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Stand Oil Paint



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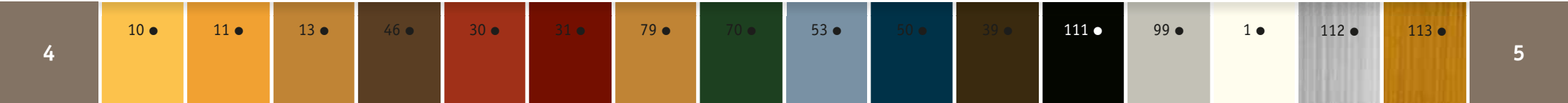
Stand Oil Paints

The KREIDEZEIT Stand Oil Paint System is a further development of centuries-old and proven oil paint formulations. Over 30 years of successful application have made this tried and tested system a mainstay of our product range for the preservation of historical monuments, renovation of old buildings and new builds.

KREIDEZEIT Stand Oil Paint is a coloured, opaque and resin-free wood and metal paint for indoor and outdoor use, on timber framing, play equipment, windows, doors, fences, wood panelling and much more. Only absolutely lightfast and weather-resistant earth and mineral pigments are used for pigmentation. KREIDEZEIT Stand Oil Paint does not burst, crack or flake, but remains elastic and gradually weathers on the surface in outdoor areas. No microplastics are released during this ageing process as we do not use any plastics. This means that it can be renovated years later with little effort by simply cleaning and repainting. As with all our products, the formula is developed by us and the paint is produced in-house in Sehlem.

This brochure is intended as a guide and source of ideas. The colours printed here differ from the original paints. For a more accurate colour reproduction, please refer to the colour fan, available from your KREIDEZEIT dealer or directly from KREIDEZEIT.

Standardfarbtöne





For many years now, the preservation of historical monuments has placed great value on authentic historical techniques and materials in restoration work. By specifying all ingredients (full declaration for all KREIDEZEIT products), there is a high level of acceptance among restorers and architects. As here, for example, at Weimar City Palace. Facade painted with lime putty, windows and doors with Stand Oil Paint.



6

1 ●

2 ▲

3 ▲

4

5

6 ▲

7

8

9

10 ●

7

Sequence of coatings

1. Base Oil (Art. 4401),
primer with excellent penetration.
2. Stand Oil Paint half-rich (Art. 442-02 - 442-15),
Coating with good filling effect.
For silk matt to silk gloss
intermediate and top coats.
3. Stand Oil Paint rich (Art. 443-02 - 443-17),
glossy coat to be used only as a
finishing coat.
For surfaces with less gloss, after
applying the Base Oil alternatively
only two coats of Stand Oil Paint
half-rich, can be applied.

1

2

3



31 ●

32

33

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35 ▲

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37

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39 ●

40



Properties of Stand Oil Paint

- ready to use
- very high opacity
- dirt- and water-repellent
- easy to maintain
- does not burst, crack or flake
- resin-free, thus weatherproof and elastic
- diffusable
- resistant to saliva and perspiration in accordance with DIN 53160
- free from biocides
- free from cobalt, lead and barium
- vegan
- Stand Oil Paints are applied thinly and therefore have twice the coverage of conventional acrylic paints.
Standölfarbe: 16 m²/ L,
Acrylic lacquer: 8 m²/ L

Colours/ Colour deck

Available in 113 colours:

- 16 standard colours, available from stock at short notice
- 79 mixed colours, which you can order ready-mixed from us or mix yourself from 2 of the standard colours. This requires a kitchen scale, a mixing bowl and a colour mixer or stirring stick. The mixing ratios are shown on the back of the colour charts in the colour fan and also in the table from page 46. Colour calculator (Excel) available at www.kreidezeit.de
- 18 special colour shades that you can only order ready-mixed from us.

All colour shades can be ordered from us under the corresponding colour numbers. Available in half-rich (silky) or rich (glossy).

On request, we can also produce many other colours for you according to standard colour systems such as NCS, RAL or a submitted sample.





Mixing ratios

Standard colours

Available as a standard colour in the KREIDEZEIT assortment.

Special colours

Not mixable by yourself, only available ready-mixed at Kreidezeit.

Mixed colours

Can be mixed yourself from 2 standard colours. You can also use the colour calculator (Excel) provided on our homepage to determine the required quantities.

The mixed colours can also be ordered ready-mixed from us.

Mixed colours mixed from two standard colours, quantities for approx. 1 litre of paint

Mixed colour 1 : 1	Mixed colour 1 : 0,3	Mixed colour 1 : 0,15	Mixed colour 1 : 0,1
z.B. 100 g + 100 g	z.B. 100 g + 30 g	z.B. 100 g + 15 g	z.B. 100 g + 10 g
700 g + 700 g	1080 g + 320 g	1220 g + 180 g	1270 g + 130 g

Capacity of standard container sizes

375 ml = holds approx. 525 g Stand Oil Paint
 750 ml = holds approx. 1050 g Stand Oil Paint
 2.5 l = holds approx. 3500 g Stand Oil Paint



Colours online



Mix colours yourself from two standard colours and paint them.

