet,</b> very lightfast, colorful	PV 23.51319
26500		<b>XSL Phthalo Green Dark, PG 7,</b> very lightfast, color-intense	PG 7.74260
26550		<b>XSL Phthalo Green,</b> yellowish, PG 36	PG 36.74265
26600		<b>XSL Black,</b> Furnace Black, very lightfast	PBk 7.77266

## Lake made of Reseda

♣ 362611		<b>Lake made of Reseda and Buckthorn Berries,</b> mixed color varnish from wau (Reseda luteola) and buckthorn berries, 63 µ	
♣ 36262		<b>Lake made of Reseda,</b> yellow lake pigment, slightly greenish	NY 2.75590, 75580

# Madder Lake

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.






♣ 37202		<b>Madder Lake, genuine,</b> from roots, 63 $\mu$ , batch 03/2024	NR 9.75330, 75420
♣ 372051		<b>Madder Lake Coral,</b> from roots	NR 9.75330, 75420
♣ 372057		<b>Madder Lake Carmine Red,</b> from roots, precipitated with copper	NR 9.75330, 75420
♣ 372060		<b>Madder Lake IV - brown, similar to umber,</b> Special batch 06/2022	NR 9.75330, 75420
♣ 372061		<b>Madder Lake I - rosé dark,</b> Special batch 06/2022	NR 9.75330, 75420
♣ 372065		<b>Madder Lake Red, intense,</b> < 70 $\mu$	NR 9.75330, 75420
♣ 372141		<b>Madder Lake made of roots, Dark Red,</b> brilliant, intense hue, very fine grind, translucent	NR 9.75330, 75420
♣ 372142		<b>Madder Lake made of roots, Bordeaux Red,</b> brilliant, very fine grind	NR 9.75330, 75420
♣ 37217		<b>Madder Lake Violet-Brown,</b> fine, made from roots 40 kg Madder roots are necessary to get 1 kg Madder Lake Violet-Brown.	NR 9.75330, 75420
♣ 37218		<b>Madder Lake Violet,</b> from roots	NR 9.75330, 75420






♠ 37370		<b>Osage, yellow,</b> made of wood flour	
♠ 37391		<b>Sap Green,</b> made from buckthorn berries and weld, Batch 12/2022	NG 2.75440, 75650, 75695
♠ 37392		<b>Stil de Grain light,</b> yellow lake pigment made from buckthorn berries	NY 14.75440
♠ 37394		<b>Stil de Grain,</b> yellow lake pigment made from buckthorn berries	NY 14.75440
♠ 373941		<b>Stil de Grain, Schützenberger,</b> from buckthorn berries	NG 2.75440, 75650, 75695
40430		<b>Dark Burnt Sienna,</b> Italian	PR 101.77491
41000		<b>Van Dyck Brown,</b> Cassel earth, dark	NBr 8
41050		<b>Walnut stain</b> watersoluble, Van Dyck Brown, oak stain	NBr 8
42000		<b>Vermilion,</b> synth. mercuric sulphide, from China	PR 106.77766
42100		<b>Carmine Naccarat,</b> made of cochineal	NR 4:1.75470
47250		<b>Furnace Black,</b> Lamp Black	PBk 7.77266

## Translucent Pigments

52200		<b>Translucent Yellow,</b> iron oxide, temperature resistant up to approx. 120°C	PY 42.77492
52350		<b>Translucent Orange-Red</b> iron oxide	PR 101.77491
52400		<b>Translucent Red medium,</b> iron oxide red (> 3 nm)	PR 101.77491

## Translucent Pigments in Oil

This oil paints are especially suitable for violin making.  
For faster drying 1–2% of siccativ can be added.

522006		<b>Translucent Yellow in Linseed Oil, tube,</b> iron oxide, without siccativ
523506		<b>Translucent Orange-Red in Linseed Oil, tube,</b> iron oxide red, without siccativ
524006		<b>Translucent Red medium in Linseed Oil, tube</b> iron oxide red, without siccativ



# Violin-Varnish Assortment

























In this set we put together a unique selection of the most popular pigments and historical raw materials especially for violin making and application on wood.

Ⓐ ✖ 14300

**Set: Violin-Varnish Assortment.**

22 pigments, 4 resins, 1 linseed oil in 30 ml glasses, in a wooden case

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



# Kremer Retouching Colors in Shellac

























Our Kremer Retouching Colors in Shellac are made for wood surface conservation. The 27 different colors enable retouching on furnitures and musical instruments.

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

Before use: The Retouching Colors may be thinned with solvents like spirit or ethyl alcohol (#70805).



