

MATERIALS AVAILABLE IN BULK QUANTITIES
CALL FOR PRICING



2019

PRODUCT CATALOG

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MASTER YOUR MATERIALS

At Guerra Paint & Pigment Corp,
it is our belief that the highest quality paints
are made from the highest quality components.
It is our mission to provide paint component
systems that have the greatest quality
and flexibility to fully realize the
phenomenal potential of Paintmaking.

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SAFETY GUIDELINES

All paints are chemicals and should be treated with caution. Some chemicals are worse than others, but before discussing specific items there are some general principles to be aware of. There is a difference between an “acute” health hazard and a “chronic” health hazard. The point at which overexposure occurs determines whether a material is an acute or chronic hazard. An acute hazard is immediate, a chronic hazard is over a period of time. Most artist paints are chronic hazards and if precautions are taken (i.e. using proper ventilation and wearing gloves and a mask, especially with dry pigments) then overexposure will not occur. If you are pregnant, be sure to be extra careful.

Below are five recommendations to greatly minimize risks associated with artist’s materials:

- 1) Use good ventilation close to your table, preferably a fan pulling air outward. Particularly when working with dry pigments, you should invest in a good respirator and keep your studio windows open whenever you can.
- 2) Try to live and work in different places. If your studio is at home, do not sleep in the same room/area as drying paint.
- 3) Wear gloves. If you don’t, be sure to thoroughly wash your hands before eating or touching your mouth.
- 4) Don’t smoke or light matches or lighters around solvent-based paint or dry pigments. Have a fire extinguisher handy.
- 5) If you accidentally splash your eye, wash it under running water for 20 minutes and seek medical attention.

	COLOR INDEX #	1oz	4oz	8oz
YELLOW (Green Shade)			Organic Pigments	
Hansa 10G	PY3	\$7.75	\$22.00	\$34.50
Disazo 10HGL	PY113	\$7.75	\$22.00	\$34.50
Dalamar	PY74	\$7.75	\$22.00	\$34.50
Dalamar Opaque	PY74	\$7.75	\$22.00	\$34.50
Azo FGL	PY97	\$7.50	\$27.00	\$42.50
Benzimidazo H2G	PY120	\$10.00	\$28.25	\$44.75
Benzimidazo H3G	PY154	\$10.00	\$28.25	\$44.75
Benzimidazo H4G	PY151	\$10.00	\$28.25	\$44.75
Quinopthalone	PY138	\$10.00	\$28.25	\$44.75
Quinopthalone H.S.	PY138	\$10.00	\$28.25	\$44.75
Irgazin 2GLT	PY109	\$10.00	\$28.25	\$44.75
Chromopthal 3G	PY93	\$11.00	\$31.50	\$48.75
			Inorganic Pigments	
Bismuth Vanadate	PY184	\$11.50	\$32.00	\$49.75
Nickel Titanate Yellow	PY53	\$11.50	\$24.50	\$37.50
Cadmium Yellow Light	PY35	\$11.75	\$33.50	\$52.00
Cadmium Yellow Medium	PY35	\$11.75	\$33.50	\$52.00
Cadmium litho Yellow Medium	PY35.1	\$10.50	\$29.50	\$47.00
YELLOW (Orange Shade)			Organic Pigments	
Golden Arylide	PY65	\$7.75	\$22.00	\$34.50
Diarylide HR70	PY83	\$7.75	\$22.00	\$34.50
Midazo HLR	PY156	\$12.00	--	--
Dioxine	PY153	\$10.00	\$28.25	\$44.75
Anthra Golden	PY108	\$15.00	--	--
Anthra Bright Gold	PY147	\$10.00	\$28.25	\$44.75
Flaventhron	PY24	\$15.00	\$39.00	\$68.00
Flaventhron Yellow Deep	PY24	\$15.00	--	--
Indo Golden	PY139	\$9.50	\$27.00	\$42.50
Irgazin Golden	PY110	\$10.00	\$28.25	\$44.75
Zanderin Golden	PY182	\$11.00	--	--
Nickel Azo Golden	PY150	\$10.00	\$28.25	\$44.75
Benzimidazo Golden	PY181	\$10.75	\$31.00	\$47.50
			Inorganic Pigments	
Naples Yellow Deep (Lead Free)	PBr24	\$8.50	\$24.50	\$37.50
Cadmium Golden	PY37	\$11.75	\$33.50	\$52.00
Cadmium Gold Deep	PY37	\$11.75	\$33.50	\$52.00
Cadmium litho Golden	PY37.1	\$10.50	\$29.50	\$47.00
Cadmium litho Gold Dark	PY37.1	\$10.50	\$29.50	\$47.00
Cobalt Indo Golden	PY179	\$14.00	--	--
Transparent Irgazin Golden	PY110	\$12.00	\$34.00	\$53.00
ORANGE (Yellow Shade)			Organic Pigments	
Isoindoline Orange Light	PO86	\$12.00	--	--
Benzimidazo Orange	PO62	\$11.50	\$32.50	\$49.75
Benzimidazo Orange H4GL	PO72	\$12.00	\$34.00	\$53.00
Organic Nickel Orange	PO59	\$14.00	--	--
Chromo Orange 4R	PO31	\$10.00	\$28.25	\$44.75
Cadmium Orange Light	PO20	\$13.00	\$36.50	\$57.50
Cadmium litho Orange Light	PO20.1	\$10.75	\$31.00	\$47.50
Cadmium Orange Medium	PO20	\$13.00	\$36.50	\$57.50
Cadmium litho Orange Medium	PO20.1	\$10.75	\$31.00	\$47.50