1. Sanding opens up the wood and makes it receptive to the Base Oil, so very smooth planed wood should also be sanded (grit: P100).
2. KREIDEZEIT Base Oil penetrates optimally into wooden surfaces and thus protects the wood in depth.
3. After waiting 10-20 minutes, the surface must be wiped with a cloth to remove any oil that has not been absorbed.
Caution, cleaning cloths soaked with linseed oil can ignite themselves!
4. If you want to mix the colour yourself, first stir the standard colours thoroughly. It is better to use square stirrers when stirring, round stirrers are inefficient. If a skin has formed on the surface, peel it off at the edge of the can and remove it, do not stir it in!
5. Weigh colours according to the respective recipe.
You can easily adjust the recipes to your requirements using the colour calculator (Excel table) provided.
6. Stir thoroughly.
7. To check, compare the mixed colour with the colour chart. The colour tones of wet and dried paint are almost the same. This makes it easy to check the mixing result.





8. As an intermediate coat, apply a thin, even coat of Stand Oil Paint half-rich. Especially in grooves, spread the colour very thinly. Oil paint that is applied too thickly will not dry and may wrinkle. Especially on large surfaces (e.g. doors), apply the paint, spread it out crosswise in all directions and pull it through over the full length in the direction of the grain at the end.

9. A light intermediate sanding (P180 - 220 with fine sandpaper, without pressure) is recommended for raised wood fibres, recognisable by fine roughness. Only for adhesion of the following coat is intermediate sanding not necessary.

10. The final coat can be applied with rich or half-rich Stand Oil Paint as explained in step 8.

11. On larger flat surfaces, stand oil paint can also be applied with a foam roller.





What is Stand Oil Paint made of? A brief look at raw materials

Linseed oil

Flax or linseed has been known as a cultivated plant for at least 5000 years. In addition to the extraction of flax fibres for linen, linseed oil is also extracted from the seeds of flax. The use of linseed oil as a binding agent for colours was made famous by the Flemish painter Jan van Eyck (1390 - 1441). A little later, oil paints were also used on buildings. Linseed oil used for paints is degummed and decoloured. Linseed oil dries by absorbing oxygen in the air. This process is also known as oxidation. There are drying, semi-drying and non-drying oils. Linseed oil is one of the best drying natural oils. Olive oil, rapeseed oil and soya oil, for example, are non-drying oils. Although linseed oil is one of the best drying oils, wood treated with it will only be completely dry after several weeks. The drying time can only be accelerated by adding drying agents (siccatives).

And what is Stand Oil?

In order to change the properties of the oil, linseed oil used to be left to stand for a long time. Hence the name stand oil. Today, stand oil is produced by heating. This process leads to molecular cross-linking or polymerisation. Linseed oil treated in this way has a significantly thicker consistency or higher viscosity. As an additive in oil paint coats, stand oil produces more lustre and a better flow, but above all less water swellability and therefore better weather resistance.





Pigments

We only use mineral and completely lightfast pigments in our stand oil paints. The pigments give the oil paints their color and provide UV protection for the wood, as well as for the organic binding agent linseed oil. Unpigmented oil alone is not suitable for outdoor use, as it decomposes very quickly when exposed to UV light and is washed away by rain. Opaque coatings with stand oil paints are the most durable natural paint coatings, as they offer very good UV protection due to their very high pigment content. Wood glazes, which naturally have a significantly lower pigment content, usually need to be recoated more often.

Tung Stand Oil

Tung oil is obtained from the nut-like fruit of the tung tree, hence it is also known as tung oil. Tung trees grow mainly in Asia. Processed into stand oil, it ensures faster drying and particularly good weather and water resistance in the Stand Oil Paint.

Zinc oxide

Zinc white is contained in all colour shades of our Stand Oil Paints. Together with the fatty acids in linseed oil, zinc oxide forms insoluble zinc soaps. These lead to better cross-linking in the paint film, as well as to improved drying properties and paint hardness.

