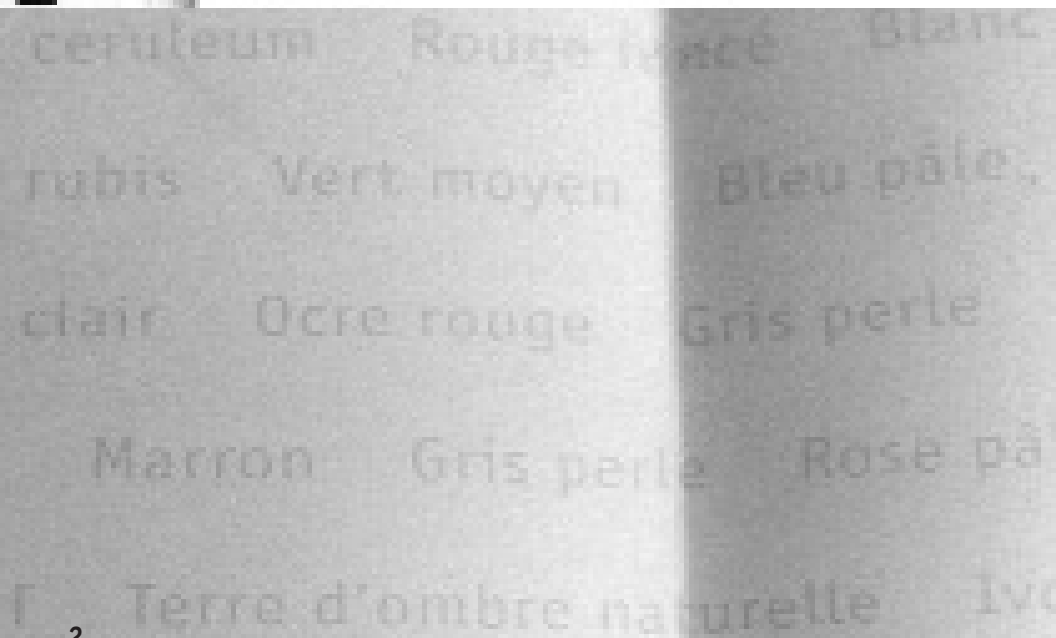
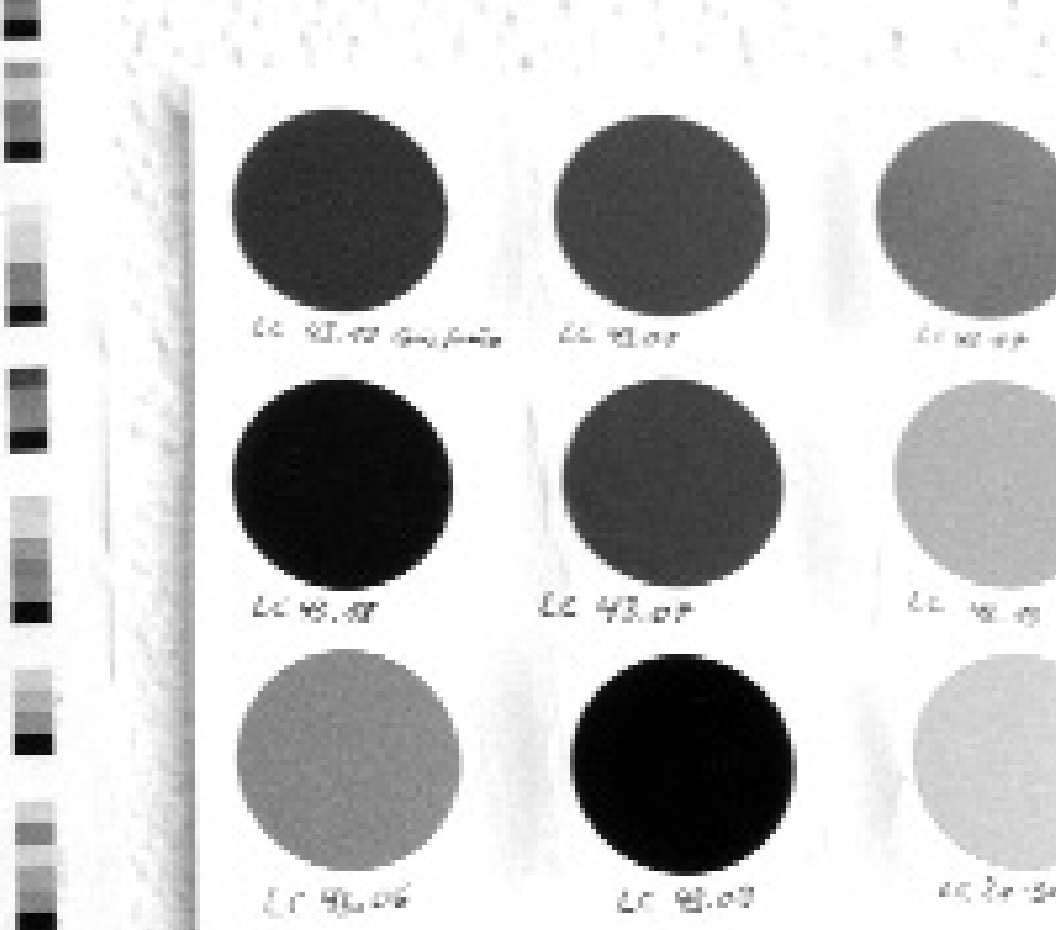