	COLOR INDEX #	1oz	4oz	8oz
ORANGE (Red Shade)		Organic Pigments		
Chromophal 2G	PO61	\$11.00	\$31.50	\$48.75
Midazo HGL	PO60	\$12.00	--	--
Nickel Orange Deep	PO65	\$12.00	--	--
Isoindoline Orange	PO69	\$12.00	--	--
Perinone Orange	PO43	\$13.00	\$36.50	\$57.50
D.N.A Orange	PO5	\$7.75	\$22.00	\$34.50
Permanant Orange HL	PO36	\$10.00	\$28.25	\$44.75
Pyranthrone Orange	PO51	\$14.00	--	--
Zander Orange	PO5+PR101	\$7.75	\$22.00	\$34.50
Pyrrole Orange TRP	PO71	\$12.00	\$34.00	\$53.00
		Inorganic Pigments		
Cadmium Orange Dark H.S.	PO20	\$13.00	\$36.50	\$57.50
Cadmium litho Orange Dark	PO20.1	\$10.75	\$31.00	\$47.50
RED (Orange Shade)		Organic Pigments		
Indo Double Scarlet	PR197	\$12.00	\$34.00	\$53.00
Trans Anthra Scarlet	PR168	\$14.00	\$39.00	\$62.00
Quinacridone Scarlet	PR207	\$10.50	\$29.50	\$46.00
Anthra Red	PR168	\$14.00	--	--
Napthol Red Light	PR188	\$10.00	\$28.25	\$44.75
Napthol Vermillion	PR112	\$8.25	\$24.00	\$36.50
Napthol Brilliant	PR170	\$10.00	\$28.25	\$44.75
Chromophal Scarlet	PR166	\$10.00	\$28.25	\$44.75
Chromophal Scarlet Deep	PR166	\$10.00	\$28.25	\$44.75
Pyrrole Red BO	PR254	\$10.50	\$29.50	\$46.00
Isoindoline Red	PR260	\$14.00	--	--
Pyranthrone Scarlet Deep	PR226	\$14.00	--	--
Perylene Scarlet	PR123	\$12.00	\$34.00	\$53.00
Pyrazo-Quinazo	PR252	\$10.00	\$28.25	\$44.75
		Inorganic Pigments		
Cadmium Red Light H.S.	PR108	\$15.50	\$43.50	\$68.50
Cadmium litho Red Light	PR108.1	\$11.50	\$32.50	\$49.75
Cadmium Red Medium Light H.S.	PR108	\$15.50	\$43.50	\$68.50
Cadmium litho Red Medium-Light	PR108.1	\$11.50	\$32.50	\$49.75
RED (Blue Shade)		Organic Pigments		
Irgazin Red Medium	PR223	\$12.00	--	--
Poly Red EBR	PR204	\$13.00	--	--
Pyranthrone Red Medium	PR226	\$12.00	--	--
Pyranthrone Red Deep	PR216	\$12.00	--	--
Red Hot HFT	PR175	\$11.00	\$31.50	\$47.50
Thio Ruby Red	PR88	\$13.00	\$37.00	\$57.50
Chromophal BR	PR139	\$10.50	\$29.50	\$47.00
Chromophal GR	PR139	\$12.00	\$34.00	\$53.00
Sandorin BN	PR214	\$12.00	--	--
Perylene Red BL	PR149	\$12.00	\$34.00	\$53.00
Perylene Crimson	PR178	\$12.00	\$34.00	\$53.00
Quinacridone Red	PV19	\$10.50	\$29.50	\$47.00
Alizarine Red	PR7	\$12.00	--	--
Anthraquinone Red	PR177	\$16.00	\$45.00	\$72.00
Perylene Carmine	PR179	\$12.00	\$34.00	\$53.00

	COLOR INDEX	1oz	4oz	8oz
RED (Blue Shade cont'd)			Organic Pigments	
Vat Bordeaux	PR194	\$10.50	\$29.50	\$47.00
Vat Perinone	PR194	\$10.50	\$29.50	\$47.00
Mayan Carmine	PR176	\$10.50	\$29.50	\$47.00
Azoic Carmine	PR185	\$10.50	\$29.50	\$47.00
Pyrrole Rubin TRP	PR264	\$12.00	\$34.00	\$53.00
			Inorganic Pigments	
Cadmium Red Dark H.S.	PR108	\$15.50	\$43.50	\$68.50
Cadmium litho Red Dark	PR108.1	\$11.50	\$32.50	\$49.75
Cadmium Red Medium	PR108	\$15.50	\$43.50	\$68.50
Cadmium litho Red Medium	PR108.1	\$11.50	\$32.50	\$49.75
VIOLET (Red Shade)			Organic Pigments	
Azoic Plum Violet	PR171	\$14.00	--	--
Perrindo Violet	PV29	\$12.00	\$34.00	\$53.00
Anthraquinone Violet	PV29	\$11.00	\$31.50	\$47.50
Thio Violet	PV36	\$12.00	--	--
Organic Nickel Violet	PR257	\$11.00	\$31.50	\$47.50
Quinacridone Violet	PV19	\$10.00	\$28.25	\$44.75
Quinacridone Rose Red	PV19	\$10.00	\$28.25	\$44.75
Quinacridone Pyrrole	PV19+PR254	\$12.00	--	--
VIOLET (Blue Shade)			Organic Pigments	
Dioxazine Violet	PV23	\$11.00	\$31.50	\$47.50
Dioxazine Violet Red Shade	PV37	\$11.00	\$31.50	\$47.50
Econo Dioxazine Violet	PV23+FILL	\$7.75	\$22.00	\$34.50
Trans Quin Yellow Shade	PV19	\$12.00	--	--
Trans Quin Blue Shade	PV42	\$12.00	--	--
			Inorganic Pigments	
Ultramarine Violet	PV15	\$8.00	\$23.50	\$36.00
Cadmium litho Maroon	PR108.1	\$11.50	\$32.50	\$49.75
Quinacridone Violet 55	PV55	\$15.75	\$41.00	\$70.00
MAGENTA/MAROON			Organic Pigments	
Quinacridone Magenta	PR202	\$10.00	\$28.25	\$44.75
Quinacridone Pink Magenta	PR122	\$10.00	\$28.25	\$44.75
Quinacridone Pink Madder	PV42	\$12.00	\$34.00	\$53.00
Quinacridone Rose Madder	PV42	\$12.00	--	--
Quinacridone 195	PV19+PR202	\$12.00	\$34.00	\$53.00
Perylene Maroon	PR179	\$12.00	\$34.00	\$53.00
Perrindo Maroon	PR179	\$13.00	\$37.00	\$57.50
BLUE (Red Shade)			Organic Pigments	
Benzimidazo R5R	PB80	\$10.00	\$28.25	\$44.75
Pthalo Blue Red	PB15	\$8.25	\$24.00	\$36.50
Pthalo Dioxazine	PB15.6+PV23	\$9.50	\$27.00	\$42.50
Indanthrone Blue Green	PB60	\$11.00	\$31.50	\$47.50
Indanthrone Blue Red	PB60	\$11.00	\$31.50	\$47.50
Indo Blue	PB60	\$12.50	--	--
BLUE (Red Shade)			Inorganic Pigments	
Ultramarine Blue Medium	PB29	\$7.75	\$22.00	\$34.50
Ultramarine Blue Deep	PB29	\$7.75	\$22.00	\$34.50

