

23451 Dioxazine Violet - Pigment Violet 37, C.I. 51345

When applied in its pure state, Dioxazine Violet has a metallic-gold luster. When slightly diluted, the luster disappears and a barely identifiable dark depth is perceived. Only with further dilution does a medium violet tone become visible, which is bluer than cobalt violet dark. When mixed with white, the same nuances can be achieved as with transparent paint. Dioxazine violet is also used as a mixing component to give phthalocyanine blue a red cast. It is suitable for coloring plastics for all types of polymers. Because of its ability to absorb infrared light, it is used in camouflage dyes. Dioxazine violet has been known as a pigment since 1928, but it was not until 1952 that the Hoechst company applied for a patent on the manufacturing process. Shortly thereafter, dioxazine violet appeared on the market.

Dioxazine violet is an organic dye with the highest lightfastness: for the full shade as well as for dilutions, it has a lightfastness of 8, and in acid, alkali and lime it also has the highest fastness level (5). Dioxazine violet is suitable for all painting techniques. Since the pigment is not dissolved by most solvents as well as by acids and alkalis, blooming or bleeding is not to be expected. The color is non-toxic.

The violet is so intense that pure spreads appear opaque, although it is actually a typical glaze pigment. Even with white mixtures of 1:10, intense, bright violet tones can still be achieved!

Dioxazine violet is a pigment of the newer generation. Previously, organic violet pigments were always problematic due to insufficient light fastness. In a short time, this pigment has become more and more popular, whether in the paint and coatings industry or in the artists' color industry. The pure pigment is relatively expensive, but this is more than compensated for by its intensity. As a pure colorant, the pigment is not included in any artist's paint, but it is included as a component alongside other, often less lightfast pigments with added extenders.

Since the pigment is very fine, quite a lot of binder is needed. However, its fineness also poses a problem in the production of oil color. In any case (!) the powder must first be wetted with alcohol or even acetone. It has proven to be most useful in the production of oil paint to first rub the powder with alcohol or acetone under the glass runner. The wetting agent is then allowed to evaporate and the dried, shiny gold residue is scraped off with

gold-glossy residues together with a spatula. Afterwards, linseed or walnut oil is applied as carefully as possible and, last but not least, the paint is rubbed thoroughly with a glass runner until a certain sheen is visible and the paint has a transparent bright violet color. Improperly rubbed dioxazine violet paint can be recognized by an almost dirty, blackish effect. It makes sense to replace about 10% of fatty oil with a 1:2 solution of dammar in turpentine oil.

When making aqueous paints, put a not too large amount of the pigment into a porcelain rubbing bowl. The wetting agent is incorporated with a pestle. As the alcohol evaporates, the binder is worked in drop by drop and rubbed until the color has a homogeneous transparency. When preparing acrylic paints, one should first check whether the dispersion is compatible with the wetting agent. If this is not the case, the evaporating wetting agent alcohol or acetone should first be replaced by water and then rubbed in continuously until all the wetting agent has evaporated.

Only now can the acrylic dispersion be worked in. This can, of course, also be done under the glass runner if larger quantities are to be produced, but it should be noted that the work involved takes several hours! When working with this pigment, it is essential to ensure the greatest cleanliness, otherwise you and your surroundings may find themselves more or less changed in color.

Pure, the finished color is only useful as a thin glaze, and in this case it has a wonderful effect.

With mixtures, even small additions of dioxazine violet are generally enough to achieve intense effects. For example, by adding a small amount of this color to white varnish, it is possible to create bright violet varnish tones. For aqueous techniques, it may be advisable to use dioxazine violet as a ready-to-use aqueous color paste. The product clumps with AURO - paints.