

37202 Madder Lake, genuine

Natural Red 9, C.I. 75330

deutsch.: Krapplack
frz.: laque de garance
Other names: Alizarin red, purpurin, natural rose madder,

A transparent ruby-red lake pigment made from the natural dyestuff madder, obtained from the root of the madder plant, or garance (*Rubia tinctorum*); known to artists as *rose madder*. Madder was used in ancient Egypt, Greece, and Rome for dyeing textiles and, to some extent, for making pigments. It was said to have been introduced into Italy by the Crusaders. By the 13th century, madder was being cultivated on a fairly large scale in Europe, but there is not evidence of its use in medieval or Renaissance painting. Madder lake was most widely used in the 18th and 19th century, though never as extensively as the ruby-like lakes made from kermes, cochineal, brazilwood, and lac.

In 1826 two French chemists, Robiquet and Colin, isolated the coloring principles of madder – alizarin and purpurin – by treating the root with sulfuric acid. The resulting extract, known as garancine, was used to make madder lakes, rose madder, and madder carmine. Prior to this improvement, madder lake had been so costly that its use was confined to miniature painting. For fifty years afterward, no other ruby-red or rose-pink coloring matter gave better or more permanent results.

Synthetic alizarin was first made in 1868. In the following years, madder lake was superseded by alizarin crimson, a pigment superior to it in every respect. Synthetic alizarin did not replace natural madder immediately. The French government attempted to protect its madder-growing industry by making it mandatory to use madder in dyeing trousers for the army. Since many 19th-century painters believed that alizarin did not have the delicacy of subtlety of rose madder, the latter continued to be available into the 20th century. Today, most painters prefer alizarin, but a few artists' colors made from rose madder can still be found among the European brands. In typical form, rose madder is a very pale pink powder; in oil and watercolor, it seems like alizarin crimson enormously reduced with alumina hydrate. When viewed by transmitted light, paint films of rose madder have a pronounced bluish undertone.

Das Sächsische Textilforschungsinstitut e.V. hat im Dezember 2007 eine Lichtechtheitsuntersuchung an folgenden Produkten durchgeführt:

The Sächsische Textilforschungsinstitute e.V. performed lightfastness-tests on the following products:

Bestell-Nr. - Product No.	Produktname	Product Name	in Aquarellmedium - in watercolor	in 73075 Dispersion K 52
37391	Saftgrün aus unreifen Kreuzdornbeeren	Sap Green, made from green buckthorn berries	4	5
37217	Krapplack violett-braun aus Wurzeln	Madder Lake violet-brown	1-2	3-4
37202	Krapplack aus Wurzeln	Madder Lake, genuine, made of natural root	4	4-5
37203	Krapplack aus Wurzeln, gelbstichig	Madder Lake, made of roots, yellowish	3	1-2
372141	Krapplack aus Wurzeln, dunkelrot	Madder Lake, brilliant dark red	4	3
372142	Madder Lake, brillantes bordeaux-rot	Madder Lake, brilliant bordeaux red	5	2
37394	Stil de Grain	Stil de grain E, yellow lake	1	1
SA	Krapplack II KREMER	MADDERLAKE II KREMER	3	1-2
SA	Krapplack I KREMER	MADDERLAKE I KREMER	2	1

1 =
schlecht / poor
8 =
sehr gut / very
lightfast

TEST: DIN EN ISO 105 B 02

- Xenotest Beta LM
- medium effective humidity
- max. 50° C (SST)
- (33+/- 2) ° C (PRT)
- Xenochrom 320 (filter system)
- 42 W/m² (measured between a spectrum of between 300 and 400 nm)