	COLOR INDEX	1oz	4oz	8oz
BLUE (Red Shade cont'd)		Inorganic Pigments		
Ultramarine Blue R9	PB29	\$7.75	\$22.00	\$34.50
Cobalt Blue Medium	PB28	\$12.00	\$34.00	\$53.00
Cobalt Blue Dark	PB28	\$12.00	\$34.00	\$53.00
BLUE (Green Shade)		Organic Pigments		
Pthalo Blue Green	PB15.3	\$8.25	\$24.00	\$36.50
Pthalo Turquoise	PB16	\$11.00	\$31.50	\$47.50
Tetra-Chloro Perywinkle	PB15.2	\$12.00	--	--
Pthalo Teal	PB16	\$12.00	--	--
		Inorganic Pigments		
Cobalt Bermuda Blue	PB28	\$13.00	\$37.00	\$57.50
Cobalt Blue Green	PB36	\$12.00	\$34.00	\$53.00
Cobalt Titanate Blue Green	PB36	\$9.50	\$27.00	\$42.50
Cerulean Blue Medium	PB35	\$16.50	\$40.00	\$72.00
GREEN (Blue Shade)		Organic Pigments		
Pthalo Green Blue	PG7	\$8.25	\$24.00	\$36.50
Perylene Green Black	PBlk31	\$16.00	\$45.00	\$72.00
		Inorganic Pigments		
Cobalt Chromite Dark	PG26	\$11.00	\$31.50	\$47.50
Cobalt Green Blue	PG26	\$11.00	\$31.50	\$47.50
Cobalt Nickel Green	PG50	\$9.50	\$27.00	\$42.50
GREEN (Yellow Shade)		Organic Pigments		
Pthalo Green Yellow	PG36	\$9.25	\$25.50	\$41.00
Nickel Azo	PG10	\$10.00	\$28.25	\$44.75
Nickel Azo Xtra	PG10	\$11.00	\$31.50	\$47.50
Nickel Azo Dark	PG10	\$11.00	\$31.50	\$47.50
Azo Methine Medium	PY117	\$11.00	\$31.50	\$47.50
Azo Methine Dark	PY129	\$11.00	\$31.50	\$47.50
Hookers Green	PG8	\$9.75	\$27.50	\$43.00
Sap Green	PY42+PG36	\$9.00	\$25.00	\$40.00
		Inorganic Pigments		
Crap Green	Mixed	\$8.00	\$23.50	\$36.00
Cobalt Green Yellow 5Y	PG50	\$12.00	\$34.00	\$53.00
Cobalt Forest Green	PG26	\$11.00	\$31.50	\$47.50
Chromium Oxide Light	PG17	\$7.75	\$22.00	\$34.50
Green Earth (terra verte)	PG23	\$10.00	\$28.25	\$44.75
TRANSPARENT OXIDE PIGMENTS		Organic Pigments		
Quinacridone Gold	PO49	\$12.00	\$34.00	\$53.00
Quinacridone Red Gold	PO48	\$10.00	\$28.25	\$44.75
Azo Russet	PBr23	\$10.50	\$32.50	\$49.75
Azo Golden Brown	PBr42	\$10.50	\$32.50	\$49.75
Benzimidazo Brown	PBr25	\$10.50	\$32.50	\$49.75
Quinacridone Orange	PO47	\$12.00	\$34.00	\$53.00
Quinacridone Russet	PR206	\$10.00	\$28.25	\$44.75
Cat-Tail Brown	PY42	\$9.00	\$25.00	\$40.00
Yellow Gold	PY42	\$9.00	\$25.00	\$40.00
Red Gold	PR101	\$9.00	\$25.00	\$40.00
Azo Methine Orange	PO68	\$12.00	\$34.00	\$53.00