dried tung fruit with seeds



Balsamic turpentine oil

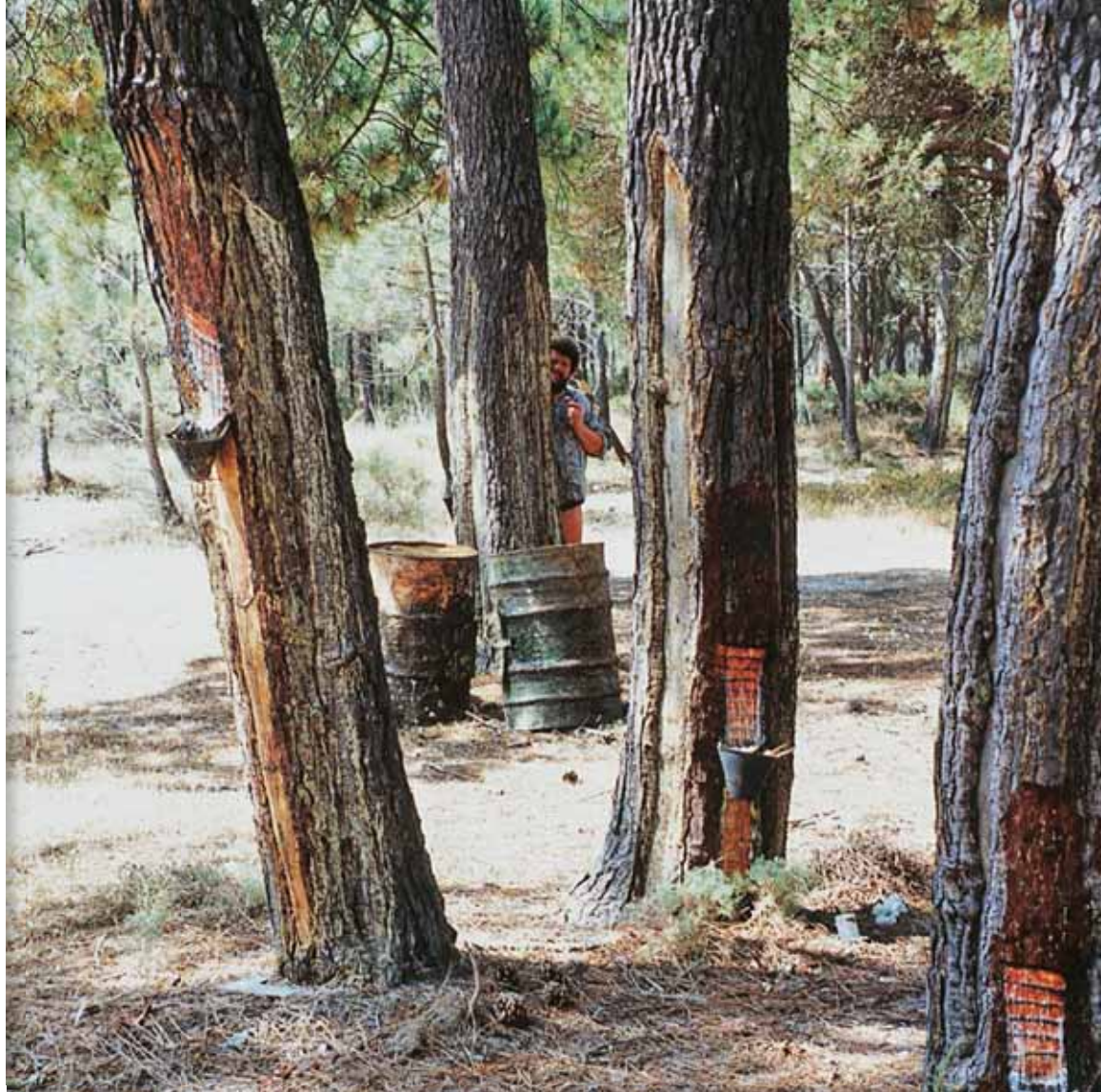
KREIDEZEIT Stand Oil Paint and Base Oil contain double-rectified balsamic turpentine oil. The balsamic turpentine oil in our Base Oil ensures optimum penetration into the wood. In the case of the Stand Oil Paint, the balsamic turpentine oil enables the use of the highly viscous stand oil in the paint. Without the thinning properties, this mixture would not be processable.

Without the balsamic turpentine oil, we would not be able to use any or only small quantities of stand oils in the paint and would then have a lower weather resistance. Customers often wonder why warnings are printed on these natural paints. The warnings are mandatory for products formulated with balsamic turpentine oil, as natural balsamic turpentine is classified in the same way as synthetic solvents. We could also use synthetic solvents, which have less odour and require fewer warnings in some cases. However, we have opted for a renewable raw material here, in the belief that it is more sustainable.

Balsamic turpentine oil is extracted by steam distillation from the resin (balsam) of various pine species. In pine trees, this usually consists of approx. 70% rosin resin and 30% turpentine oil. The world's pine forests release several million tons of turpentine oil into the atmosphere every year. The earth has been accustomed to this for millions of years and can handle it without damaging the atmosphere.

Siccatives / Drying agents

Siccatives are metal salts that act as a catalyser. They cause the oxygen to react more quickly with the linseed oil. We use manganese and calcium dryers in the Stand Oil Paints and manganese dryers alone in all colourless oil products. We do not use dryers containing lead, cobalt or barium as a matter of principle.



Why do we refrain from using skin-preventing agents?

The oxime group of substances usually required for this in the paint industry, especially 2-butanone oxime, is classified throughout the EU as a skin sensitizer and can cause cancer. Since then, there have been similar substitutes, with the difference that the long-term effects have not yet been sufficiently researched. We consider the use of all such substances to be too dangerous without evidence to the contrary.