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

2333091		Yellow, greenish, PY 129	4043091		Dark Burnt Sienna
2335091		Indian Yellow Imitation	4044091		Pompeii Red
2348091		Quinacridone Chestnut Brown	4061291		Raw Umber, greenish dark
2349091		Purple-Red, brownish	4070091		Burnt Umber, reddish
2349391		Gubbio Red	4071091		Burnt Umber, brownish
2349591		Mahogany Brown	4072091		Burnt Umber, dark brown
2350391		Perrindo Marron, PR 179	4090091		Slate Gray, extra light
2358591		Quinacridone Gold, red-gold	4620091		Titanium White Rutile
2361091		Alizarine Crimson Dark	4628091		Buff Titanium
4019591		Gold Ochre, from Poland	4725091		Furnace Black
4024191		Fawn Ochre	5220091		Translucent Iron Oxide Yellow
4026091		Satin Ochre	5235091		Translucent Iron Oxide Orange-Red
4032091		Dark Ochre, Italian	5240091		Translucent Red Iron Oxide medium
4040091		Raw Sienna, Italian			

# Natural Organic Dyes & Vegetable Color Paints



36020		<b>Lac Dye,</b> Indian Lake, red, made from Coccus Lacta secretion	NR 25.75450
36040		<b>Cochineal,</b> Coccus Cacti, silver-gray, dried female scale insects	NR 4.75470
36100		<b>Logwood, cut pieces,</b> Lignum Campeche	NBk 1.75290
36110		<b>Logwood Extract, powder,</b> Lignum Campeche	NBk 1.75290
↓ 36150		<b>Brazilwood, shavings,</b> Pernambuco, Lignum Fernambuci	NR 24.75280
36160		<b>Redwood Extract,</b> deep red	NR 24.75280
36180		<b>Sandalwood,</b> red powder	NR 22.75510, 75540, 75550,75560
36200		<b>Yellow Wood,</b> fustic, cut pieces	NY 11.75240, 75660
36250		<b>Reseda Luteola, from Anatolia,</b> dried plant	NY 2.75590, 75580
37000		<b>Dragon's Blood, powder,</b> Resina Dracaena, from Sumatra	NR 31.75200, 75210
37012		<b>Dragon's Blood pressed, pure,</b> pieces	NR 31.75200, 75210
37014		<b>Dragon's Blood lydaha, cake,</b> from Socotra, made of the bark of the Dracaena Cinnabari tree, in cotton bag	NR 31.75200, 75210
37016		<b>Dragon's Blood Emzolo,</b> from Socotra, pieces, also called Edah Amsello	NR 31.75200, 75210



## Dragon's Blood

The resin known as dragon's blood or "Sanguis draconis" is the product of a large species of rattan palm, *Daemonorops draco*, a native of the islands of the Indian Archipelago, but principally produced in Sumatra and Borneo. This variety is known as "Palm dragon's blood".



Socotra dragon's blood is the resin of *Dracaena cinnabari*, and is produced in Socotra, South Eastern Asia and the West Indies.



37030		<b>Resina Kamala,</b> red natural resin	NO 2.75310
Ⓐ ✖ 37050		<b>Gamboge, powder,</b> natural yellow resin, toxic	NY 24
Ⓐ ✖ 37060		<b>Gamboge, pieces,</b> natural product, toxic	NY 24
37080		<b>Gum Accaroid, powder,</b> brown-red, Acaroid	
37081		<b>Gum Accaroid, yellow-red,</b> unprocessed, contains plant parts	
37110		<b>Saffron,</b> red threads, genuine, powerful dye	NY 6.75100
37199		<b>Madder Roots,</b> from Turkey	NR 8.75330, 75340, 75350, 75370, 75410, 75420
37201		<b>Madder Roots, ground with pieces,</b> rubia tinctorium	NR 8.75330, 75340, 75350
37220		<b>Turmeric, powder,</b> from India	NY 3.75300
37230		<b>Turmeric, cut pieces,</b> dried root, from India	NY 3.75300
37250		<b>Alkanet,</b> dried root, red	NR 20.75520, 75530
37260		<b>Ratanhia Root,</b> krameria triandra	
37300		<b>Walnut Hulls,</b> cut pieces, nucum juglandis	NBr 7.75500
37350		<b>Annatto Seeds,</b> seeds from Bixa orellana	NO 4.75120
37380		<b>Ripe Buckthorn Berries,</b> Rhamni maturi	
373901		<b>Green Buckthorn Berries,</b> Rhamni inmaturi	NY 13.75640
37400		<b>Oak Apples,</b> gallnuts	NBr 6
37420		<b>Safflower,</b> flowers of Safflower	NR 26.75140
↓ 38010		<b>Aloe,</b> from South Africa, Mosselbay	
38012		<b>Aloe Resin Socotra,</b> Aloe Perryi, colorant	
38200		<b>Catechu,</b> Cutch, brown, powder	NBr 3.75250
38530		<b>Apple tree, grinded,</b> dyes from yellow to brown, shredded in pieces	