	COLOR INDEX	1oz	4oz	8oz
EARTH PIGMENTS		Inorganic Pigments		
Yellow Ochre	PY42	\$7.00	\$18.75	\$27.50
Yellow Oxide Light	PY42	\$6.50	\$18.00	\$27.00
Raw Sienna	PY43	\$7.00	\$18.75	\$27.50
Red Oxide Light	PR101	\$6.50	\$18.00	\$27.00
Red Oxide Medium	PR101	\$6.50	\$18.00	\$27.00
Crimson Oxide	PR101	\$6.50	\$18.00	\$27.00
Burnt Sienna	PBr7	\$7.00	\$18.75	\$27.50
Burnt Umber	PBr7	\$7.00	\$18.75	\$27.50
Burnt Umber Xtra Dark	PBr7	\$7.00	\$18.75	\$27.50
Raw Umber	PBr7	\$7.00	\$18.75	\$27.50
Red Brown Oxide	PR101	\$6.50	\$18.00	\$27.00
Orange Oxide	PY42	\$6.50	\$18.00	\$27.00
Manganese Brown	PY164	\$7.75	\$22.00	\$34.50
Van Dyke Brown	PBr8	\$7.00	\$18.75	\$27.50
BLACK & GREY				
Mars Black Red	PBlk12	\$6.50	\$18.00	\$27.00
Transparent Mars Black	PBlk11	\$7.75	\$22.00	\$34.50
Liquid Graphite	PBlk10	\$6.50	\$18.00	\$27.00
Channel Black	PBlk7	\$7.50	\$20.00	\$28.50
Carbon Black	PBlk7	\$6.50	\$18.00	\$27.00
Bone Black	PBlk9	\$6.50	\$18.00	\$27.00
WHITE				
Titanium White	PW6	\$6.50	\$18.00	\$27.00
Transparent Titanium White	PW6	\$9.00	\$25.00	\$40.00
Titanium Buff	PW6	\$7.50	\$20.00	\$28.50
Zinc White	PW4	\$7.50	\$20.00	\$28.50
FLUORESCENT		Dye on Resin		
Pink		\$8.75	\$24.00	\$38.50
Magenta		\$8.75	\$24.00	\$38.50
Orange		\$8.75	\$24.00	\$38.50
Green		\$8.75	\$24.00	\$38.50
Yellow		\$8.75	\$24.00	\$38.50
Red		\$8.75	\$24.00	\$38.50
Blue		\$8.75	\$24.00	\$38.50
Violet		\$9.75	\$26.00	\$42.00

POWDERED PIGMENT

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	COLOR INDEX #	2oz	16oz
YELLOW		Inorganic Pigments	
Cadmium Yellow Light	PY35	\$12.00	\$67.00
Cadmium Yellow Medium	PY35	\$12.00	\$67.00
Cadmium Golden	PY37	\$12.00	\$67.00
Cadmium litho Yellow Lemon Xtra	PY35.1	\$11.00	\$58.00
Nickel Titanate Yellow	PY53	\$8.50	\$36.00
		Organic Pigments	
Dalamar Yellow	PY74	\$8.50	\$28.50
Benzimidazo H2G	PY120	\$14.50	\$82.50
Golden Arylide	PY65	\$8.50	\$28.50
Hansa 10G	PY3	\$8.50	\$28.50
ORANGE		Inorganic Pigments	
Cadmium Orange Light	PO20	\$13.00	\$90.00
Cadmium Orange Xtra Light	PO20	\$13.00	\$90.00
Cadmium Orange Medium	PO20	\$13.00	\$90.00
Cadmium litho Orange Medium	PO20.1	\$12.00	\$80.00
Cadmium Orange Dark H.S.	PO20	\$13.00	\$90.00
Mercadium Orange Dark	PO23	\$12.00	\$68.00
		Organic Pigments	
Permanent Orange HL	PO36	\$14.50	\$82.50
Benzimidazo Orange	PO62	\$14.50	\$82.50
RED (Blue Shade)		Inorganic Pigments	
Cadmium Red Light H.S.	PR108	\$16.00	\$104.00
Mercadium Red Light	PR113	\$16.00	\$104.00
Cadmium Red Medium-Light	PR108	\$16.00	\$104.00
Cadmium litho Red Dark	PR108.1	\$15.00	\$90.00
Cadmium Red Medium	PR108	\$16.00	\$104.00
		Organic Pigments	
Pyrrole Red BO	PR254	\$19.00	\$115.00
Napthol Vermillion	PR112	\$12.00	\$71.50
Quinacridone Red	PV19	\$19.00	\$115.00
Quinacridone Magenta	PR202	\$16.00	\$93.50
Perylene Carmine	PR179	\$19.50	\$115.00
Perylene Scarlet	PR123	\$18.00	\$104.50
MAROON		Inorganic Pigments	
Cadmium Maroon H.S.	PR108	\$16.00	\$104.00
Cadmium Litho Maroon	PR108.1	\$15.00	\$98.00
Mercadium Maroon	PR113	\$16.00	\$104.00
VIOLET		Inorganic Pigments	
Ultramarine Violet	PV15	\$8.50	\$28.00
Ultramarine Violet Deep	PV15	\$8.50	\$28.00
Ultramarine Violet Red Shade	PV15	\$8.50	\$28.00
Manganese Violet Red Shade	PV16	\$9.00	\$30.00
Manganese Violet Blue Shade	PV16	\$9.00	\$30.00
Cosmetic Manganese Violet	PV16	\$9.00	\$40.00
Cobalt Raspberry	PV14	\$15.00	\$98.00
Cobalt Violet Medium	PV14	\$15.00	\$98.00
Cobalt Tutti Frutti	PV14	\$13.00	\$90.00
Caprice Cobalt Violet	PV14	\$15.00	\$98.00