kt.COLOR, located in the foothills of the Swiss Alps near Zürich, is a highly specialized manufacturer of fine paints for interior and exterior use. The company, unlike the conventional paint industry, uses pure artists' pigments in combination with modern, environmentally safe binders. In 1999, the Fondation Le Corbusier granted kt.COLOR the exclusive rights to manufacture the original colors of Le Corbusier's remarkable palette, created for architects in 1932 and expanded in 1958. Le Corbusier selected pigments, shades and color combinations to produce the most profound effect to architectural space.

kt.COLOR, in collaboration with the Fondation, has re-created the original colors, using Le Corbusier's chosen pure artists' pigments such as raw earth and French ultramarine blue. The color depth is heightened by adding complementary colors without the usual presence of black. Each color is available in several different binders. With the addition of the ultramarine blue made famous by Yves Klein, ultramarine rose and a gold bronze, the company's range of beautiful colors expanded to one hundred and six standard hues. They all share the common basis of traditional artists' pigments rather than the mass-produced, synthetic pigments of the wider paint industry. kt.COLOR maintains the traditional artist's powerful culture of color in paint, a culture far removed from the synthetic printing inks and commercial manufacturing techniques of to-day.

kt.COLOR's manufacturing methods and use of highly valued, often rare pigments are recognized by significant painters, architects and designers. The hand-crafted paints and fan decks are produced in small batches in Switzerland. Guests are welcome and often observe the making, for example, of Yves Klein's bluest blue. Katrin Trautwein, Uster, 2006





Polychromie Le Corbusier ©FLC

«My investigations have always aimed at the poetry that exists in our hearts.» Mise au Point, 1965

Le Corbusier, avant-garde artist and architect, wrote these words shortly before his death.

Le Corbusier's investigations into the phenomenon of color were based on the influences of the natural world and on the psychological effects of color. His assumption that certain perceptions about color and color harmonies are fundamental, led him to a unique palette of colors for architectural work. Pastel hues were used to emphasise the plasticity of his white architecture; deep hues were used to create strong contrasts with the natural materials such as lime plaster, raw concrete and wood.

The colors he selected were chosen to accentuate spatial effects. The desire to preserve all the architectural elements led him to a selection of hues which may be combined in arranged compositions. Even extravagant contrasts reflect the ingenious harmony of the whole.

The Polychromie Le Corbusier Colors

Ordered according to the printed color chart. Please note that prints cannot capture the richness of the pigments used in the authentic paints!

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LC 43 series The color range used for strong contrast effects in Le Corbusiers architecture of the 1950s

LC 43.1	Rouge vif	Bright cinnabar redshade
LC 43.2	Ivoire	Like the tusk of an elephant
LC 43.3	Rose	A remarkable rose
LC 43.4	Terre de Sienna brûlée	Burnt Siena
LC 43.5	Noir	Absolute black, especially in Emulsion paint
LC 43.6	Vert olive	Olive green with quite a life of its own
LC 43.7	Vert vif	The emerald green used by British Petroleum in the 1950s
LC 43.8	Gris moyen	Cool, dense medium gray
LC 43.9	Ombre brûlée	Burnt umber, almost black with a red shade
LC 43.10	Bleu outremer	Le Corbusier's late, deep ultramarine blue
LC 43.11	Ocre jaune clair	Sunny dark natural ochre
LC 43.12	Rouge rubis	The color of a rich bordeaux wine
LC 43.13	Bleu ceruleum	Cerulean blue with a red shade
LC 43.14	Gris clair	A light, cool gray