# Synthetic Dyes, water-soluble



- 94050  **Nigrosine**, water-soluble  
This dye is used as a water stain on wood,  
for coloring water-thinnable primers.
- 94100  **Alizarine**,  
yellow, pure, dyeing red

AB 2.50420

MR 11.58000




# Synthetic Dyes, solvent- soluble, Solvent Dyes







The Solvent Dyes are easily soluble in most solvents. They are very brilliant and relatively stable. Most of the dyes can be easily dissolved in a mixture of 80 % Ethyl Alcohol (#70805), 5 % water and 15 % Methoxypropanol PM (#70920). For most applications it is sufficient to use 1 – 8 g per liter.

- 94080 **Set Solvent Dye**,  
25 g each: #94055, #94401, #94412, #94416  
Metal complex dyes for lacquers and wood stains.






- 94055  **Nigrosine**,  
alcohol soluble SBk 5.50415
- 94401  **Solvent Yellow 82**,  
yellow dye, Orasol® Yellow 157 SY 82
- 94402  **Solvent Yellow 88**,  
sun-gold, Orasol® Yellow 152 SY 88
- 94404  **Solvent Yellow 89**,  
yellow-orange, Orasol® Yellow 190 SY 89
- 94405  **Solvent Red 127**,  
pink, Orasol® Pink 478 SR 127
- 94408  **Solvent Orange 99**  
orange-red, Orasol® Orange 272 SO 99
- 94412  **Solvent Red 122**  
red-violet, Orasol® Red 395 SR 122
- ✘ 94413  **Solvent Black 29**,  
deep black, Orasol® Black X 55 SBk 29

94414		<b>Solvent Blue 67,</b> dark turquoise, Orasol® Blue 825	SB 67
94416		<b>Solvent Blue 70,</b> light turquoise, Orasol® Blue 855	SB 70
94419		<b>Solvent Red 160,</b> ruby, Orasol® Red 365	SR 160
✘ 94420		<b>Solvent Black 27,</b> Diamond Black, Orasol® Black X 51	SBk 27

## Liquid Stains








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

♠ 944012		<b>Liquid Stain Solvent Yellow 82,</b> dissolved in Methoxypropanol PM; Orasol® Yellow 157	SY 82
♠ 944022		<b>Liquid Stain Solvent Yellow 88,</b> dissolved in Methoxypropanol PM; Orasol® Yellow 152	SY 88
♠ 944052		<b>Liquid Stain Solvent Red 127,</b> dissolved in Methoxypropanol PM; Orasol® Pink 478	SR 127
♠ 944082		<b>Liquid Stain Solvent Orange 99,</b> dissolved in Methoxypropanol PM; Orasol® Orange 272	SO 99
♠ 944102		<b>Liquid Stain Solvent Brown 43,</b> dissolved in Methoxypropanol PM; Orasol® Brown 324	SBr 43
♠ 944122		<b>Liquid Stain Solvent Red 122,</b> dissolved in Methoxypropanol PM; Orasol® Red 395	SR 122
♠ 944142		<b>Liquid Stain Solvent Blue 67,</b> dissolved in Methoxypropanol PM; Orasol® Blue 825	SB 67
♠ 944162		<b>Liquid Stain Solvent Blue 70,</b> dissolved in Methoxypropanol PM; Orasol® Blue 855	SB 70
♠ 944192		<b>Liquid Stain Solvent Red 160,</b> dissolved in Methoxypropanol PM; Orasol® Red 365	SR 160
♠ ✘ 944202		<b>Liquid Stain Solvent Black 27,</b> dissolved in Methoxypropanol PM; Orasol® Black X 51	SBk 27



# Fillers & Polishing Powders



- ♣ ✕ 11401  **Rock Crystal, extra fine,**  
powder, 0 - 63  $\mu$
- ♣ 11810  **Selenite, Marienglas, fine,**  
0 - 80  $\mu$ , gypseous spar, from Cyprus
- ♣ 31231  **Terra Pozzuolana, very fine,**  
0 - 63  $\mu$
- 38300  **Lycopodium,**  
traditional wood filler
- 53100  **Mica Fine,**  
pearlescent powder
- ✕ 58689  **Cristobalite Powder, approx. 8  $\mu$ ,**  
pure white, semi-matt, extra fine
- 59825  **Glass Powder, very fine,**  
approx. 15  $\mu$ , colorless
- 599890  **Vienna Lime,**  
burnt Dolomite
- 599900  **Pumice Powder, fine,**  
0 - 40  $\mu$ , Volcanic rock, from Germany, Eiffel
- 599904  **Pumice Powder 0, coarse,**  
< 250  $\mu$ , Volcanic rock
- 599905  **Pumice Powder 00, medium,**  
< 180  $\mu$ , Volcanic rock
- 599906  **Pumice Powder 000, fine,**  
< 150  $\mu$ , Volcanic rock
- 599907  **Pumice Powder 6/0, very fine,**  
< 90  $\mu$ , Volcanic rock
- 599920  **Tripoli, Rotten Stone, reddish,**  
diatomaceous earth
- 599930  **Tripoli, Rotten Stone, light,**  
diatomaceous earth
- 599950  **Scouring Rush, shredded,**  
horsetail, cut pieces
- 599960  **Scouring Rush, whole, bundle,**  
horsetail, bundle of whole pieces, handpicked  
For polishing wood, for scratch-free smooth surfaces, for gilding.