10 POWDERED PIGMENTS

	Color Index #	2oz	16oz
VIOLET		Inorganic Pigments	
Dioxazine Violet	PV23	\$16.00	\$93.50
BLUE		Inorganic Pigments	
Ultramarine Blue R2	PB29	\$8.00	\$22.50
Ultramarine Blue R4	PB29	\$8.00	\$22.50
Ultramarine Blue R9	PB29	\$8.00	\$22.50
Amsterdam Blue	PB29	\$8.00	\$22.50
Cobalt Blue Dark	PB28	\$13.00	\$90.00
Cobalt Blue Xtra Dark	PB28	\$13.00	\$90.00
Cobalt Blue Medium	PB28	\$13.00	\$90.00
Cobalt Blue Red	PB28	\$13.00	\$90.00
Cobalt Blue Green	PB36	\$13.00	\$90.00
Cerulean Blue Green	PB36	\$13.00	\$90.00
Cobalt Turquoise	PB36	\$13.00	\$90.00
		Organic Pigments	
Pthalo Blue Green	PB15.3	\$9.50	\$40.00
Pthalo Blue Red	PB15	\$9.50	\$40.00
Indanthrone Blue Red	PB60	\$16.00	\$93.50
GREEN		Inorganic Pigments	
Cobalt Nickel Titanate Green	PG50	\$9.50	\$53.00
Cobalt Chromite Dark	PG26	\$9.00	\$45.00
Viridian	PG18	\$15.00	\$98.00
Crap Green	Mixed	\$7.50	\$36.00
Chromium Oxide Light	PG17	\$8.50	\$22.50
Chromium Oxide Dark	PG17	\$8.50	\$22.50
Cobalt Green Yellow 5Y	PG50	\$14.00	\$108.00
Green Earth (Terra Verte)	PG23	\$10.00	\$36.00
		Organic Pigments	
Pthalo Green Yellow	PG36	\$12.00	\$71.50
Pthalo Green Blue	PG7	\$11.00	\$55.00
BLACK		Inorganic Pigments	
Mars Black Red	PBk12	\$6.75	\$16.50
Mars Black Blue	PBk12	\$6.75	\$16.50
Hi Jet Carbon	PBk7	\$6.75	\$16.50
Carbon Black (H2O Dispersable)	PBk7	\$6.75	\$16.50
Carbon Black	PBk7	\$6.75	\$16.50
Bone Black	PBk9	\$6.75	\$16.50
Channel Black	PBk7	\$6.75	\$16.50
Chromium Copper Black	PBk28	\$10.50	\$30.00
Graphite	PBk10	\$6.75	\$16.50
Silver Graphite	PBk10	\$6.75	\$16.50
WHITE		Inorganic Pigments	
Zinc White	PW4	\$7.00	\$17.50
Titanium White	PW6	\$6.75	\$16.50
Titanium Buff	PW6	\$7.00	\$17.50

PEARLESCENTS, INTERFERENCE & METALLICS

PEARLESCENTS	MICRON SIZE	4oz	1lb
Silver Pearl	10-60	\$13.50	\$45.00
Satin Silver Pearl	5-25	\$13.50	\$45.00
Snow Pearl 75	5-75	\$13.50	\$45.00
Snow Pearl 90	5-90	\$13.50	\$45.00
Hi-Lite Lustre Pearl	5-100	\$13.50	\$45.00
Lustre Pearl	5-100	\$13.50	\$45.00
Pearl Pale Green	10-75	\$13.50	\$45.00
Pearl Pale Gold	10-75	\$13.50	\$45.00
Fire Copper Pearl	6-50	\$13.50	\$48.00
Copper Pearl	10-60	\$13.50	\$48.00
Bronze Pearl	6-50	\$13.50	\$48.00
Brilliant Gold Pearl	10-60	\$13.50	\$45.00
Super Duper Pearl	10-200	\$13.50	\$45.00
Polar White	5-25	\$13.50	\$45.00
Pearl Gold Dark	6-90	\$13.50	\$48.00
Antique Silver Pearl	6-90	\$13.50	\$48.00
Pearl Yellow Gold	5-100	\$13.50	\$45.00
Pearl Antique Gold	6-90	\$13.50	\$48.00
Bright Pearl	6-50	\$13.50	\$45.00
Black Pearl	10-50	\$13.50	\$45.00
Flash Silver Pearl	10-125	\$13.50	\$45.00
Rutile Fine Silver Pearl	1-15	\$13.50	\$45.00
Satin Fire Copper Pearl	5-25	\$13.50	\$45.00
Satin Copper Pearl	5-25	\$13.50	\$45.00
Glitter Copper Pearl	10-100	\$13.50	\$45.00
Shimmer Gold Pearl	20-180	\$13.50	\$45.00
Glitter Bronze Pearl	10-100	\$13.50	\$45.00
Solar Gold Pearl	10-60	\$13.50	\$45.00
Sunny Gold Pearl	5-100	\$13.50	\$45.00
Seafoam Pearl	6-48	\$13.50	\$45.00
INTERFERENCE POWDERS		4oz	1lb
Regular: Red, Blue, Green, Violet, Orange, Gold, or Platinum	6-50	\$18.50	\$65.00
Flash: Red or Blue	10-125	\$18.50	\$65.00
Satin: Red, Blue, Green, Violet or Gold	5-25	\$18.50	\$65.00
Lumina: Red, Blue, Green, or Gold		2oz	1lb
		\$10.00	\$85.00
METALLIC POWDERS		2oz	16oz
Fine Copper		\$15.00	\$50.00
Pale Gold		\$13.50	\$45.00
Rich Pale Gold		\$13.50	\$45.00
Green Gold		\$13.50	\$45.00
Bright Green Gold		\$13.50	\$45.00
Pale Green Gold		\$13.50	\$45.00
18K		\$13.50	\$45.00
Gold Flitters		\$13.50	\$45.00
Silver Flitters		\$13.50	\$45.00
Rich Rose Gold		\$13.50	\$45.00
Bright Green Bronze		\$18.50	--
Dark Green Bronze		\$18.50	--
Magenta Bronze		\$18.50	--
Micaceous Iron Oxide		\$8.50	--
Large Flake Micaceous Iron Oxide		\$8.50	--