LC 43.15	Terre de Sienne claire	Natural Siena, less sandy than LC 32.060
LC 43.16	Terre d'ombre naturelle	Dark natural umber, greenish and almost black
LC 43.17	Orange	A powerful, earthy orange
LC 43.18	Bleu foncé	Ultramarine blue mixed with Mineralblack: dark blue velvet
LC 43.19	Gris foncé	Dark and cool, a colorful metallic gray
LC 43.20	Jaune vif	The yellow counterpart to LC 43.6 Olive green and LC 43.3 Rose

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LC 32 series The color range used against the white background of
purist architecture in the 1930s

LC 32.001	Crème	The color of rich cream
LC 32.010	Gris fer	A dark and warm iron gray
LC 32.011	Gris	Dense, opaque medium gray
LC 32.012	Gris clair 2	A lively midgray of great warmth
LC 32.013	Gris perle	A pearly light gray
LC 32.020	Bleu outremer 1	The deepest ultramarineblue in the purist collection
LC 32.021	Bleu ciel	Expansive sky blue
LC 32.022	Bleu outremer moyen	Medium ultramarine blue
LC 32.023	Bleu clair	Light ultramarine blue

LC 32.024	Bleu pâle	The most tender and shadowy of the ultramarines
LC 32.030	Bleu ceruleum foncé	Deep, opaque cerulean blue
LC 32.031	Bleu ceruleum vif	Mid cerulean blue
LC 32.032	Bleu ceruleum moyen 2	A Mediterranean bluegreen
LC 32.033	Bleu ceruleum clair	A light greenish blue
LC 32.034	Bleu ceruleum pâle	The light blue of a shallow lagoon
LC 32.040	Vert foncé	British racing car green adapted to flat surfaces
LC 32.041	Vert Veronese	Cool Veronese green
LC 32.042	Vert Veronese claire	A light, pearly Veronese green
LC 32.050	Vert vif 2	Dense opal green
LC 32.051	Vert moyen	Medium sap green
LC 32.052	Vert jaune	Yellow spring green
LC 32.053	Vert pâle	Tender sprout green
LC 32.060	Ocre clair	Natural sandy ocher
LC 32.080	Orange vif	A velvety orange
LC 32.081	Abricot	Dense, medium apricot
LC 32.082	Abricot clair	Very pale mandarine orange
LC 32.090	Rouge foncé	The most regal of Le Corbusier's reds
LC 32.091	Rose clair	A very light Venetian red
LC 32.100	Rouge carminée	Carmine red, like red velvet
LC 32.101	Rouge framboise	Raspberry red

LC 32.102	Rose pâle	Pale raspberry red
LC 32.110	Ocre rouge	Natural red ochre
LC 32.111	Ocre rouge moyen	Medium red ochre
LC 32.112	Ocre rouge clair	Light terracotta red
LC 32.120	Brun rouge	Dark burnt Siena red
LC 32.121	Brique clair	Light brick red
LC 32.122	Terre de Sienne claire 2	Light burnt Siena
LC 32.123	Terre de Sienne pâle	The most tender of the burnt Siena shades
LC 32.130	Marron	Deep burnt umber
LC 32.131	Terre d'ombre brûlée claire	Light burnt umber
LC 32.140	Terre d'ombre nat. foncé	Graybrown, a certain natural umber
LC 32.141	Terre d'ombre nat. moyen	Velvety medium natural umber
LC 32.142	Terre d'ombre nat. claire	Sandy light umber

Le Corbusier

Polychromie Le Corbusier © FLC



Assistant in Yves Klein's studio. Copyright by Rene Burri, Magnum

A Monochrome Trilogy

«I have come to believe that there is a living world of each color and I express these worlds. My paintings, moreover, represent an idea of absolute unity in perfect serenity; an abstract idea represented abstractly....» Yves Klein, 1955

Yves Klein was one of the earliest performance artists, simultaneous creator and interpreter of his own art. Brilliant and self-confident, Klein provoked Paris 1955 with an exhibition of monochromes. A central color in Klein's work was his famous patented blue called International Klein Blue (IKB). This was not, however, the only monochrome he used to ascertain the existence of an independent world of color. Several works rely on three colors: Gold bronze flake, Ultramarine pink and deepest Ultramarine blue. The Father, the Son and the Holy Ghost? We were asked to formulate the deepest version of Yves Klein's monochromatic blue for the entrance hall to Swarovski's Crystal Worlds in Wattens, Austria.