# Varnish Materials, Natural Resins



- 60000 **Gum Damar, best quality, handpicked**  
Dammar is a pale, yellowish, slightly splintering resin with a smooth fracture, which originates from Southeast Asia. Used for coatings and in 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 alcohol.
- 60100 **Sandarac, genuine, from Morocco**  
Sandarac is a water-insoluble resin. The resin is highly soluble in alcohol, ether, amyl alcohol and acetone. Sandarac varnishes have a high degree of hardness. Mixed with linseed oil, it was the most common varnish in the XVI and XVII centuries.
- 60150 **Manila Copal**  
Copal is a hard diterpene resin - the hardest being the fossile ones. The term "Copal" denotes a variety of different countries of origin and provenance; they usually form hard oily varnishes, by means of a somewhat complicated cooking process which renders them soluble in oils and turpentine.
- 60200 **Amber, pieces, genuine**  
Amber is a diterpene resin from fossil species of conifers found in deposits dating from the Cretaceous and Pleistocene. Formerly used for the production of varnish, it is of difficult solubility and not very flexible. It is the hardest of all natural resins.
- 60205 **Amber Colophony, brown brittle resin**  
Remaining stock from a former amber varnish production in Russia. This brown, brittle resin is used for amber varnish production and, like amber, can be boiled down with linseed oil for violin varnish production.
- 60210 **Amber, powder, genuine, 0 – 1 mm**
- 60250 **Gum Benzoin, best quality, in pieces**
- 60260 **Myrrh, beads, pea size**  
Myrrh is a gum resin produced by various burseraceae, i.e. a mixture of water-soluble gum and water-insoluble resin.
- 60270 **Olibanum, incense, best quality**
- 60300 **Colophony, extra light, rosin, residue of turpentine distillation**
- 60304 **Colophony, dark brown, balsamic resin**
- 60310 **Colophony Powder, balsamic resin**  
Note: Does not dissolve entirely.
- 60320 **Burgundy Resin, colophony**  
Partially refined and solidified resin from European pine.



# Shellac

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

- 60400 **Shellac Lemon 1**,  
from India, flakes
- 60410 **Shellac Orange**,  
from India, flakes
- 60430 **Stick-Lac**,  
crude shellac
- 60440 **Shellac, light**,  
decolorized, wax-free
- 60450 **Shellac, very light**,  
flakes, decolorized, wax-free
- 60471 **Shellac 3-Circles**,  
decolorized, wax-free, coarsely ground  
For Shellac coatings, for dissolving in ethanol.
- 60480 **Shellac Ruby**,  
flakes, wax-free, dark
- 60490 **Seed Lac**,  
crude shellac
- 60500 **Button-Lac**,  
from India



As a protection against bacteria and insects, many plants can form resins and balms, which are released when the bark is damaged or when the plant is in ill health. Resins such as sandarac, mastic, conifer – balms such as larch turpentine, canada balsam etc. have "always" been used in medicine for wound treatment because of their antibacterial effect.



Even in the 1960s, larger injuries were still covered with mastic bandages. In the English-speaking world, mastic means not only the resin of the mastic bush, but also adhesive putty. Sticky balm is extracted from many coniferous trees. When the balsam is heated, turpentine oil is obtained as a volatile component and colophony as a solid residue. Dissolutions of mastic and sandarac in ethyl alcohol are used for lacquer-like coating. Mixtures of drying oils with resins and balsams will increase the durability.

# Balsams & Wax



- 60550 **Shellac Wax**, bleached
- 62000 **Larch Turpentine**, genuine  
Larch Turpentine is a highly viscous balsam, still sometimes called "Venice turpentine". It is unique in that it is collected from the heart of the larch tree rather than the bark and is free from the abietic acid crystals which can discolor other turpentine. "Venice turpentine". It is unique in that it is collected from the heart of the larch tree rather than the bark and is free from the abietic acid crystals which can discolor other turpentine.
- 62010 **Venetian Turpentine**, mixture of larch turpentine and colophony  
The Venetian turpentine gives the dried film a certain hardness.

