



PAINTINGS LOOK BETTER *with* M. GRAHAM COLOR

At M. Graham, we believe we have a responsibility to every artist that chooses our color. It lives on their canvas. It's part of their art. So we honor their choice by continually working to create the best color possible. We select the finest pigments. We use only the very best vehicles. We take the time and expend the effort to make color with greater clarity, superior working properties and perceptible vitality.

EXCEPTIONAL COLOR BEGINS WITH A SUPERIOR VEHICLE

Our gouache is crafted using honey, which allows us to load each color with more high-performance lightfast pigments. The virtue of our fine art gouache is pure color without chalk or adulterants that degrade the appearance of the color when dry. The nature of each pigment creates variations of opacity. We leave the addition of white to the artist. An even, matte finish is consistent throughout the entire spectrum.

From the pigments used to a solvent free workplace, at M. Graham quality control is everyone's job. After all, you deserve the finest color possible.



TECHNICAL INFORMATION

Pigment Listing • Pigment Composition

This listing contains the color index name (PB 29, etc.) with the common chemical name applied to the pigment. The color index name is established and published by the American Association of Textile Chemists and Colorists and The Society of Dyers and Colourists. The color index name is a generic category and does not refer to a specific pigment. It enables the artist to form a general idea of opacity, transparency and lightfastness, for a pigment in a certain color space.

Chemical Name

The chemical name is a brief, commonly used generic designation of the pigment composition. In conjunction with the color index name, the chemical name can be used to broaden the artists understanding of the source and nature of the pigment used.

Permanence

The permanence of a color is a measure of the lightfastness of the pigment when dispersed in a vehicle and subjected to conditions which emulate the exposure normally given a fine art object. Such ratings are generally considered vehicle or media dependent and can vary between media- thus a pigment which is suitably lightfast for oil color, might not be lightfast in watercolor. Our ratings utilize a combination of historical data, accelerated testing and data from pigment manufacturers to establish one of the toughest standards among artists colormakers today.

Transparency and Opacity

Each of our colors has been provided a designation indicating relative degrees of transparency to opacity. Please consider these as a guideline because any thin film application, while not necessarily transparent, can be interpreted by the viewer as such.

Health and Safety

Our colors have been evaluated by a board certified toxicologist in a manner consistent with current legislation and Consumer Product Safety Commission guidelines. Where needed, labels carry specific instructions on safe use and handling as well as information required by the State of California to comply with Proposition 65.

Artists' colors are preparations of materials and when handled correctly should not represent a serious hazard to health based on our current knowledge. We do recommend that artists use normal safe handling care and practice when working with our color including: not applying color to the skin, taking care not to ingest the product, not smoking/ drinking or eating while working and carefully reading all labels for specific warnings. For more information please refer to our Material Safety Data Sheets at www.mgraham.com or write to us at M. Graham, PO Box 215, West Linn, OR 97068-0215

ASTM D4236

ASTM is a standard practice for labeling art materials for chronic health hazards. A statement of conformity to this standard appears on each of our labels to assure the artist that our formulations have been independently reviewed by a certified toxicologist and that required cautions and warnings are in place for the artists guidance.

Children

Our colors are professional products not intended for use by children.

M. Graham

EVERY ARTIST DESERVES THE FINEST COLOR THAT CAN BE CREATED



Hansa Yellow
107, PY 3, LF II, SO



Cadmium Yellow Light
070, PY 35, LF I, O



Azo Yellow
018, PY 151, LF I, SO



Cadmium Yellow
060, PY 35, LF I, O



Gamboge
105, PY 151 & PO 62, LF I, SO



Cadmium Orange
038, PO 20, LF I, O



Cadmium Red Light
050, PR 108, LF I, O



Naphthol Red
120, PR 112, LF II, SO



Quinacridone Red
155, PR 209, LF I, T



Pyrrol Red
154, PR 254 & PR 209, LF I, SO



Cadmium Red
040, PR 108, LF I, O



Quinacridone Rose
156, PV 19, LF I, ST



Alizarin Crimson
010, PR 83, LF III, ST



Quinacridone Violet
158, PV 19, LF I, SO



Dioxazine Purple
100, PV 23, LF II, O



Ultramarine Blue
190, PB 29, LF I, O



Cobalt Blue
090, PB 28, LF I, O



Cerulean Blue
080, PB 36, LF I, O



Phthalocyanine Blue
140, PB 15:3, LF I, O



Prussian Blue
153, PB 27, LF I, SO



Phthalocyanine Green
150, PG 7, LF I, SO



Viridian
195, PG 18, LF I, T



Permanent Green Light
130, PG 7 & PY 151, LF I, O



Hookers Green
108, PG 7 & PY 110, LF I, O



Sap Green Permanent
174, PG 7 & PY 110, LF I, O



Yellow Ochre
200, PY 43, LF I, O



Raw Sienna
160, PBr 7, LF I, O



Burnt Sienna
020, PBr 7*, LF I, O



Burnt Umber
030, PBr 7*, LF I, O



Raw Umber
170, PBr 7, LF I, O



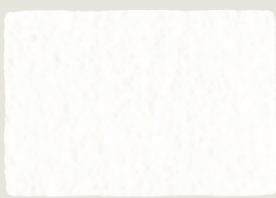
Lamp Black
112, PBk 6, LF I, O



Ivory Black
110, PBk 9, LF I, O



Paynes Gray
128, PBk 9 & PB 29, LF I, O



Zinc White
205, PW 4, LF I, SO



Titanium White
180, PW 6, LF I, O

LEGEND

Lightfast Rating

LF I Excellent
LF II Very Good
LF III Acceptable*
(*Good in mass tone, tints may fade)

Opacity Rating

T Transparent
ST Semi Transparent
SO Semi Opaque
O Opaque

PIGMENT LISTING • PIGMENT COMPOSITION

PB 15:3	Copper Phthalocyanine	PG 18	Hydrous Chromium Sesquioxide	PY 3	Arylide
PB 27	Ferriammonium Ferrocyanide	PO 20	Pure Cadmium Seleno-Sulfide	PY 35	Pure Cadmium Zinc Sulfide
PB 28	Oxides of Cobalt and Aluminum	PO 62	Benzimidazolone	PY 43	Natural Hydrated Iron Oxide
PB 29	Silicate of Sodium and Aluminum with Sulfur	PR 83	Dihydroxyanthraquinone	PY 110	Isoindolinone
PB 36	Oxides of Cobalt and Chromium	PR 108	Pure Cadmium Seleno-Sulfide	PY 151	Benzimidazolone
PBk 6	Nearly Pure Amorphous Carbon	PR 112	Naphthol AS-D		
PBk 9	Amorphous Carbon	PR 209	Quinacridone		
PBr 7*	Calcined Natural Iron Oxide	PR 254	Diketo Pyrrolopyrrol		
PBr 7	Natural Iron Oxide	PV 19	Quinacridone		
PG 7	Chlorinated Copper Phthalocyanine	PV 23	Carbazole Dioxazine		
		PW 4	Zinc Oxide		
		PW 6	Titanium Dioxide		