The Monochrome Trilogy Colors

Ultramarine Blue

«Colors induce associations with concrete (...) ideas, but Blue is associated first and foremost with the sea and the sky, the most abstract aspects of tangible, visible nature.»

Yves Klein, Reflexions sur bleu, in Mon livre, 1958

Ultramarine Rose

Colored surfaces of pulsing pink particles.

Gold Bronze

«The value of blue blood should not be expressed in money, it must be gold,» stated Yves Klein in a famous Sorbonne speech 1959.

Seventeen Variations on White

«The white of the thick Japanese hocho-paper and white China paper is quite different than the white of Western paper. The surface of the Western paper throws light back at once, while the hocho-paper and the China paper soak up and radiate light like a surface of soft, freshly fallen snow.» Tanizaki Jun'ichuro

At kt.COLOR, we construct our white palette from a variety of natural pigments rather than the harsh, modern titanium used by the commercial paint industry. A balanced white heightens our perception. The gem stone lapis lazuli, finely ground and combined with natural white clays, creates a crystalline bluish-white, reminiscent of the light of a summer sky. Traces of deep burnt umber from Cyprus or burnt red earth from Siena produce whites with a pale red tinge, perfectly complementing dark wooden floors.

The sublime luminosity of Le Corbusier's original lead based whites has been re-introduced by kt.COLOR. An exacting combination of fine pigments, without the use of titanium and black, produces a leadless coating of luminescent, light reflecting qualities.

The Seventeen Variations on White colors

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KT 32.000	Lichtweiss	White light
LC 32.001	Crème	Le Corbusiers cream
KT 32.002	Marmor	Marble white
KT 32.003	Travertine	Travertine white
KT 32.004	Silberweiss	Silver white
KT 32.005	Alabaster	Alabaster white
KT 32.006	Schieferweiss	Slate white
KT 32.007	Gris Caso	House gray (cool)
KT 32.008	Bianco Limone	Limonite white
KT 32.009	Porzellanweiss	China white
KT 32.014	Gris natur	Natural gray (warm)
KT 32.025	Glacier	Glacial white
KT 32.029	Lapislazuliweiss	Lapislazuli white
KT 32.049	Malachitweiss	Malachite white
KT 32.124	Bianco Siena	Burnt Siena white
KT 32.132	Bianco Ombra bruciata	Burnt Umber white
LC 43.2	Ivoire	Le Corbusiers Ivory white

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kt. COLOR Fan Decks and Color Charts

Fandeck IX Polychromie Le Corbusier © FLC

63 Samples made with flat Emulsion paint
Hand rolled samples of each original Le Corbusier color
Sample size: 9 x 21 cm, Edition of 240

Fandeck XI Polychromie Le Corbusier © FLC · English

63 Samples made with Satinée acrylic paint
Hand rolled samples of each original Le Corbusier color
Sample size: 9 x 21 cm, Edition of 240

Fandeck XII kt. COLOR Fandeck 2006 with 106 original samples

- 63 Original Le Corbusier colors
 - 15 kt.COLOR Whites
 - The monochrome trilogy inspired by Yves Klein
 - 25 further handmade paints
- Sample size: 8 x 19 cm, Flat emulsion paint, Edition of 312
-

Fandeck 17 Variations on White

17 Hand rolled samples of our whites in flat silicate paint
Sample size: 9 x 21 cm, Edition of 240

Color card Polychromie Le Corbusier © FLC

63 color samples of the complete Le Corbusier color collection
Flat Emulsion paint is rolled by hand
Samples measuring 2 x 5 cm

Color card **Monochrome Trilogy**

Ultramarine blue, Ultramarine pink and Gold bronze (flake) samples
Flat Emulsion paint, samples size about ca. 4 x 4 cm