## Spruce Gum

Spruce Gum KUUSK is 100% sustainable. The gum is hand-picked once the tree has built a solid natural shield around wounds on the trunk and does not require further protection. Very old spruce trees are not even harmed at all throughout the collection process. KUUSK is ideal for violin varnishes, since it has a natural warm dark color.

- 62044 **Spruce Gum KUUSK**,  
picea abies, Norway Spruce
- 62045 **Spruce Gum KUUSK, cleaned**,  
picea abies, Norway Spruce



- 62050 **Gum Elemi**, semi-solid  
Elemi is a soft resin extracted from Angiosperms. It is a suspension of complex organic acids in essential oils. Soluble in aromatic hydrocarbons and alcohol, it has high compatibility with oils, waxes and other resins both natural and synthetic.
- 62073 **Galbanum**, Gum Galbanum, multi-colored paste
- 62100 **Copaiva Balsam**, medium thick
- 62108 **Tolubalsam**, very pale
- 62110 **Canada Balsam**, Canadian turpentine  
Canada Balsam is obtained from Canada balsam fir *Abies canadensis*. Highly viscous, it is unique in its transparency, pale yellow color and high refractive index.
- 62200 **Beeswax, natural**, beads, 100 % pure, bright yellow
- 62210 **Beeswax, bleached**, beads, 100 % pure
- 62222 **Propolis**,  
Honey bees collect as putty wax a special mixture of resin, wax and other ingredients. Propolis has, among other things, fungicidal effects, it is used both for human health and as a component of many recipes for varnishes.

# Natural Glues & Adhesives



## Protein-based Glues

Bone glue, hide glue and rabbit skin glue are animal-based warm glues. Stronger than most modern adhesives, animal glues are still used in wood restoration and traditional woodworking, as well as in some painting techniques.

- 63000 **Bone glue, pearls,**  
made from cow bones
- 63021 **Hide glue, granules,**  
high adhesive strength, made from cow hide
- 63025 **Rabbit Skin Glue, cubes,**  
made from rabbit hide
- 63028 **Rabbit Skin Glue, fine grind,**  
made from rabbit hide



## Gelatines

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

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

- 63038 **Gelatine Restoration 1, > 250 g Bloom, 4.0 - 4.7 mPas**  
This gelatine is recommended for the restoration of photographs as well as for wood gluing. It is also suitable for distemper or chalk grounds. This gelatine can be mixed with Restoration 3 (#63040) to adjust the properties.
- 63039 **Gelatine Restoration 2, > 280 g Bloom, 5.15 - 5.75 mPas**  
This gelatine is recommended for casting purposes or stucco marble. It is less colored and elastic than 1 and 3, but gels much faster. This type A gelatine should not be mixed with the other two types.
- 63040 **Gelatine Restoration 3, 60–120 g Bloom, 1.8 - 2.7 mPas**  
This slightly yellowish gelatine is recommended as a low-viscosity glue for paper restoration. Gelatin Restoration 3 is less elastic and has lower adhesive strength than Restoration 1 and 2. It gels more slowly, but is thinner and therefore absorbs better into porous substrates or cracks.  
It can be mixed with Gelatine Restoration 1 (#63038) to adjust the properties for the specific application.
- 63045 **Gelatine, powder, technical**

- ♠ 63052 **Glue Plates**, 35 – 45 g / plate, made from pure rabbit skin
- 63060 **Bookbinder Glue**, grains, gilders´ glue, light
- 63080 **Fish Glue blend, discolored**, flakes, 575 - 625 Bloomgram
- ♠ ↓ 63110 **Salianski Isinglass Glue**, Sturgeon glue, in sheets  
Sturgeon's bladder glue, which has been used as a fastener and adhesive in Russia for many centuries, is made from the inner membrane of the air bladder of sturgeons. The advantage of this glue over other animal glues is its higher adhesion and lower viscosity. The swim bladders come from sustainable and secured breeding.
- ♠ ↓ 63114 **Sturgeon Glue, cleaned**, clear transparent sticks
- 63200 **Casein**, precipitated with milk acid, fine powder  
Powder casein is soaked in cold water and then activated with lime putty, borax or ammonium carbonate.
- ♠ 63210 **Casein Binding Medium**, borax-casein, according to a recipe by Wehlte  
Shelf life: 9 months after production.
- 63500 **Franklin Hide Glue 118 ml**, tube
- 63510 **Franklin Hide Glue 237 ml**, tube
- 63512 **Franklin Hide Glue 473 ml**, tube
- 63521 **Franklin Titebond® 118 ml**, wood glue, tube
- 63522 **Franklin Titebond® 237 ml**, wood glue, tube
- 63523 **Franklin Titebond® 473 ml**, wood glue, tube
- 63524 **Franklin Titebond® 946 ml**, wood glue, tube
- 63550 **Fish Glue**, liquid



### **Fish Glue (#63550)**

Fish glue is liquid because the fish proteins must function well at water temperatures down to 4° C. Warm-blooded glues all gel at 20° C at the latest. Fish glue is suitable for all applications where particularly high elasticity must go hand in hand with very high strength. A particular advantage is the great adhesion of fish glue to wood, ceramics and metal. Fish glue can also be used in concentrated form on cold substrates.