CMYK Color Mixing Kit (5-1oz Pigment Dispersions)	\$35.00
Pthalo Blue Green, Quinacridone Magenta, Hansa 10G, Carbon Black, Titanium White	
Warm/Cool Primary Kit (8-1oz Pigment Dispersions, 1-8oz Binder)	\$55.00
Silica Flat, Titanium White, Carbon Black, Quinacridone Magenta, Naphthol Red Light, Golden Arylide, Hansa 10G, Pthalo Blue Green, Ultramarine Blue	
Fluorescent Dispersion Tint Kit (8-1oz Dispersions)	\$60.00
Fluorescent Red, Blue, Yellow, Orange, Violet, Magenta, Green, and Pink	
High-Strength Lightfast Tint Kit (10-1oz Dispersions)	\$80.00
Pyrrole Red BO, Quinacridone Magenta, Benzimidazo Orange, Benzimidazo Yellow H3G, Pthalo Green Yellow, Pthalo Blue Red, Cobalt Blue Medium, Dioxazine Violet, Carbon Black, and Titanium White	
Rare Transparent Pigments Tint Kit (10-1oz Dispersions)	\$105.00
Quinacridone Gold, Quinacridone Pink Madder, Quinacridone Rose Madder, Trans Quin Red Yellow, Trans Quin Red Blue, Trans Anthra Scarlet, Cat-tail Brown, Benzimidazo Brown, Azo Golden Brown, and Quinacridone Violet 55	
Traditional and Earth Colors Tint Kit (10-1oz Dispersions)	\$65.00
Cerulean Blue Medium, Raw Sienna, Red Oxide Medium, Yellow Ochre, Naples Yellow Deep (Lead Free), Burnt Umber, Raw Umber, Zinc White, and Bone Black	
Traditional Dry Pigments Kit (13-1oz Jars)	\$105.00
Cadmium Red Medium, Viridian, Cadmium Yellow Medium, Cobalt Violet Medium, Venetian Red, Cobalt Blue Medium, Ultramarine Blue R4, Burnt Umber, Yellow Ochre, Zinc White, Carbon Black, Green Earth, Burnt Sienna	
Organic Dry Pigments Kit (10-1oz Jars)	\$90.00
Quinacridone Magenta, Quinacridone Red, Naphthol Vermillion, Benzimidazo Orange, Golden Arylide, Benzimidazo H3G, Pthalo Green Yellow, Pthalo Blue Red, Dioxazine Violet, Vat Bordeaux	
Glitter Kit (10-2oz Jars)	\$80.00
Holographic Jewels .015, Light Gold Needles, Multi Crystallina, Tinsel Silver, Crazy Grey .008, Trace of Orange, Tammy Green, Right on Red, Silver .004, Royal Blue .015	
Pearl Kit (10-1oz Jars)	\$65.00
Black Pearl, Seafoam Pearl, Fire Copper Pearl, Bright Pearl, Polar White, Pearl Yellow Gold, Pearl Bronze, Interference Green, Interference Red, Pearl Gold Dark	
Binders Kit (9-4oz Jars)	\$70.00
Acrylic 60, Acrylic 65, Acrylic 50 Hard, Silica Flat, Ultralight, Urethane 32, Urethane 40, Urethane Flat	

Binder: A substance that “binds” or “cements” pigment particles in a cohesive fashion so the paint surface is joined to the material to which it is applied.

Chroma: The greek word for color. Refers to the brightness, intensity, or saturation of a color. Pure pigments have the highest chroma. The more colors that are mixed together, the lower the chroma will be. A good way to create interesting “low chroma” colors is to mix complementary colors (colors that are opposite one another on the color wheel) together in varying degrees.

Color Index Number: All pigments have a universal identifying number called the color index number (i.e. PY3 stands for Pigment Yellow 3 aka Hansa Yellow).

Coalescence: Also referred to as the “curing process”. To form a paint film, spherical particles need to deform, soften, and fuse together as water evaporates. The term for this process is “coalescence”. Additives called “coalescing solvents” are added to facilitate the softening process. The ease of coalescence, and thus the perfection of the paint film, depends on certain environmental factors, such as temperature and humidity.

Dispersion: Highly concentrated, free-flowing (viscous) stable liquids in which the pigment particles are suspended in water. Dispersions are produced by mixing dry pigments with water and other dispersing agents. The advantages to using dispersions compared to dry pigments are:

- 1) They are quick and easy to use.
- 2) There are no airborne particles, so they are safer.
- 3) Dispersions give far greater brilliance and tinting strength than dry pigment because they are more finely ground than you could do by hand.
- 4) With certain pigments, the fineness of the grind allows for beautifully intense transparencies.
- 5) Since they are pure pigment concentrates, they give a cleaner, more intense color.

Disperse Water/Disperse Oil: This is a surfactant that is excellent at wetting the surface of a pigment particle with the liquid component of the dispersion. A dispersing agent’s function is to de-agglomerate the pigment by working its way up through the pores of the agglomerates to wet all the pigment surfaces and separate the particles. A dispersion, in and of itself, would be too slow-acting. The grinding of the pigments, therefore, is an integral part of the dispersing process. Use no more than 5% the total paint volume.

Environmental Conditions/Factors: Environmental conditions such as temperature and humidity can have profound effects on the paint drying process. Paint begins to crack somewhere around fifty degrees Fahrenheit. Painting in a very cold studio can result in cracks, brittleness, or paint that dries into a powder. On humid days, the quantity of water in the air can significantly slow the drying time. The paint begins to dry over trapped sections of water which can crack the paint film when the water begins to dry. A thick paint film can cause water (and the coalescing solvent) to soak into the absorbent substrate before the acrylic particles have time to fuse together. This may also result in cracks and surface defects. Be sure to allow at least 24 hours for a thin paint film to cure before applying another coat.

18 DEFINITIONS

Formulation: Paint bases such as acrylic, vinyl, or urethane are sold to paint companies in a raw, unmodified state. Formulation is the process by which certain chemicals are added to improve the performance of the binder. Raw paint bases need additives so that they:

- 1) Will form a non-cracking, non-brittle film.
- 2) Have a better consistency.
- 3) Perform better in lower temperature conditions.
- 4) Will not form pinholes, craters, or other surface defects.
- 5) Will not develop bacteria.
- 6) Are more suited to combine with pigments.
- 7) Can be thickened without seeding or “cottage cheese-ing”.

Gloss & Matte: In general, the higher the solids content, the more glossy the appearance. To make paints matte, you have to add particles to deflect the light; any fine particles will do. If the particles are too fine, as in the case with a pigment dispersion, they will not deflect light well enough to matte out the paint. Conversely, if the pigment particle is too large, it will begin to “texture-ize” the paint (this can be a desired effect). Silica is the most common material used to create a matting effect, since it is cheap and highly light absorbent. To achieve a brilliant dead matte, it is recommended that you use dry pigment as the matting agent. This method is more expensive, and protective gear is necessary, but the result can be worth the time and effort.