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Artists tube paint set

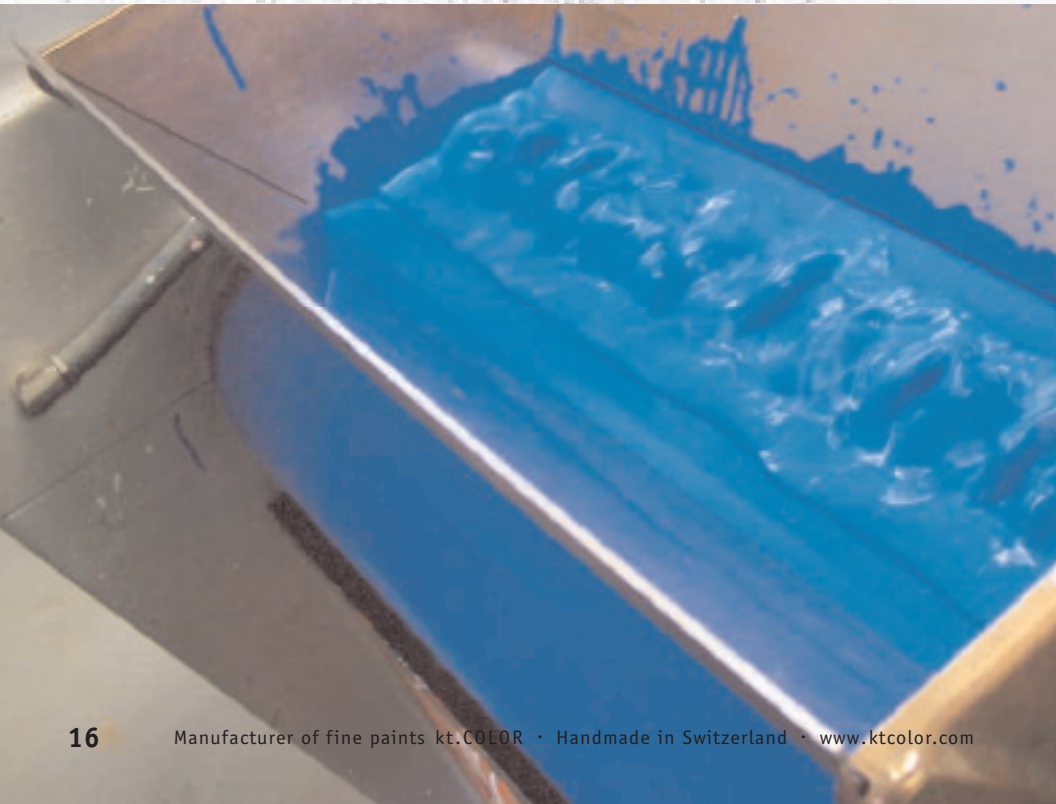
Polychromie Le Corbusier ©_{FLC} 1950

21 Tubes of Satinée acrylic finest artists tube paints
with one tube each of the 20 hues of the 1950s color collection

Polychromie Le Corbusier ©_{FLC} 1920-1930

21 Tubes of Satinée acrylic finest artists tube paints
with one tube each of the 21 most important hues of the purist color collection
Contains more pastels and muted shades than the 1950s set.





Overview of colors and binders

Color code	Color name	Emulsion		Satinée	
		Interior Flat Colpolymer	Interior Flat Colpolymer	Interior Satinflat Acrylic	Interior Satinflat Acrylic
LC 43.1	Rouge vif	●	●	●	●
LC 43.2	Ivoire	●	●	●	●
LC 43.3	Rose	●	●	●	●
LC 43.4	Terre de Sienne brûlée	●	●	●	●
LC 43.5	Noir	●	●	●	●
LC 43.6	Vert olive	●	●	●	●
LC 43.7	Vert vif	●	●	●	●
LC 43.8	Gris moyen	●	●	●	●
LC 43.9	Ombre brûlée	●	●	●	●
LC 43.10	Bleu outremer	●	●	●	●
LC 43.11	Ocre jaune clair	●	●	●	●
LC 43.12	Rouge rubis	●	●	●	●
LC 43.13	Bleu ceruleum	●	●	●	●
LC 43.14	Gris clair	●	●	●	●
LC 43.15	Terre de Sienne claire	●	●	●	●
LC 43.16	Terre d'ombre naturelle	●	●	●	●
LC 43.17	Orange	●	●	●	●

Color code	Color name	Emulsion	
		Interior Flat Colpolymer	Satinée Interior Satinflat Acrylic
LC 43.18	Bleu foncé	●	●
LC 43.19	Gris foncé	●	●
LC 43.20	Jaune vif	●	●
KT 43.21	Coquelicot	●	●
KT 43.22	Persischorange	●	●
KT 43.23	Gewürzrot	●	●
KT 43.24	Korallenrot	●	●
KT 43.25	Granatrot	●	
KT 43.26	Aubergine	●	●
LC 20-30.5	Bleu natier	●	●
LC 20-30.8	Vert clair	●	●
LC 20-30.13	Saumon	●	●
LC 20-30.14	Bleu ceruleum moyen		●
LC 20-30.18	Marron clair	●	●
KT 32.000	Lichtweiss	●	●
LC 32.001	Crème	●	●
KT 32.002	Marmor	●	●
KT 32.003	Travertine	●	●
KT 32.004	Silberweiss	●	●