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Supplementary products

Base Oil

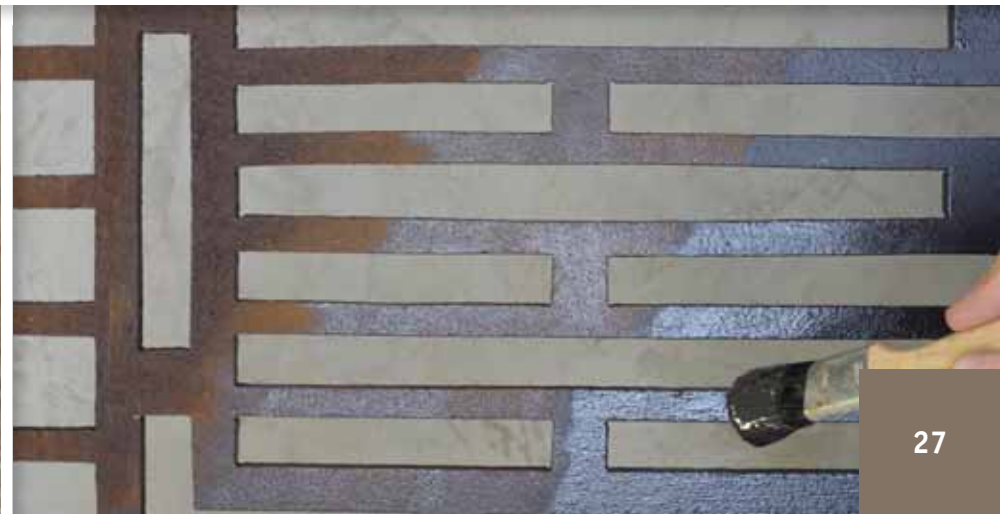
KREIDEZEIT Base Oil is a classic resin-free so-called 'half oil', consisting of 50% linseed oil varnish and 50% natural balsamic turpentine oil. In painting technology, 'half oil' has been the tried and tested primer for subsequent coats of oil paint indoors and outdoors for centuries. With its excellent penetration capacity in wood, this oil protects the wood from the inside and, by reducing the absorption behaviour, ensures an even coating result with the Stand Oil Paints.

Rust Protection Paint

Classic 'scale armour paint' with linseed oil and micaceous iron oxide. Opaque, weather-resistant rust protection coating. Suitable both as a primer for metal parts under Stand Oil Paints and as a decorative coat on wooden surfaces. Colour anthracite grey, DB703.

Balsamic Turpentine Oil

Natural essential oil from pine trees. For diluting Stand Oil Paint and for cleaning tools soiled with oil products. For removing stains and degreasing surfaces. Should never be missing when working with oil paints.





Orange Peel Oil

Natural essential oil for diluting the Stand Oil Paint. For cleaning tools soiled with oil products. For removing stains and degreasing surfaces. As an alternative to Balsamic Turpentine Oil, but with a different odour.

Olive Care Soap

Olive Care Soap is a liquid soap for cleaning many household surfaces, especially oiled or waxed surfaces. Also suitable for cleaning surfaces painted with Stand Oil paints before maintenance with Care Oil or renovation coatings. Also used as a cleaner for oil-soiled brushes and rollers.

Linseed Oil (pure)

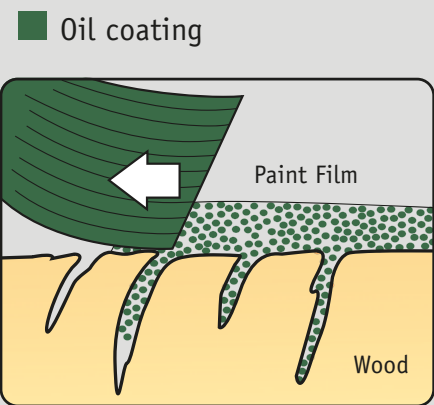
This product is particularly carefully purified linseed oil. For customers who want to use linseed oil without added drying agents, we have this in our range. Without added siccatives, this oil takes several weeks to dry.

Linseed Oil Varnish

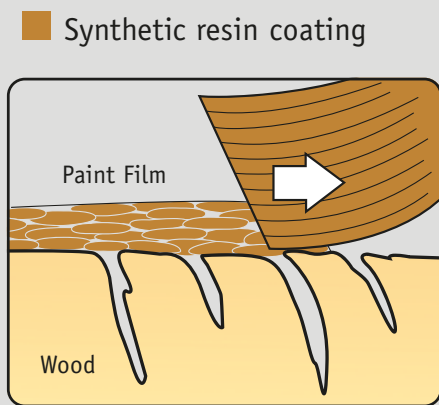
To speed up the drying process, drying agents are added to the linseed oil. It is then called Linseed Oil Varnish by definition and only needs 24 - 48 hours to dry at moderate temperatures.



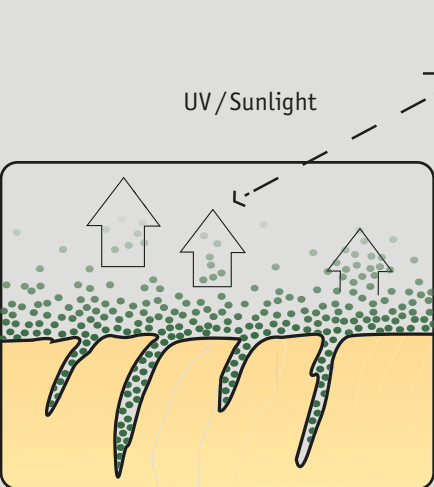
Function of an oil coating



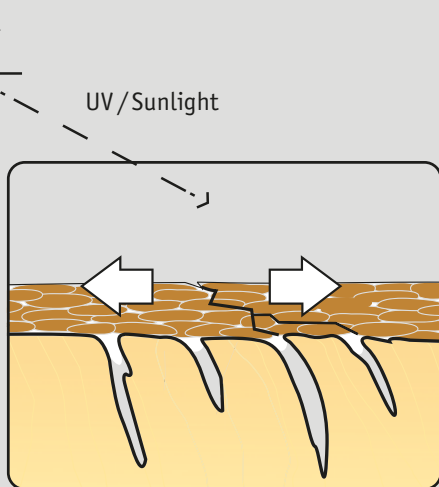
The small linseed oil molecules deeply penetrate the wood and fill the pores.