### **Pit Lime**, slaked for 67–85 months (#31800)

Slaked lime, minimum age 4 to 6 years. Our pit lime consists of evenly fine grains (particle size approx. 1 – 5 µ), and the paste has a creamy / buttery consistency. The lime paste contains 32.3 % water. This wood-burned marble pit lime is of high quality due to the almost chemical purity.



# 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.

## Drying Oils



- 73020 **Linseed Oil, from Sweden, cold-pressed, low acid content**  
Cold-Pressed linseed oil is golden in color and dries to a hard, durable film. It is considered to be the best quality linseed oil due to its higher linolenic acid content, which is thought to improve wettability.
- 73054 **Linseed Oil, cold-pressed, pale yellow, contains some mucilage**
- ♣ 73055 **Linseed Oil, sun thickened, cold-pressed**
- 73100 **Kremer Linseed Oil Varnish, siccated with manganese, cobalt-free, fast-drying**  
Linseed oil varnish is siccated with manganese and shows excellent drying properties, excellent flow and gloss, as well as high water resistance and good wetting properties. Linseed oil varnish is used in the manufacture of corrosion inhibitors in the steel industry and as a corrosion inhibitor in wood preservation.
- 73200 **Linseed Stand Oil, 45 P, consistency similar to liquid honey**
- 73300 **Linseed Oil, varnish oil, refined, bleached linseed oil**
- 73500 **Walnut Oil, refined, very little yellowing, not siccated**
- ♣ 73510 **Walnut Oil, siccated, pure, refined**
- ♣ 73512 **Walnut Oil, sun thickened**

## Essential Oils

- 70109 **Cembran Pine Oil, stone pine oil, pure, undiluted**
- 73700 **Clove Oil, rectified**
- 73710 **Rosemary Oil**
- 73720 **Cedar Wood Oil, rectified, may crystallize**
- 73750 **Lavender Oil, Mt. Blanc, best quality**
- 73800 **Spike-Lavender Oil, lavender oil, Lavandula latifolia**

# Primers, Varnishes, Preparations & Additives



- 🏠 60453 **Shellac Polish, transparent**
- 🏠 60473 **Shellac 3-Circles Solution**
- 60483 **Shellac Polish Ruby**
- 67400 **Paraloid™ B 72, Ethyl methacrylate polymer**  
Paraloid™ B-72 is an excellent general purpose acrylic resin. It can be applied in either clear or pigmented coatings by a variety of application methods.
- 77750 **Potassium Silicate 28 / 30°**

## 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.

- 79021 **Harddrying Oil Kremer Gloss**, clear, fast drying
- 🏠 79031 **Harddrying Oil Kremer Matte**, matted with beeswax, fast drying

## Tung Oil Varnish

Glossy, slightly yellowish, highly weather resistant and with good drying properties.

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



### Recipe: Tung Oil Paint on Wood (Interior and Exterior)

Tung Oil Varnish is a mixture of boiled Linseed Oil and Tung Oil (also known as China Wood Oil).

The glossy, slightly yellowish glaze is stable under extreme weather conditions, it is resistant to wear and to abrasion. Thus, it is highly suitable as a wood floor finish. An advantage of this varnish is that it dries fast: After 8 hours, the varnish is dry; after one day, it can be painted over.



# Turpentine Rosin Oil

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

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

- 🏠 79282 **Turpentine Rosin Oil thick**, for violin varnishes
- 🏠 79283 **Turpentine Rosin Oil medium**, for violin varnishes
- 🏠 79284 **Turpentine Rosin Oil thin**, for violin varnishes
  
- 🏠 79400 **Petersburg Lacquer**, high-quality furniture varnish made of mastic, shellac, larch turpentine, etc.
- 79421 **Amber Varnish genuine**, made from amber and linseed oil
- 🏠 79424 **Boiled Linseed Oil Varnish, transparent**, Oil Varnish needs sunlight for drying
- 🏠 79622 **Brass Lacquer, from 1892**, contains natural resins and dyes, dissolved in ethyl alcohol
- 🏠 79640 **Polishing Oil for Shellac Finish**, made with lavender oil

## Primer Coat

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

- 🏠 79720 **Primer Coat GD**, shelf life is at least 12 months if stored at room temperature. Do not shake! Stirr well!