Color code	Color name	Emulsion		Satinée	
		Interior Flat Colpolymer	Interior Flat Colpolymer	Interior Satinflat Acrylic	Interior Satinflat Acrylic
KT 32.005	Alabaster	●	●	●	●
KT 32.006	Schieferweiss	●	●	●	●
KT 32.007	Gris Caso	●	●	●	●
KT 32.008	Bianco Limone	●	●	●	●
KT 32.009	Porzellanweiss	●	●	●	●
LC 32.010	Gris fer	●	●	●	●
LC 32.011	Gris	●	●	●	●
LC 32.012	Gris clair 2	●	●	●	●
LC 32.013	Gris perle	●	●	●	●
KT 32.014	Gris natur	●	●	●	●
LC 32.020	Bleu outremer 1	●	●	●	●
LC 32.021	Bleu ciel	●	●	●	●
KT 32.021	Vorlage Birkhäuser 1997	●	●	●	●
LC 32.022	Bleu outremer moyen	●	●	●	●
LC 32.023	Bleu clair	●	●	●	●
LC 32.024	Bleu pâle	●	●	●	●
KT 32.025	Glacier	●	●	●	●
KT 32.029	Lapislazuliweiss	●	●	●	●
LC 32.030	Bleu ceruleum foncé	●	●	●	●

Color code	Color name	Emulsion	Satinée
		Interior Flat Colpolymer	Interior Satinflat Acrylic
LC 32.031	Bleu ceruleum vif	●	●
LC 32.032	Bleu ceruleum moyen 2	●	●
LC 32.033	Bleu ceruleum clair	●	●
LC 32.034	Bleu ceruleum pâle	●	●
LC 32.040	Vert foncé	●	●
LC 32.041	Vert Veronese	●	●
LC 32.042	Vert Veronese claire	●	●
KT 32.043	Rüegg Grün	●	●
KT 32.044	Vert gris	●	●
KT 32.049	Malachitweiss	●	●
LC 32.050	Vert vif 2	●	●
LC 32.051	Vert moyen	●	●
LC 32.052	Vert jaune	●	●
LC 32.053	Vert pâle	●	●
LC 32.060	Ocre clair	●	●
KT 32.061	Ocre jaune Limone	●	●
KT 32.062	Ocre Pussigny	●	●
KT 32.064	Ocker rötlich	●	●
KT 32.065	Pfister Gelb	●	●

Color code	Color name	Emulsion	Satinée
		Interior Flat Colpolymer	Interior Satinflat Acrylic
KT 32.066	Primelgelb	●	●
KT 32.068	Neapelgelb Farbton	●	●
LC 32.080	Orange vif	●	●
LC 32.081	Abricot	●	●
LC 32.082	Abricot clair	●	●
LC 32.090	Rouge foncé	●	●
LC 32.091	Rose clair	●	●
KT 32.095	Affoltern Rot	●	●
LC 32.100	Rouge carminée	●	●
LC 32.101	Rouge framboise	●	●
LC 32.102	Rose pâle	●	●
KT 32.109	Pompejianischrot	●	●
LC 32.110	Ocre rouge	●	●
LC 32.111	Ocre rouge moyen	●	●
LC 32.112	Ocre rouge clair	●	●
LC 32.120	Brun rouge	●	●
LC 32.121	Brique clair	●	●
LC 32.122	Terre de Sienne claire 2	●	●
LC 32.123	Terre de Sienne pâle	●	●

Color code	Color name	Emulsion	Satinée
		Interior Flat Colpolymer	Interior Satinflat Acrylic
KT 32.124	Bianco Siena	●	●
LC 32.130	Marron	●	●
LC 32.131	Terre d'ombre brûlée claire	●	●
KT 32.132	Bianco Ombra bruciata	●	●
LC 32.140	Terre d'ombre nat. foncé	●	●
LC 32.141	Terre d'ombre nat. moyen	●	●
LC 32.142	Terre d'ombre nat. claire	●	●
KT 32.143	Terre d'ombre naturelle pâle	●	●
	Ultramarin blue	●	●
	Ultramarine green	●	●
	Ultramarin rose	●	
	Prussian blue	●	
	Champagne silver metallic	●	
	Gold bronze flake	●	●
	Aluminum flake glaze		●