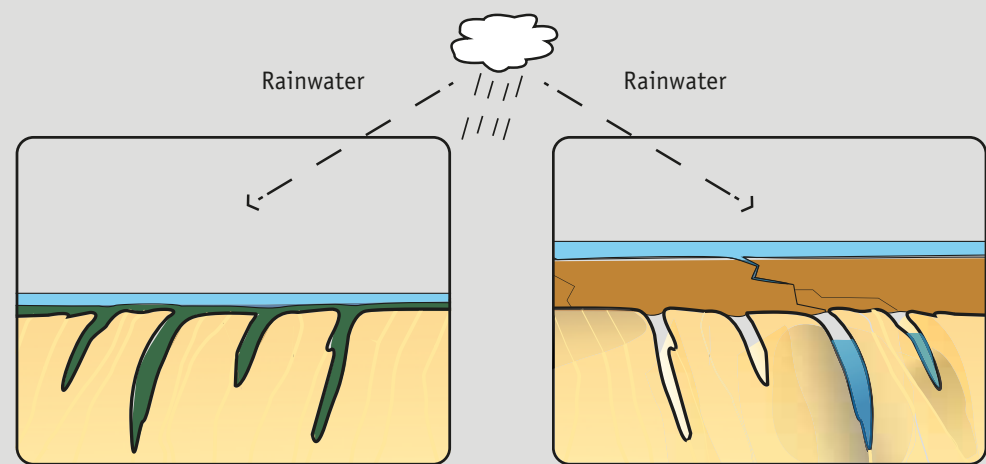
The large synthetic resin molecules do not penetrate the wood pores.



The oil gradually weathers or chinks off on the surface.

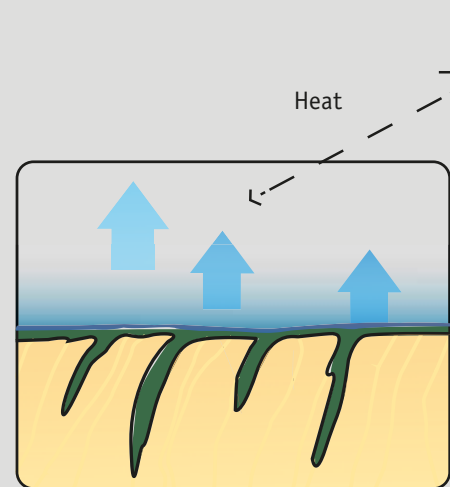


The coating initially remains intact for a long time, but then builds up tension, becomes brittle and cracks.



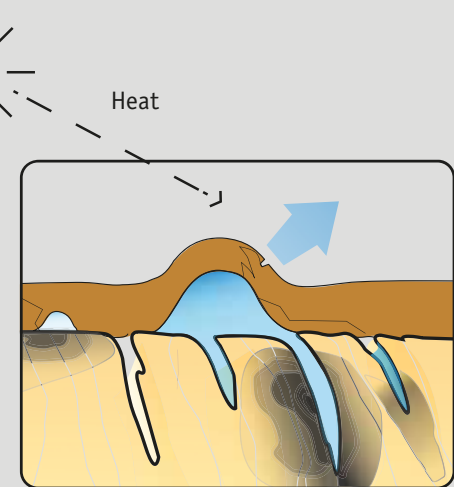
Rainwater does not penetrate because the pores are still filled with oil.

Rainwater penetrates through the cracks into the pores of the wood.



Rainwater evaporates without any problems.

Repair method: Clean and paint over, wood substance remains intact.



Penetrated water does not escape, solar heat generates vapour pressure (blistering and rotting > peels off later).

Repair method: Sand paint and wood to the depth of rot penetration (severe material loss).

Wrinkles

Oil paints should be spread thinly, otherwise they will not dry well and may wrinkle on the surface.

Linseed oil dries by reacting with the oxygen in the air (oxidative drying). If the paint is applied too thickly, the oxygen cannot penetrate quickly enough into the deeper layer, so that the paint only dries on the surface at first, while the lower layer remains soft.

The wrinkling is caused by the fact that the oxygen absorption increases the volume of the paint layer. If it is still soft underneath the drying layer, the surface will ripple or wrinkle.



after
20 minutes



after
20 hours



Penetration depth of Base Oil

Penetration depth of Base Oil and water-thinnable, synthetic resin-based primer **after 20 minutes and after 20 hours.**

There is nothing that penetrates wood as well as diluted linseed oil. This is because linseed oil molecules are approx. 50 times smaller than synthetic resin molecules.

■ left side: water-dilutable synthetic resin primer

■ right side: KREIDEZEIT Base Oil



Repainting old coats of paint

Stand Oil Paint is also suitable for painting over old, stable oil paints and alkyd resin paints. Although it is best to paint on untreated wood, it is sometimes too time-consuming to completely sand down the old paint and this involves too much loss of substance. Therefore, the question often arises as to whether the old coat can be painted over. In general, alkyd resin-based old coats can simply be painted over, but acrylic-based (modern water-based paints and glazes) and elastic old coats cannot.

Testing old coatings for recoatability with Stand Oil Paint

The tests are very simple and can be carried out by any DIY enthusiast in just a few minutes.