Grinding: This is a technical term that refers to the mechanical breakup of pigment agglomerates into individual pigment particles which are completely wetted by the liquid vehicle that will not allow for particle-to-particle contact. Our dispersions are ground in a three ball mill for anywhere between 24-96 hours depending on the pigments properties.

Hue: The actual color of anything as identified by a common color grouping name (i.e. red, orange, yellow, green, blue, violet). *Important: If a paint says Cadmium Yellow “Hue”, that means that it is not a cadmium at all but most likely an organic yellow pigment mixed with white. Look for the universal pigment numbers listed on the tube to ascertain the actual pigments used.

Latex: “Latex” refers to a broad range of water-based paints, such as acrylics, vinyls, and urethanes. In a latex paint, water surrounds tiny spherical solid particles of a resin (for example, an acrylic resin). The resin is composed of a polymer which does not dissolve in water but can, with the use of surfactants, be suspended in water to make a stable liquid known as an emulsion. Latex paints are not solutions of binder in water (for example, a watercolor is not a latex paint because its binder, gum arabic, is actually dissolved in water). As a latex paint dries, the spherical particles of a polymer resin come closer and closer together as the water evaporates, absorbing into the substrate.

Pigment Evaluation: Not all pigments are suitable for artist’s paint. Pigments are evaluated in the following ways:

- 1) **Masstone/Undertone:**
 - a) **Masstone:** the full tone of the pigment (or the saturated paint).
 - b) **Undertone:** the masstone in a greatly diluted state. or as it appears on white.
 - c) **With White:** This will show the adjacent colortone of the pigment.

- 2) **Opacity:** The degree to which a pigment obscures a substrate. Also known as “hiding power”.
- 3) **Tinting Strength:** Indicates how strong a pigment’s color is. This is measured by how effectively a certain amount of the pigment imparts into white, which determines how much paint can be made from a given dispersion. Take, for example, the difference between Dioxazine Violet and Ultramarine Violet. A 4 oz bottle of Dioxazine Violet will yield well over 1 gallon of paint, whereas 4 oz of Ultramarine Violet will barely make a quart of fully saturated paint. Another consideration is that of the “fineness” of pigment particles. That is, how well a pigment has been ground or dispersed. This explains why a dispersion will make far greater quantities of paint when compared to equal amounts of a dry pigment.
- 4) **Alkali Resistance:** Some pigments, such as Manganese Violet or Prussian Blue are not alkali resistant and should be used as soon as they are made, or shortly thereafter. It must be mentioned that once a paint is dry, it is no longer alkaline because the ammonia has evaporated (see pH).
- 5) **Lightfastness:** The degree to which a pigment is able to retain its color when exposed to ultraviolet radiation (i.e. pigments classified “fugitive” are not lightfast).
- 6) **Weatherfastness:** Other than light, weather conditions such as rain, snow, or high humidity can also affect the performance of pigments. Cadmiums, for example, possess excellent lightfast properties, but are not weatherfast and are therefore not recommended for outdoor use.

Organic vs. Inorganic Pigments: A good way of understanding the particular nature of a pigment is by identifying it as an “organic” or “inorganic” pigment.

1) **Inorganic pigments** have molecules based on one or more metal atoms, such as cadmium, cobalt, chromium, nickel, manganese, iron, titanium, zinc, etc. These are commonly referred to as traditional renaissance pigments. Originally, these pigments were found in nature and mined. Pure versions of these pigments are primarily synthesized, bringing prices down and availability up, as well as increasing the range of available tones. Almost all of the pigments in this class are identified by the predominant type of metal present in pigment, though certain names, such as cerulean, have come to indicate a specific metal mixture, in this case cobalt and tin.

2) **Organic pigments**, on the other hand, are derived from vegetable (indigo, madder, etc.), animal (indian yellow, etc.) or artificially derived (alizarin, etc.) Organic pigments generally do not contain metal atoms but rather carbon to carbon atom bonding and chemical groups known as “chromophores” which are the source of color in the organic pigment family. These pigments are fugitive to some degree, but advances in later 20th century pigment technology have allowed these pigments to be produced synthetically, in a much broader range and with a greater quality than their predecessors.

pH: Scientists measure the alkalinity or acidity of a substance by determining its pH. The lower the pH, the more acidic the substance; the higher on the scale, the more alkali. 7 is neutral.

Polymer: A compound whose molecule is formed from a number of repeated units of one or more compounds of low molecular weight, forming a complex chain of monomers. Many aspects of the behavior of paint can be understood in terms of the polymetric nature of the material.

Rheology: The relationship of viscosity to shear. Simply stated, it is the relationship of thickness to stirring. Water is a classic Newtonian study of rheology, meaning viscosity does not depend on shear, or in other words, water will not become thicker or thinner with stirring or shaking. On the other hand, materials that contain polymers generally have some interesting non-Newtonian rheological properties. For example, these materials might be very thick when they have been sitting still but become thinner the more they are stirred or shaken. Such material is referred to as “thixotropic”, which is defined as “becoming temporarily liquid when shaken or stirred and returning to a gel state when standing.”

Thickeners: These substances are otherwise called “rheology modifiers” and are generally some type of polymer. For water-based paints, there are a wide variety of thickeners, all of which give the paint different properties. For example, one thickener may give the paint body an extremely thick mass, while another may increase brush drag, giving the paint a tacky, sticky, or oil-paint type of feel.

Solids Content: This term refers to the true amount of film-forming, non-evaporating resin in a paint base. Below are several advantages to using a high solids content in a paint base:

- 1) Less shrinkage of the paint film, since there is less water to evaporate.
- 2) Higher gloss.
- 3) Better adhesion.
- 4) Greater latex binding power, which allows for increased pigment loadings.
- 5) Greater dilution is possible, making the material more cost effective.

The highest solids content in acrylics or vinyls is 65%, which means only 35% of the total volume of the paint evaporates. Acrylics most often used by commercial artist paint manufacturers generally have a solids content of 45-50%. Generally, more water is added with the pigments or fillers, bringing the solids content down to 30-35%. This means that 65-70% of the total volume of commercial paint evaporates, which tends to lessen the overall quality. By contrast, oils such as linseed oil dry by oxidation rather than evaporation, which means they have a solids content of 100%.

