

KEIM Soldalit®-arte



**High quality exterior paint for coatings
with a particular colour depth**

Approved!

PREMIUM
is our Standard.





A plea for more brightness and individuality

How does colour come to be?

Colour is everywhere – in our daily life, in nature, in art, painting and language. It has an impact on our senses and affects our mood. It expresses emotions. Colour creates identity. It is a basic human need. But just what is colour in fact?

Colour is the result of the reflection or absorption of light of different wavelengths. Depending upon the surface the light hits, an almost limitless variety of colour shades is produced – from light to dark, from soft to harsh, from subdued to intense. Colour thus has a close association with light – without light there's no colour. The huge gamut of colour has an enduring fascination for humans, who have been working since time immemorial with pigments and mixtures of them to create colour and colourfulness.

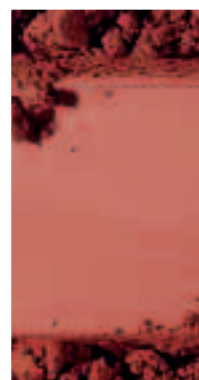
In blending colour shades, the white pigment plays the special role of creating lighter, more uniform colour shades or correcting them. In antiquity, the first usable white pigment was white lead. Only some 2000 years later was this replaced by other pigments such as zinc white or lithopone. The development of titanium dioxide at the beginning of the 20th century then revolutionised the market.

From a technical standpoint, titanium dioxide is the "highest performance" white pigment. It has an attractive lightening effect, imparts covering power and uniformity and so conceals many a "shortcoming". It thus plays an important role in the paints industry and has become an indispensable ingredient in paint.

White pigments and the role they play in colour production

Two powder blends of the same colour shade – the lower half without titanium dioxide and the upper half with titanium dioxide. As a bulk powder, there is no visible difference in colour.

The stronger luminance of the titanium dioxide-free mixture is apparent when the mixture is smoothed out (the eye being particularly sensitive to the less diffuse scattering of light).





Titanium dioxide-free paint formulations from KEIM

Aesthetics and ideals ...

The increasingly widespread use of titanium dioxide "equipped" paints has in particular meant that the visual effects of this white pigment have imperceptibly infiltrated our sense of aesthetics over recent decades. For most people, the uniformity typical of titanium dioxide has unconsciously become an aesthetic yardstick and so an essential feature of any exterior coating.

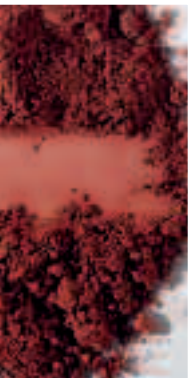
We associate uniformity with concepts like harmony and perfection. It is obvious to anyone who makes the effort to take notice of the monotonous colours dominating many of our cities and living spaces that perfection of this uniform kind can also be lifeless, unnatural and anonymous. Perfect surfaces, immaculate walls, harmonious appearance. Perfection indeed, but isn't something vital missing - fascination, charm, warmth, excitement, individuality, uniqueness?

ugly. In contrast, nature's diversity and variability teach us that true aesthetics always involve vibrancy and change. The interplay between light and water is a perfect example of how the natural world provides a fascinating spectrum of visual impressions. The dark colour of rocks, earth or sand when wet, the sparkle of many types of stone in sunshine; all we need to do is look and perhaps we'll again become familiar with and value a more authentic, natural kind of aesthetics which places the emphasis on individuality, vibrancy and soul.

Anyone with the courage to follow this path will take a journey ending in a whole new experience of colour. Just doing without the white pigment titanium dioxide and its sterile perfection is one small, effective step in this direction.

Taking nature as the model

Let us take nature as the model. Our natural environment rarely exhibits this level of perfection which, uncritically and as a matter of course, we have accepted as a yardstick to discriminate between good and bad, beautiful and





Interplay between the elements light and water

Quite apart from its protective function, paint has a very considerable impact on the aesthetic impression made by buildings. Colour carries messages, with both colour shade and colour effect playing important roles.

Mirroring nature

Colours are defined in terms of their brightness and colour shade on two axes: red-green and yellow-blue. In the absence of the white pigment titanium dioxide, another dimension comes into effect, the unpredictability of the interplay between light and water.

Titanium dioxide-free paints enable the colouring pigments to achieve their full, luminous intensity. They are not "masked" by the white pigment, but instead have the space to display their vibrancy and brightness unimpeded. Moreover, the original structure and texture of the substrate are also revealed to their full advantage.

This expressiveness is particularly strongly revealed by the interplay between light and water.

Depending on the angle of the light, time of day and weather conditions, the colour of the surface varies almost imperceptibly, so mirroring nature. Rain and moisture darken colours, while sunshine and light allow the mineral pigments to shine in all their glory, reflecting back the light in many different ways. In terms of their colour effect, titanium dioxide-free paints provide an unadulterated, authentic reflection of natural phenomena. They do not provide sterile perfection, but instead accentuate the natural.

Two colour mixes of the same colour shade sprayed with water – on the left without titanium dioxide and on the right with titanium dioxide. The left-hand, titanium dioxide-free half interacts authentically with water, darkening and so matching natural phenomena.



KEIM Soldalit-arte – for a bright and unique colour effect

Mere covering power and uniformity are quite incapable of producing the charm which is intrinsic to titanium dioxide-free paints - a depth, individuality and vibrancy which make each exterior unique.

Let's get to know this "new old" kind of aesthetics which leaves room for nature and shows us how to create something unique. It stands for originality and zest for life and rejects uniformity and reproducibility.

KEIM Soldalit-arte is an exterior paint with precisely these special features. Being a sol-silicate paint, Soldalit-arte satisfies the most stringent requirements in terms of building physics and exterior protection. Completely doing without titanium dioxide in the paint formulation moreover provides Soldalit-arte with a unique colour effect which consciously rejects the unnatural compulsion towards perfection. Soldalit-arte stands for the brightness of unadulterated pigments, for the "unpredictability" in interplay with light and water, for depth and intensity of effect, for the retention of special features, distinctive colouring, natural colourfulness, an incomparable colour effect.

Soldalit-arte does not correct but instead emphasises the natural. Exteriors with more soul.

**Exteriors with
more soul**



Overview of key features:

- **Sol-silicate based exterior paint**
- **Formulated without titanium dioxide**
- **For coatings with particularly good colour depth and plasticity**
- **Emphasises the original nature and plastic texture of the substrate**
- **Achieves the brightness of unadulterated, absolutely lightfast pigments**
- **For particular colour effect requirements**
- **For individual, visually attractive colour design**