1. Firmness

Press / rub the strongly adhesive tape firmly onto the surface and then peel it off with vigour. If the old paint remains on the substrate, makes a consistently stable impression and does not come off easily when scraped with a scraper, for example, then it is considered stable and recoatable. Old coats of paint that show a large number of cracks, flaking or blisters, or are detached from the surface by the adhesive tape, must be removed completely.

2. Acrylates

Soak a corner of a cloth with nitro universal thinner and rub it over the old paint. If the paint remains largely stable after 3-5 minutes of constant rubbing, it is considered recoatable.

ble. If the old coating dissolves in 30-60 seconds and also becomes sticky/smeary, then it is usually an acrylate-bound old coating. This coating must be completely removed.

Notes:

1) When rubbing heavily weathered coats of paint, some pigment dust sometimes sticks to the cloth without being sticky or greasy. This coating is then still considered paintable, but must be cleaned first.

2) The test only works with nitro universal thinner. All other solvents (turpentine substitute, balsamic turpentine oil, orange peel oil, petrol) are unsuitable.

3. Elasticity

Either heat the surface of the paint with a hair dryer or look for an area that is strongly heated by the sun. If the paint is hard to the touch both cold and warm and cannot be easily pressed in with a fingernail, then it is considered paintable. Elastic coatings must be removed completely.

Conclusion

If all three tests are positive, you can recoat your surfaces with our Stand Oil Paints in accordance with the current application instructions.

Of course, these tests, which can be carried out by anyone, cannot cover all eventualities and, as is customary in the industry, we do not provide a guarantee for the recoating of old paints.

Nevertheless, you have achieved the greatest possible safety within this small framework and, in view of our more than 30 years of good experience with oil paints, we would also like to encourage you to repaint.



Care Oil / Window Care Set

Regular inspection, care and maintenance are worthwhile to maintain the protective surface and accurate appearance. The effort is low and there is no need for coloured renovation coats for a long time.

Kreidezeit Care Oil restores the protection and original colour intensity of weathered, dull and pale surfaces.

We particularly recommend our Window Care Set, which contains a soap for cleaning, the Care Oil and detailed instructions on cleaning, care and maintenance.



Cleaning with Olive Care Soap



Applying Care Oil



Wiping off any excesses thoroughly



Washing out brushes

Do brushes always have to be washed out promptly?

If work is interrupted, even for several days, brushes can be placed in a container of water without washing them out so that they do not dry out. Before continuing to paint, wipe them out well on an absorbent surface, e.g. old cardboard, to remove the water.

How to prepare the brushes for longer storage

1. Paint off the brush on a piece of ingrain wallpaper, non-woven paper or cardboard. A lint-free cloth can also be used.
2. Rinse the brush in Balsamic Turpentine Oil or Orange Peel Oil and wipe out. Some coloured oil usually remains in the brush. If the brush dries after being put away, it will become hard and unusable.
3. Wash out the brush very thoroughly with hot water and Olive Care Soap (mixture approx. 1:1). Knead it back and forth until no more colour is rinsed out and rinse with warm water. Please wear disposable gloves.
4. If not all the colour has been washed out, repeat the process.
5. If some bristles stick out after cleaning, the brush can be reshaped with concentrated olive care soap. Brushes are best left to dry hanging. Do not store brushes upright in a container with the bristles pointing downwards. Before the next use, briefly rinse the brush with a little water and wipe out.



Attention!

Risk of spontaneous combustion

Natural oils dry and harden by absorbing oxygen. In chemical terms, this is an 'exothermic reaction' in which some heat is released.

This slight heating cannot be measured on painted surfaces. However, heat cannot escape from the cavities of oil-contaminated porous materials (sponges, foam rollers, insulating materials, polishing pads, sanding dust) or crumpled fabrics, application and cleaning cloths. Heat in turn favours the oxygen absorption of the oils, which leads to quicker oxidation and even more heat development. A chain reaction is set in motion. Under certain circumstances, the material can then self-ignite. This does not happen spontaneously or explosively, but is initially noticeable through a typical, very strong odour, followed by the development of smoke. In some cases, this is followed by ignition.

This is a process that normally takes several hours, but can sometimes take as little as one hour in midsummer temperatures. Incidentally, conventional alkyd resin varnishes and glazes also exhibit the same problem. Unfortunately, this peculiarity cannot be 'removed' from natural drying oils. The only way to avoid this risk is to handle them carefully. Oil-soaked cloths, sponges and polishing pads should therefore be stored in an airtight container immediately after use, for example in a tin can or glass jar with a lid or in a bucket of water.

You will therefore find the following note on our product labels and in the product information: 'Caution: Work materials soaked with product, such as cleaning cloths, sponges, sanding dusts, polishing pads with oil that is not completely dry, should be stored in an airtight metal container or in water, and care should be taken to ensure that no oil comes into contact with porous insulating materials when spreading, as otherwise there is a risk of spontaneous combustion due to the vegetable oil content. The product itself is not self-igniting.'



Cloth soaked with Base Oil: Condition after approx. 3 hours under ideal conditions: 30°C air temperature, no wind and direct sunlight



Store oil-soaked cloths in a fireproof container after use!