kt.COLOR Emulsion flat interior paint

Technical Data Sheet

Characteristics	kt.COLOR's Emulsions are color-rich, low-odor, anti-microbial (contains an agent that inhibits the growth of microbes on the surface of the paint film) interior flat paints formulated without silica.
Color availability	Le Corbusiers color collection and most other kt.COLOR standard colors.
Coverage	140 g/m ² per coating (approx. 400 sq.ft./gallon per coating) for most hues. We recommend 2 coatings to achieve a rich, velvety finish.
Drying time	at 77°F, 50% RH: touch dry after 1 hour and dry to recoat after 4 hours. Varies with temperature and humidity.
Finish	0-3 units of gloss at 85°
Polymer	PVA
VOC	Base 0 g/L. Some pigment pastes may increase the VOC.
Pigment volume (white)	67%
Weight solids (white)	58%
Weight per ml	1.500 g

Specifications and Surface Preparation

Surface preparation	Remove all surface contamination by washing with an appropriate cleaner, rinse thoroughly and allow to dry. Scrape and sand peeled or checked paint to a sound surface. Sand glossy surfaces dull. Seal stains from water, smoke, ink, pencil, grease, etc. with an appropriate sealer such as M010 Acrylic Primer.
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Warning!

Removal of old paint by sanding, scraping or other means may generate dust or fumes that contain lead. Exposure to lead dust to fumes may cause brain damage or other adverse health effects. Controlling exposure to lead or other hazardous substances requires the use of protective equipment, proper containment and cleanup. For more information, contact your local health authority.

Drywall

1 coat interior latex primer
(kt.COLOR M010 or compatible product)
2 coats kt.COLOR Emulsion interior paint
Fill cracks and holes with spackle and sand smooth. Joint compounds must be cured and sanded smooth. Remove all sanding dust.

Mildew: Remove before painting by washing with a solution of 1 part liquid bleach and 3 parts water. Apply the solution and scrub the mildewed area. Allow the solution to remain on the surface 10 minutes. Rinse thoroughly with water and allow the surface to dry before painting. Wear protective eyewear, waterproof gloves, and protective clothing. Quickly wash off any of the mixture that comes in contact with skin. Do not add detergents or ammonia to the bleach/water solution.

Masonry

1 coat masonry primer
(kt.COLOR M013 or compatible product)
2 coats kt.COLOR Emulsion interior paint
All new surfaces must be cured according to the suppliers recommendations – usually about 30 days. Remove all form release and curing agents. Rough surfaces can be filled to provide a smooth surface.

Plaster

1 coat masonry primer
(kt.COLOR M013 or compatible product)
2 coats kt.COLOR Emulsion interior paint
Bare plaster must be cured and hard. Textured, soft, porous or powdery plaster should be treated with a solution of 1 pint household vinegar to 1 gallon water. Repeat until surface is hard, rinse with clear water and allow to dry thoroughly.

Wood, composition board	1 coat interior latex primer (kt.COLOR M010 or compatible product) 2 coats kt.COLOR Emulsion interior paint Sand any exposed wood to a fresh surface. Patch all holes and imperfections with a wood filler or putty and sand smooth.
Packaging	250 ml bottles for samples, 6 kg und 20 kg pails
Application	Apply at temperatures above 50°F. No reduction necessary. Paint may be applied by brush (nylon/polyester brush), roller (synthetic roller with short nap) or sprayed (airless).
Cleanup	With soap and water. After cleaning, flush spray equipment with mineral spirits to prevent rusting of the equipment. Follow manufacturers safety recommendations when using mineral spirits.
Cautions	For interior use only. Protect from freezing. Non-photochemically reactive. Use only with adequate ventilation. To avoid overexposure, open windows and doors or use other means to ensure fresh air during application and drying. If you experience a headache, eye watering or dizziness, increase the air supply, or wear respiratory protection, or leave the area. Avoid contact with eyes and skin. Wash hands after using. Keep container closed when not in use. Do not transfer contents to other containers for storage. FIRST AID: In case of eye contact, flush thoroughly with large amounts of water. Get medical attention if irritation persists. If swallowed, call poison control center, hospital emergency room, or physician immediately. DON NOT TAKE INTERNALLY. KEEP OUT OF THE REACH OF CHILDREN.

