



**DISCOVER THE
COLORS OF PURE®**

Pure[®]
by MANTECO

COLOR CARD

Inspired by
designed and made in **TUSCANY, Italy.**

THE COLORS OF PURE®

Inspired by Tuscan artists, sculptors and architects.

Our greatest project needed the **greatest colors**. So we have masterfully developed a range of **unique no-dye colors** by drawing **inspiration**, together with a renowned **art critic**, from the **great artistic** and **architectural tradition** of our homeland: **Tuscany**.

Each color is **inspired by** and **dedicated to** a Tuscan artist, sculptor or architect, coming from the **middle ages** to the **Renaissance**, up to the **Radical Architecture** collectives in 1960s. Just like these people created timeless colors and **innovative ideas** that have marked history, we created unique **Recype® colors** by mixing different shades of recycled fibers, without using any added dye or chemical.

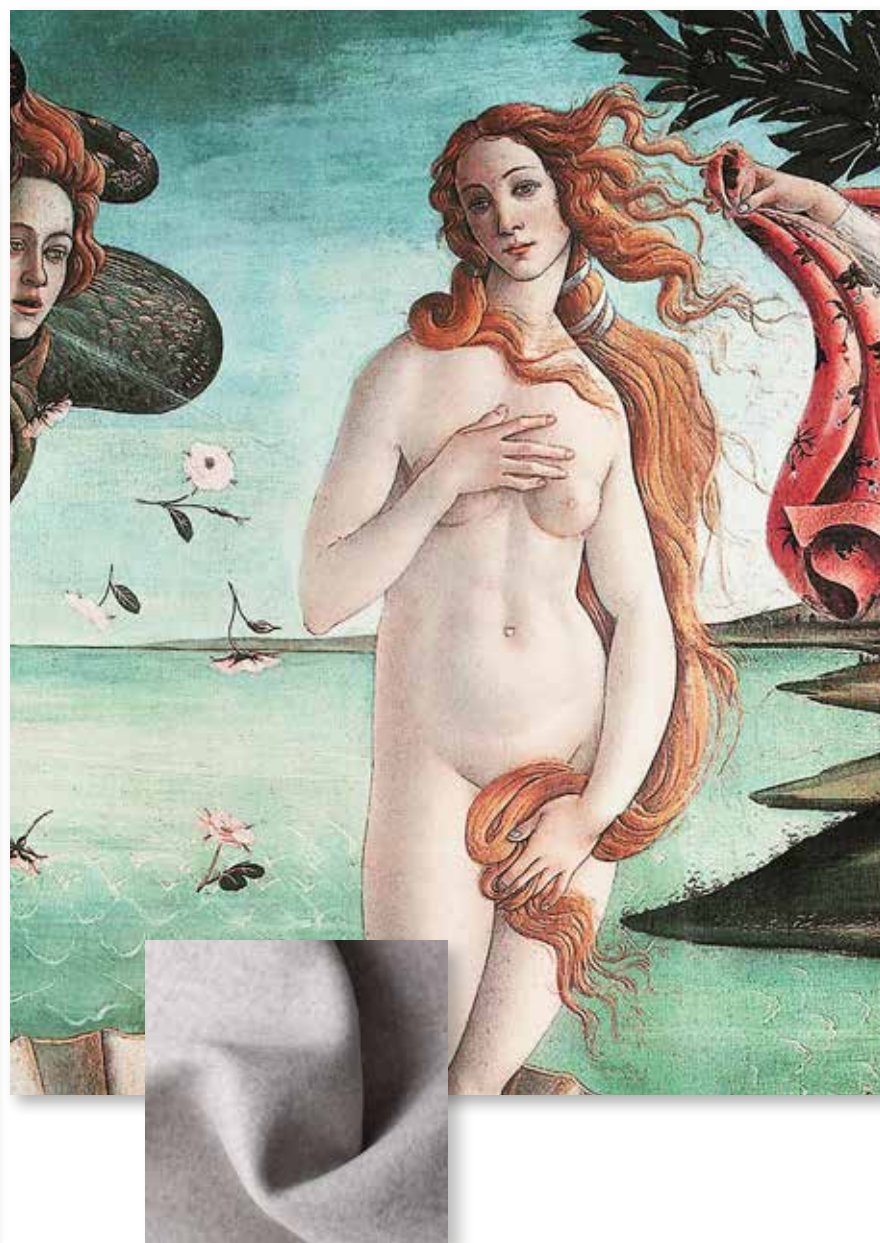
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119 MARBLEANGEL

This name comes from a play on words between "Michelangelo" and "marble". The color has the same bluish shades of the veins of some marbles, including the typical white of Carrara. **Michelangelo** (1475 - 1564) is the greatest sculptor of all time (in the photo his **David**, 1501-1504, kept in the Galleria dell'Accademia in Florence).