### Primer Coat GD (#79720)

Application: The wood needs to be polished thoroughly. The base coat is applied evenly inside and outside with a soft brush or a sponge. After a few minutes the outside surplus should be removed with a cloth. The process may be repeated outside up to three times. The consumption is about 100 gram per violin. Varnish after the last polish with spirit or oil varnish.



# Rubio Mineral Ground



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

The mixture consists of calcium lactate, alum, manganese sulphate, titanium dioxide, yellow iron oxide and mica, which corresponds roughly to the spectrum analysis of historical instruments. The wood is ragged with a solution of potassium silicate. Once the slurry has dried, it produces a hard concretionary coat, which obscures the wood grain, and can be sanded before applying varnish.

🏠 79725 **Rubio Mineral Ground**



## Mineral primer for violins

The priming of a violin serves to protect the wood from external influences and prevents dirt particles from penetrating the structure. The primer therefore has a separating function at the same time, as it separates wood and varnish from each other.

## Violin Varnishes

- 🏠 79760 **Violin Varnish – Recipe of 1710**, resin-solution in ethyl alcohol  
This varnish gets its brownish color from the red shellac and the effect of heat when dissolving. It produces a very durable, beautiful varnish on wood and can be thinned with ethyl alcohol if necessary.
- 🏠 79763 **Violin Varnish, Reddish**, alcohol-soluble  
With Quinacridone Gold, red-gold, PO 48 (#23585), shellac, sandarac and amber.
- 🏠 79764 **Violin Varnish, Brown-Dark**, alcohol-soluble  
With Gubbio Red (#23493), shellac, sandarac and amber.
- 🏠 797700 **Oil Varnish, transparent**,  
cooked resin oil varnish for violins
- 🏠 797705 **Violin Varnish from Cremona**



## Colored Oil Varnishes

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

- ♣ 797710 **Oil Varnish, yellow**, iron oxide yellow
- ♣ 797712 **Oil Varnish, maroon**, translucent orange-red
- ♣ 797714 **Oil Varnish, brown-red**, iron oxide red
- ♣ 797720 **Oil Varnish, yellow-brown with madder lake**, madder lake
- ♣ 797730 **Oil Varnish, dark red**, Maroon, PR 179
- ♣ 797732 **Oil Varnish, dark brown-red**, Gubbio Red



## Solvents

- 70010 **Pine Turpentine**, double rectified
- 70100 **Citrus Turpentine**, rectified, without delta-3-carene
- 70107 **Larch Turpentine Oil**, essential oil, gained from the production of larch colophonium
- 70460 **Shellsol® T**, iso-solvent, aroma-free
- 70805 **Ethyl Alcohol, min. 99.8%**, anhydrous, denatured
- 70820 **Isopropanol**, 98 – 100 %, pure
- 70920 **Methoxypropanol PM**, propylene glycol dimethylether



## Chemicals

- ✕ 64000 **Borax**, tincal
- 64040 **Potash**, potassium carbonate
- 64100 **Potash Alum**, potassium aluminum sulfate
- 64102 **Aluminium Sulphate**, grained
- 64200 **Iron (II) Sulphate**, ferrous sulphate
- 64250 **Tin (IV) Oxide**, tin ashes



# Accessoires



## Glue Pots

A glue pot is a device to avoid warm glues from cooling off. A glue pot is a double-walled apparatus in which glue can be gently heated and the working temperature can be kept at a constant temperature. The water level in the exterior pot has to be filled up from time to time, and the temperature of the warm glue has to be controlled. For each 100 g of glue about 100 ml of water are added into the interior pot.

- 891000 **Glue Pot, 0.5 liter,**  
aluminium pot
- 891001 **Glue Pot, 1 liter,**  
aluminium pot
- 891008 **Glue Pot,**  
Bain Marie, 1.4 liter
- 891020 **Electric Glue Pot,**  
with ceramic pot, 250 ml capacity



## Mortars & Glass Mullers

- 883323 **Mortar 100 mm + Pestle 135 mm,**  
made of porcelain, dish with a pouring lip, 110 ml + pestle  $\varnothing$  30 mm
- 883340 **Glass Muller, small,**  
75 g, approx.  $\varnothing$  3.5 cm / 1.5 inch
- 883345 **Glass Muller, high, small,**  
350 – 500 g,  $\varnothing$  approx. 4 - 4.5 cm / 1.6 - 1.8 inch, Made in Germany
- 883348 **Glass Muller, medium,**  
 $\varnothing$  5 cm / 2 inch, approx. 145 g
- 883355 **Glass Muller, large,**  
 $\varnothing$  7.5 cm / 3 inch, approx. 300 g