Wetting: A process which includes:

- 1) Penetration: For example, a primer penetrates into the pores of canvas and paint penetrates into the pores of a primer, or liquid penetrates into the pores of a pigment agglomerate.
- 2) Adhesion: paint adhering to a surface.
- 3) Spreading: for example, paint spreading as if to stain a canvas wetted with specific wetting agents.

Surfactant: Our Disperse Water is a surfactant. Otherwise known as a “surface-active” substance, surfactant is a chemical that aids in the wetting of a surface, or which acts at the boundary of any surface-to-surface interaction. A simple example of a surfactant is soap. Soap is a long molecule in which one end is hydrophobic and the other is hydrophilic. When you wash your hands, the hydrophilic end attaches to the water that, by its force, detaches the grease from your hand. When it comes to surfactants that are used in paint, the hydrophilic molecule in the middle and hydrophobic molecules on either end, can do amazing things in terms of wetting surfaces.

Saturation: A paint is saturated with color when the color of the dry paint is essentially the same as the color of the pigment dispersion. The term “dry paint” must be emphasized, since acrylics and most urethanes appear to be white when they are in liquid form, but dry clear. In other words, wet paint tends to darken in hue significantly, particularly when it comes to darker colors. Pigment is added past the saturation point when a special effect, such as bronzing (a certain kind of iridescence), or an increased opacity or matteness is desired without the dulling of color obtained by adding white or filler. The paint should be tested when dry in these circumstances to ensure that there is enough binder in the formula to hold the paint together so it doesn't flake off.

Value: The degree of lightness of a color on a scale of grays running from black to white (i.e. more white equals a lighter value, less white equals a darker value).

TROUBLESHOOTING MATERIALS FOR WATER-BASED PAINTS

1) **Antifoam:** (Shake well before using) Despite careful stirring, factors such as heavy humidity, adding too much disperse water, or with certain pigments (particularly fluorescents) paints can tend to foam more than usual. In this case, add no more than one drop of Antifoam per 1oz. Add the Antifoam, and let sit. Tap the sides to let the bubbles rise to the surface. **Caution:** Do not use too much Antifoam, as problems such as cratering, orange peel, pinholes, etc. will occur and cannot be corrected.

2) **Ammonia Substitute:** An excellent all-around problem solving additive. If the paint is lumpy, too thick, not thick enough, etc., try adding a small amount and stirring. Be careful. Too much ammonia can make your problem worse. It can also cause burns and eye injury. Use carefully.

3) **Propylene Glycol:** A general drying-time retardant that can be used to extend the time it takes for the paint to form a film and begin to dry. Mix 50% water with the Propylene Glycol and add no more than 5-15% paint volume to acrylic to slow the drying time as much as 40 minutes. **Caution:** Adding too much Propylene Glycol to the paint mixture may cause an overly soft paint film with surface defects.

 HOW TO MAKE BASIC WATERBASED PAINT

BINDER + PIGMENT DISPERSION = PAINT

The binder you choose will determine whether the paint is glossy, matte, or semigloss as well as textured or level.

- 1) Place the binder in a mixing container.
- 2) Add a squirt of dispersion, or until the point of saturation.
- 3) Stir carefully. Overstirring may cause air bubbles.

 HOW TO THICKEN WATERBASED PAINT

Once you have achieved the color you want, you can thicken the paint by adding a good squirt of Thickener #1, roughly 1-5 %, and stir (Caution. If you do not add enough thickener, the paint will form tiny seeds rather than thickening properly). Stir rapidly in one direction along the side of the container without whipping the paint. (overstirring will cause foam). If the paint is not thick enough, add a little more Thickener #1 and continue stirring (adding too much can make the paint unusable). After adding Thickener #1, Thickener #2 can be added to achieve an oil paint consistency.

 BASIC DIRECTIONS FOR USING DRY POWDER

Components : Interference, and Powdered Pigments, Metallics, Pearlescents
 Dispersing Agent : Disperse Water or Disperse Oil
 Binder : Water-Based Mediums (such as Acrylic or Urethane) or Oil Mediums

POWDER + DISPERSING AGENT + BINDER = PAINT

- 1) Add desired amount of powder into your mixing vessel (20% powder is sufficient for metallics and pearlescents). We strongly recommend that a dust mask (N95 RATED) is worn when working with ANY dry powder.
- 2) Add approximately 5% of the dispersing agent to the powder (disperse water for water-based paint; disperse oil for oil-based paint). Disperse water/oil allows the powder to become wet, which prevents clumping during the mixing process. The dispersing agent acts like a detergent; it cleans off the particles and allows the powder/filler to go into your medium with ease.
- 3) Add 5-10% water (for water-based applications) to your mixture. Stir until mixture looks like wet beach sand or a paste (depending on particle size).
- 4) Add the binder of your choice. The amount is up to you.

Grinding with a mortar and pestle or a glass muller and palette is recommended for dry pigments, but not necessary for other powders.

BASIC PAINT-MAKING INSTRUCTIONS

You can adjust ratios when using a strong binder such as Acrylic 65. The amount of binder will affect what your mixture looks like when it is cured. In the case of dry powder, the less binder you use, the more your paint will resemble the powdery look of dry pigment.

We recommend making a percentage ladder to determine the ratio you desire. Start with 5% binder, then gradually work your way up, taking notes as you go along. Keep in mind that more acrylic will yield a more glossy finish, and less acrylic will yield less gloss and less adhesion. You can also add thickener #1 if you would like to build texture.

You can also make beautiful pearlescents and metallics by adding a few drops of any transparent pigment dispersion to Liquid Glass Pearl (pearlescent finish) or Super Shine Silver (metallic finish).

Still have questions?

You can always call

212-529-0628

12-7pm Mon-Sat

or email

gp@guerrapaint.com

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