Sliding door wardrobe made of beech multiplex

Body: Hard Wax Oil, unpigmented

Sliding doors: Hard Oil solvent-free with Stand Oil Paint half-rich grey, 1:1

Hard Oil tinted with Stand Oil Paint

Colouring wooden surfaces indoors

Our oils can be easily tinted with our Stand Oil Paint. As both components are liquid, they can be mixed more quickly than dry pigments and liquid oil. This makes it very practical. It is an interesting alternative to pigment and oil, especially for white or grey, as the titanium white pigment is difficult to mix by hand to create an even glaze.

In our example, we are working with our Stand Oil Paint half-rich (standard colour: grey) and KREI-DEZEIT Hard Oil solvent-free. You can also work with our Hard Wax Oil or any other colourless oil from our range. We recommend that you always use the intermediate coat of half-rich grey Stand Oil Paint because it dries faster.

Different colour shades can be applied one after the other to achieve special colour effects.

1. Stir the Stand Oil Paint and mix with the same amount of Hard Oil. This is an example, depending on the desired colour intensity, all conceivable mixtures of Stand Oil Paint and (Hard) Oil are possible.

2. Apply the mixture to the sanded wood with a brush or roller and leave to soak in for 20 - 30 minutes. You can also use a sponge or cloth for application.

3. Then wipe off with a lint-free cloth. Drying time 24 hours at 20 °C and 60 % relative humidity.

4. To achieve a beautiful grain pattern, the wood can be brushed in the direction of the grain with a plastic or brass wire brush before treatment. An even, silky finish is achieved by applying a second thin coat of the mixture, which is also rubbed off with the cloth.

Different shades can be applied one after the other to achieve special colour effects.





left door: Hard Oil solvent-free, unpigmented
right door: Hard Oil solvent-free with 10% Stand Oil Paint white

Oiling wood light coloured

ourless oiled wood becomes darker over time. By adding a little white stand oil colour, the oiled wood remains lighter without appearing to be glazed white.

The following mixture has proved effective for this purpose:
2.5 l Hard Oil + 375 ml Stand Oil Paint white half-rich.



Colour effect on beech wood

1. untreated/raw
2. Hard Oil solvent-free, unpigmented
3. 1 l Hard Oil solvent-free + 150 ml Stand Oil Paint white
4. 1 l Hard Oil solvent-free + 500 ml Stand Oil Paint white
5. 1 l Hard Oil solvent-free + 1 l Stand Oil Paint white

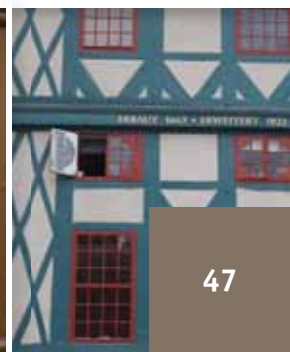
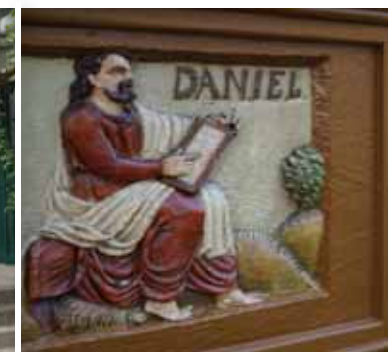
Overview of colours

Colour No. 1	white	Standard colour	●
Colour No. 2	cream white	Special colour	▲
Colour No. 3	warm white	Special colour	▲
Colour No. 4	white-yellow	Mixed colour	1:0,1
Colour No. 5	white-yellow	Mixed colour	1:0,15
Colour No. 6	light ivory	Special colour	▲
Colour No. 7	white-ochre	Mixed colour	1:0,1
Colour No. 8	white-ochre	Mixed colour	1:0,15
Colour No. 9	white-yellow	Mixed colour	1:1
Colour No. 10	yellow	Standard colour	●

Colour No. 11	orange	Standard colour	●
Colour No. 12	ochre - yellow	Mixed colour	1:1
Colour No. 13	ochre	Standard colour	●
Colour No. 14	white - ochre	Mixed colour	1:1
Colour No. 15	grey - ochre	Mixed colour	1:1
Colour No. 16	grey - orange	Mixed colour	1:1
Colour No. 17	grey - ochre	Mixed colour	1:0,3
Colour No. 18	grey - orange	Mixed colour	1:0,3
Colour No. 19	white - brown	Mixed colour	1:0,3
Colour No. 20	white - brown	Mixed colour	1:0,3

Colour No. 21	lavender	Special colour	▲
Colour No. 22	grey - blood red	Mixed colour	1:0,1
Colour No. 23	grey - blood red	Mixed colour	1:0,3
Colour No. 24	grey - blood red	Mixed colour	1:1
Colour No. 25	grey - english red	Mixed colour	1:0,3
Colour No. 26	white - english red	Mixed colour	1:1
Colour No. 27	yellow - blood red	Mixed colour	1:0,15
Colour No. 28	yellow - english red	Mixed colour	1:0,3
Colour No. 29	yellow - english red	Mixed colour	1:1
Colour No. 30	english red	Standard colour	●