108 VENUSMILK

This color is dedicated to **Botticelli**, to his Venere and its white of the skin, as the birth and beginning of everything, of every journey. Botticelli (1444 - 1510) is the painter of the classical myth (In the photo a detail of his "**Nascita di Venere**", 1485, kept in the Uffizi, Florence) reborn at the Medici court.



The golden straw color of the stone of **Arnolfo di Cambio**'s sculptures (In the photo the **Portrait of Charles I of Anjou**, 1277, Capitoline Museums, Rome). Arnolfo di Cambio (1245-1302 / 1310) is a sculptor and architect at the turn of the Middle Ages and the Renaissance, famous for having designed the Cathedral of Santa Maria del Fiore in Florence and probably Santa Croce too.

118 STRAWNOLFO

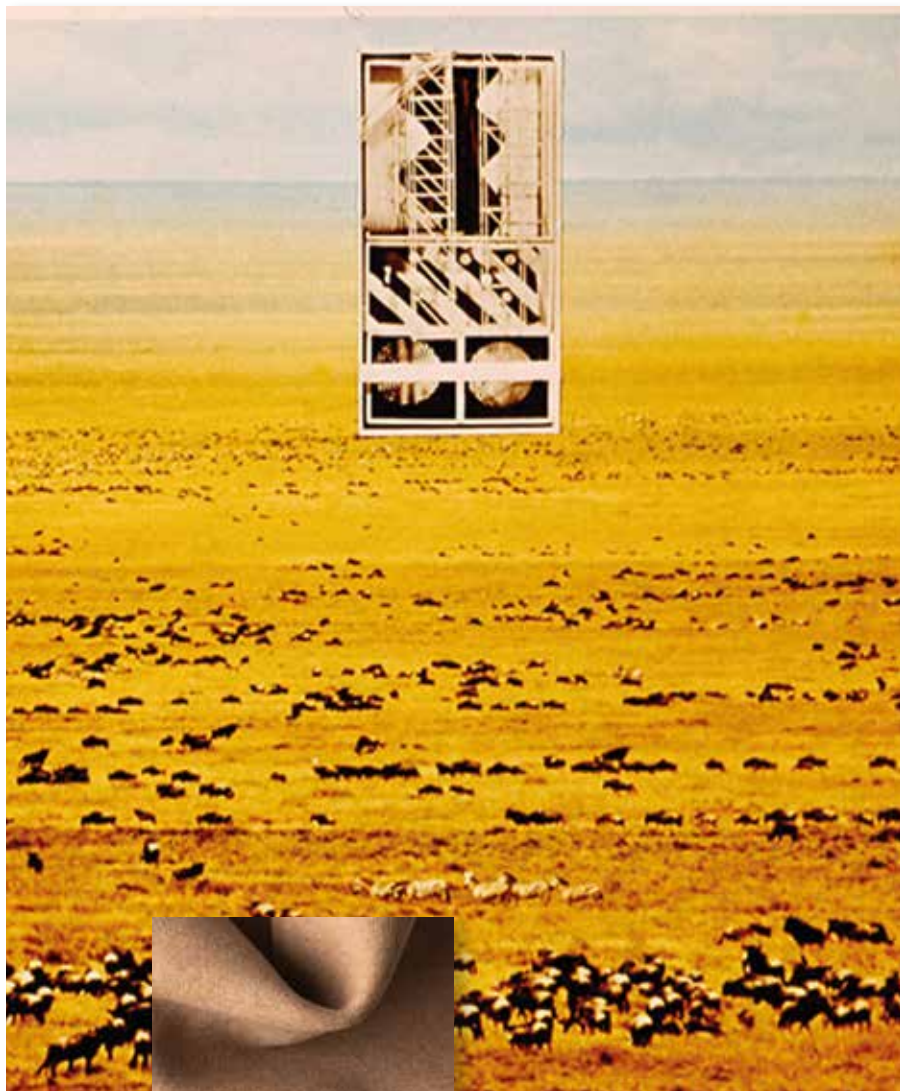


The blond hair color with copper shades of the **"Ragazza di profilo"** (1470-1472, Museo Poldi Pezzoli, Milan) in the painting by **Antonio del Pollaiuolo**. Pollaiuolo (1431 - 1498) is famous as a painter, sculptor and goldsmith for his refined and delicate style, typical of the Florentine court.

120 BLONDAIOLO

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115 DESERTGURAT

This name comes from the union of a group of radical architecture, the collective **Zziggurat**, and a concept capable of evoking a color, in this case the "desert" with the yellowish color of its sand.



109 UFOWOOD

-The **UFO group**, founded in 1967 on the wave of student protest within the Faculty of Architecture in Florence, operated a spectacularization of architecture in an attempt to transform it into a Pop event (using fictitious and modern materials), an action of urban "guerrilla" and environmental (In the photo the **"Dollaro" lamp** from 1969).