# Brushes



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

**Watercolor Brush, Master-Class S, round,**  
high-tec synthetic hair selection

8500549 **Set, 7 brushes, sizes: 3/0, 0, 1, 2, 3, 5, 6**



↓ **Retouching Brush, Red Sable Kolinsky, compact,**  
Golden seamless ferrule, with black lacquered matt handle

85411919 **Set, each 1 x size 0–6**



**Varnish and Gesso Brush master class,**  
latest high-tec synthetic hair selection

8506410 – 8506440 **Size 25–200**



↓ **Varnish and Gesso Brush, Kolinsky,**  
red sable, lacquered mahogany handle

85007110 – 85007120 **Size 1–2**



**Lacquer and Varnish Brush,**  
very soft ox-ear hair, short black handle

85007210 – 85007230 **Size 1–3**



**Flat Brush FIBONACCI,**  
synthetic fiber

85060020 – 85060100 **Size 20 – 100**



**Varnish Brush, Goat Hair,**  
very soft black hair, flat, natural wooden handle  
85097505 – 85097540 **Size ½–4**



**Varnish Brush, Various selected Hair,**  
black nickel ferrule, short handle  
85412520 – 85412540 **Size 2–4**



**Varnish/Gesso/Glue Brush, flat,**  
pale yellowish-brown bristle,  
with metal ferrule, hair length: 32 mm  
85419725 **width 25 mm**



**Flat Brush, Squirrel,**  
fine squirrel mop, metal ferrule  
85420210 – 85420240 **Size 1–4**



**Flat Brush, Fine Ox Hair,**  
metal ferrule  
85420310 – 85420330 **Size 1–3**



**Badger Blender,**  
long badger hair (Meles meles),  
red handle, traditional shape  
85007920 – 85007940 **Size 2–4**



# Care & Cleaning Products



62900 **Renaissance Polishing Wax**, micro-crystalline wax  
Renaissance polishing wax can be applied to solid surfaces of all kinds, e.g. wood, metal, marble, onyx, mother-of-pearl, stone, ivory, plastic, leather and even paper. In addition to its usual function as a furniture polish, many picture restorers use it to protect varnish-covered oil paintings from problems caused by atmospheric changes.

78045 **Olive Oil Soap, cube**, pure vegetable soap



## **Olive Oil Soap, cube (#78045)**

Imported from the soap maker Savon du Midi in France, we offer this solid block of pure vegetable soap for washing your brushes.

It coats natural brush bristles with a protective layer of oil, leaving them supple and extending their life. Use with water. Made in Provence, France.



# Books



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. Please find further books in our online-shop.

992402



**Dominique Cardon: Natural Dyes,**  
published 2007, hardback, 800 pages, 560 illustrations

Sources, Tradition, Technology and Science. This authoritative resource is an expanded, corrected and updated translation of the award winning book *Le Monde des Teintures Naturelles* (published 2003, Berlin, Paris).

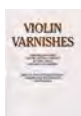
992405



**Kirby et al.: Natural Colorants for Dyeing and Lake Pigments,**  
Practical Recipes and their Historical Sources,  
114 pages, 70 colour illustrations, paperback

This handbook provides the basic principles and processes of dyeing and lake pigment making (using the term lake pigment in its original, historical, sense indicating a naturally occurring dye precipitated onto a conventional usually white substrate, frequently a form of hydrated alumina). The wide range of natural colorants and their plant and animal sources are outlined as is the basic chemistry of the dyes and mordants.

992502



**J. + R. Hammerl: Violin Varnishes,**  
127 pages, hardcover

Interesting Information on resins and basic materials for violin varnish and advice on varnishing. A colour chart with 12 historic and 12 modern colour samples is included.

992505



**Brandmair, B. & Greiner S.: Stradivari Varnish,**  
365 pages, 42 x 29.5 x 3.7 cm  
English & German text on every page

The book contains Day- and UV-light life size pictures of 25 of the best preserved Stradivari Violins of all periods from famous European collections including the Messie, a rarely photographed pristine Strad.

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 new 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. The recipes provide the precise amounts and mixing ratios needed for the production of a particular color.

Also available in German (#990226) and French version (#992100).

## 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.
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-  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.
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-  **Self-Made** Products with this icon are Kremer self-made.
-  **Info** You can find additional interesting product information, recipes or instructions for use.
- 

## Stores & Resellers



Kremer Pigmente not only offers products online. We have 3 own stores in Aichstetten, Munich and New York and more than 100 resellers worldwide.

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## General Terms & Conditions



Please find our General Terms & Conditions under [www.kremer-pigmente.com/en/agb](http://www.kremer-pigmente.com/en/agb)

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Current prices, as well as available sizes and sales units can be found under [www.kremer-pigmente.com](http://www.kremer-pigmente.com).



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