Colour No. 31	blood red	Standard colour	●
Colour No. 32	blood red - black	Mixed colour	1:0,3
Colour No. 33	brown - english red	Mixed colour	1:1
Colour No. 34	dark brown - english red	Mixed colour	1:1
Colour No. 35	nut brown	Special colour	▲
Colour No. 36	dark blue - blood red	Mixed colour	1:1
Colour No. 37	dark blue - blood red	Mixed colour	1:0,3
Colour No. 38	dark blue - blood red	Mixed colour	1:0,15
Colour No. 39	dark braown	Standard colour	●
Colour No. 40	black - dark brown	Mixed colour	1:1



Colour No. 41	brown - grey blue	Mixed colour	1 : 1
Colour No. 42	brown - grey blue	Mixed colour	1 : 1
Colour No. 43	brown - white	Mixed colour	1 : 1
Colour No. 44	brown - yellow	Mixed colour	1 : 1
Colour No. 45	brown - black	Mixed colour	1 : 0,3
Colour No. 46	brown	Standard colour	●
Colour No. 47	dark brown - orange	Mixed colour	1 : 1
Colour No. 48	dark blue - black	Mixed colour	1 : 1
Colour No. 49	dark blue - black	Mixed colour	1 : 0,3
Colour No. 50	dark blue	Standard colour	●

Colour No. 51	spinel blue	Special colour	▲
Colour No. 52	taubenblau - dunkelblau	Mixed colour	1 : 1
Colour No. 53	taubenblau	Standard colour	●
Colour No. 54	taubenblau - weiß	Mixed colour	1 : 1
Colour No. 55	weiß - taubenblau	Mixed colour	1 : 0,15
Colour No. 56	grau - dunkelblau	Mixed colour	1 : 0,3
Colour No. 57	weiß - dunkelblau	Mixed colour	1 : 1
Colour No. 58	petrol blue	Special colour	▲
Colour No. 59	petrol green	Special colour	
Colour No. 60	dunkelblau - grün	Mixed colour	1 : 0,15

Colour No. 61	dark blue - green	Mixed colour	1 : 0,3
Colour No. 62	dark green - grey blue	Mixed colour	1 : 1
Colour No. 63	dark green - dark blue	Mixed colour	1 : 1
Colour No. 64	black green	Special colour	▲
Colour No. 65	blue green	Special colour	▲
Colour No. 66	spinel turquoise	Special colour	▲
Colour No. 67	moss green	Special colour	▲
Colour No. 68	green - dark blue	Mixed colour	1 : 1
Colour No. 69	yellow - dark blue	Mixed colour	1 : 1
Colour No. 70	dark green	Standard colour	●

Colour No. 71	ochre - dark blue	Mixed colour	1 : 1
Colour No. 72	green - brown	Mixed colour	1 : 1
Colour No. 73	ochre - grey blue	Mixed colour	1 : 1
Colour No. 74	ochre - black	Mixed colour	1 : 0,3
Colour No. 75	yellow - black	Mixed colour	1 : 0,3
Colour No. 76	yellow - dark green	Mixed colour	1 : 1
Colour No. 77	green - black	Mixed colour	1 : 0,3
Colour No. 78	green - dark blue	Mixed colour	1 : 0,15
Colour No. 79	green	Standard colour	●
Colour No. 80	ochre - green	Mixed colour	1 : 1



Colour No. 81	yellow - grey blue	Mixed colour	1:0,15
Colour No. 82	grey - yellow	Mixed colour	1:1
Colour No. 83	white - green	Mixed colour	1:1
Colour No. 84	grey - green	Mixed colour	1:0,3
Colour No. 85	white - green	Mixed colour	1:0,15
Colour No. 86	white - dark green	Mixed colour	1:1
Colour No. 87	yellow - grey blue	Mixed colour	1:1
Colour No. 88	grey - dark green	Mixed colour	1:0,3
Colour No. 89	grey - green	Mixed colour	1:0,1
Colour No. 90	white - dark green	Mixed colour	1:0,15

Colour No. 91	grey - yellow	Mixed colour	1:0,3
Colour No. 92	grey - dark green	Mixed colour	1:0,1
Colour No. 93	grey ochre	Special colour	
Colour No. 94	grey - yellow	Mixed colour	1:0,1
Colour No. 95	grey - ochre	Mixed colour	1:0,1
Colour No. 96	stone grey	Special colour	▲
Colour No. 97	silver grey	Special colour	▲
Colour No. 98	signal grey	Special colour	▲
Colour No. 99	grey	Standard colour	●
Colour No. 100	white - black	Mixed colour	1:0,15

Colour No. 101	white - dark brown	Mixed colour	1:0,15
Colour No. 102	grey - brown	Mixed colour	1:0,1
Colour No. 103	white - dark brown	Mixed colour	1:1
Colour No. 104	grey blue - brown	Mixed colour	1:0,3
Colour No. 105	grey blue - brown	Mixed colour	1:0,15
Colour No. 106	grey - black	Mixed colour	1:1
Colour No. 107	black - white	Mixed colour	1:1
Colour No. 108	basalt grey	Special colour	▲
Colour No. 109	anthracite grau	Special colour	▲
Colour No. 110	schwarz - weiß	Mixed colour	1:0,15

Colour No. 111	black	Standard colour	●
Colour No. 112	silver	Standard colour	●
Colour No. 113	gold	Standard colour	●

- Standard colour from our assortment
- ▲ Special colour, has to be mixed by us