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The information contained herein reflects the present state of our knowledge. We cannot be held accountable for the numerous application methods, substrates and individual preferences but always guarantee the high quality of our products.

kt.COLOR Satinée satin flat interior paint

Technical Data Sheet

Characteristics	kt.COLOR Satinée acrylics provide durable, low-odor satin flat finishes formulated with a block-resistant, ambient-curing acrylic polymer.
Color availability	Le Corbusiers color collection and most other kt.COLOR standard colors.
Coverage	160 g/m ² per coating (approx. 350 sq.ft./gallon per coating) for most hues. We recommend 2 coatings to achieve maximum color depth.
Drying time	at 77°F, 50% RH: touch dry after 1 hour and dry to recoat after 4 hours. Varies with temperature and humidity.
Finish	5-10 units of gloss at 85°
Polymer	100% acrylic polymer
VOC	White base 2.9 g/L (propylene glycol and dipropyleneglycol-N-butylether mix). Some pigment pastes may increase the VOC.
Pigment volume (white)	45%
Weight solids (white)	61%
Weight per ml (mean)	1.38 ± 0.1 g

Specifications and Surface Preparation

Surface preparation	Remove all surface contamination by washing with an appropriate cleaner, rinse thoroughly and allow to dry. Scrape and sand peeled or checked paint to a sound surface. Sand glossy surfaces dull. Seal stains from water, smoke, ink, pencil, grease, etc. with an appropriate sealer such as M010 Acrylic Primer.
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Warning!

Removal of old paint by sanding, scraping or other means may generate dust or fumes that contain lead. Exposure to lead dust to fumes may cause brain damage or other adverse health effects. Controlling exposure to lead or other hazardous substances requires the use of protective equipment, proper containment and cleanup. For more information, contact your local health authority.

Drywall

1 coat interior latex primer
(kt.COLOR M010 or compatible product)
2 coats kt.COLOR Satinée acrylic interior paint
Fill cracks and holes with spackle and sand smooth. Joint compounds must be cured and sanded smooth. Remove all sanding dust.

Mildew: Remove before painting by washing with a solution of 1 part liquid bleach and 3 parts water. Apply the solution and scrub the mildewed area. Allow the solution to remain on the surface 10 minutes. Rinse thoroughly with water and allow the surface to dry before painting. Wear protective eyewear, waterproof gloves, and protective clothing. Quickly wash off any of the mixture that comes in contact with skin. Do not add detergents or ammonia to the bleach/water solution.

Masonry

1 coat masonry primer
(kt.COLOR M013 or compatible product)
2 coats kt.COLOR Satinée acrylic interior paint
All new surfaces must be cured according to the suppliers recommendations – usually about 30 days. Remove all form release and curing agents. Rough surfaces can be filled to provide a smooth surface.

Plaster

1 coat masonry primer
(kt.COLOR M013 or compatible product)
2 coats kt.COLOR Satinée acrylic interior paint
Bare plaster must be cured and hard. Textured, soft, porous or powdery plaster should be treated with a solution of 1 pint household vinegar to 1 gallon water. Repeat until surface is hard, rinse with clear water and allow to dry thoroughly.

Wood, composition board	<p>1 coat interior latex primer (kt.COLOR M010 or compatible product)</p> <p>2 coats kt.COLOR Satinée acrylic interior paint</p> <p>Sand any exposed wood to a fresh surface. Patch all holes and imperfections with a wood filler or putty and sand smooth.</p>
Packaging	250 ml samplers, 6 kg und 20 kg pails
Application	<p>Apply at temperatures above 50°F. No reduction necessary.</p> <p>Paint may be applied by brush (nylon/polyester brush), roller (synthetic roller with short nap) or sprayed (airless).</p>
Cleanup	<p>With soap and water. After cleaning, flush spray equipment with mineral spirits to prevent rusting of the equipment.</p> <p>Follow manufacturers safety recommendations when using mineral spirits.</p>
Cautions	<p>For interior use only.</p> <p>Protect from freezing.</p> <p>Non-photochemically reactive.</p> <p>Use only with adequate ventilation. To avoid overexposure, open windows and doors or use other means to ensure fresh air during application and drying. If you experience a headache, eye watering or dizziness, increase the air supply, or wear respiratory protection, or leave the area.</p> <p>Avoid contact with eyes and skin. Wash hands after using.</p> <p>Keep container closed when not in use. Do not transfer contents to other containers for storage.</p> <p>FIRST AID: In case of eye contact, flush thoroughly with large amounts of water. Get medical attention if irritation persists. If swallowed, call poison control center, hospital emergency room, or physician immediately.</p> <p>DON NOT TAKE INTERNALLY. KEEP OUT OF THE REACH OF CHILDREN.</p>

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The information contained herein reflects the present state of our knowledge. We cannot be held accountable for the numerous application methods, substrates and individual preferences but always guarantee the high quality of our products.