The color of the wood (timber) of **Donatello's** crucifix and his "**Maddalena penitente**" (1455, Museo dell'Opera del Duomo, Florence). Donatello (1386 - 1466) is the first great sculptor of the mature Florentine Renaissance. Thanks to him the classic forms of Greece and ancient Rome come back to life after the darkness of the Middle Ages.

122 DONATIMBER



It is a burnt brown color very similar to the habit of San Francesco as represented by **Giotto** in the painting of the "**Stigmatization of St. Francis**" (1295-1300, Louvre, Paris) and as it was in reality. The word creates a playful and light assonance with "chocolate", since it is a chocolate color. Giotto (about 1267-1337) is the one who begins the great path of modernity in art, within which we still find ourselves today; that thread hasn't stopped yet.

112 GIOTTOLATE

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111 LEOMUD

It is the color of the browns of **Leonardo da Vinci**, the color of his lands mixed with the waters in the background of his paintings (In the photo his "**Vergine delle Rocce**", 1483-1486, Louvre, Paris). Leonardo da Vinci (1452 - 1519) is the greatest genius of all time.



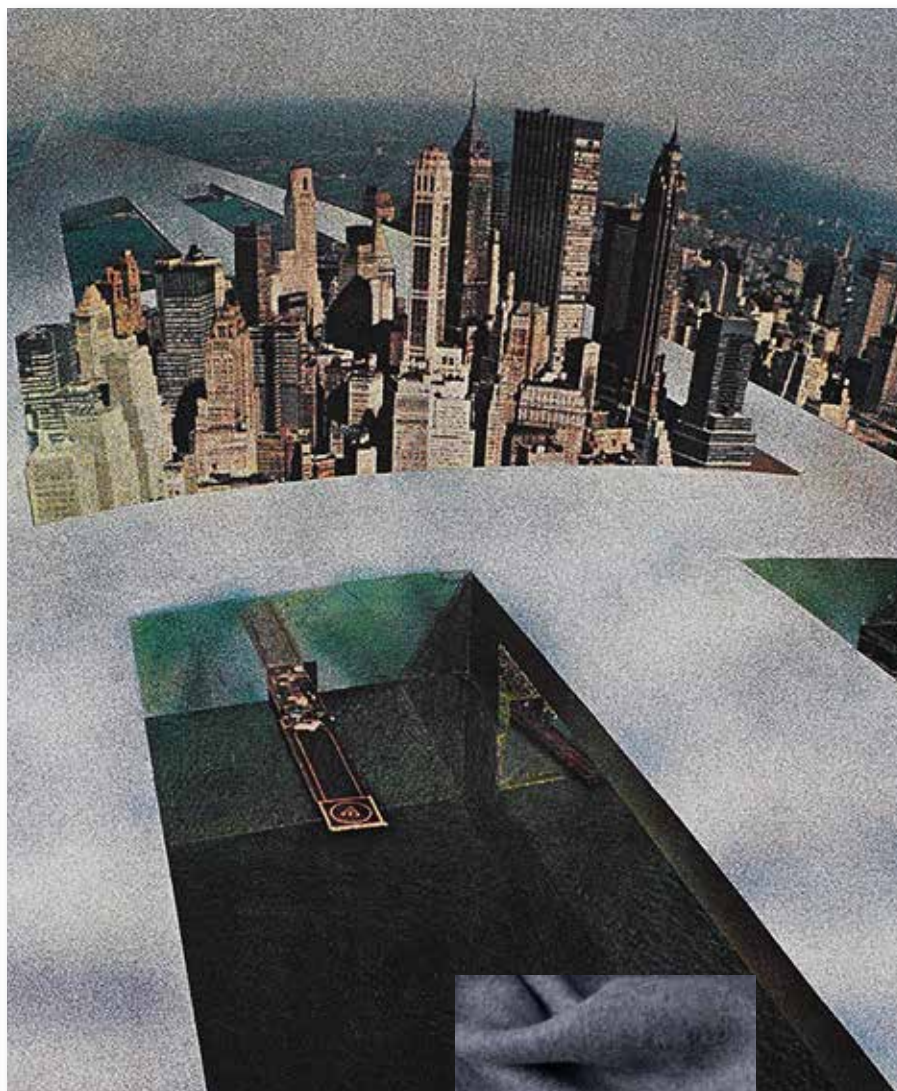
110 BRUNTAUPE

This is the color of the initial part of **Brunelleschi's dome** (1377 - 1446) of the **Duomo of Florence**, the one who brought the Renaissance to full maturity in architecture. "Taupe" is the Anglo-Saxon term used for the dove-gray color.



107 STONETTA

This type of gray is the color that **Sassetta** uses in his paintings to render all that is stone and rock. It is the gray of the cell wall of one of his paintings (*"Il Beato Ranieri libera i poveri dalla prigione di Firenze"*, 1437-1444, Louvre, Paris), of its sculptural rocks, of its mountains, of the exterior of its caves. Sassetta (1392-1450) is a Sienese artist whose painting for simplicity, synesthesia, and visionary nature, has the spirit and the style much contemporary painting



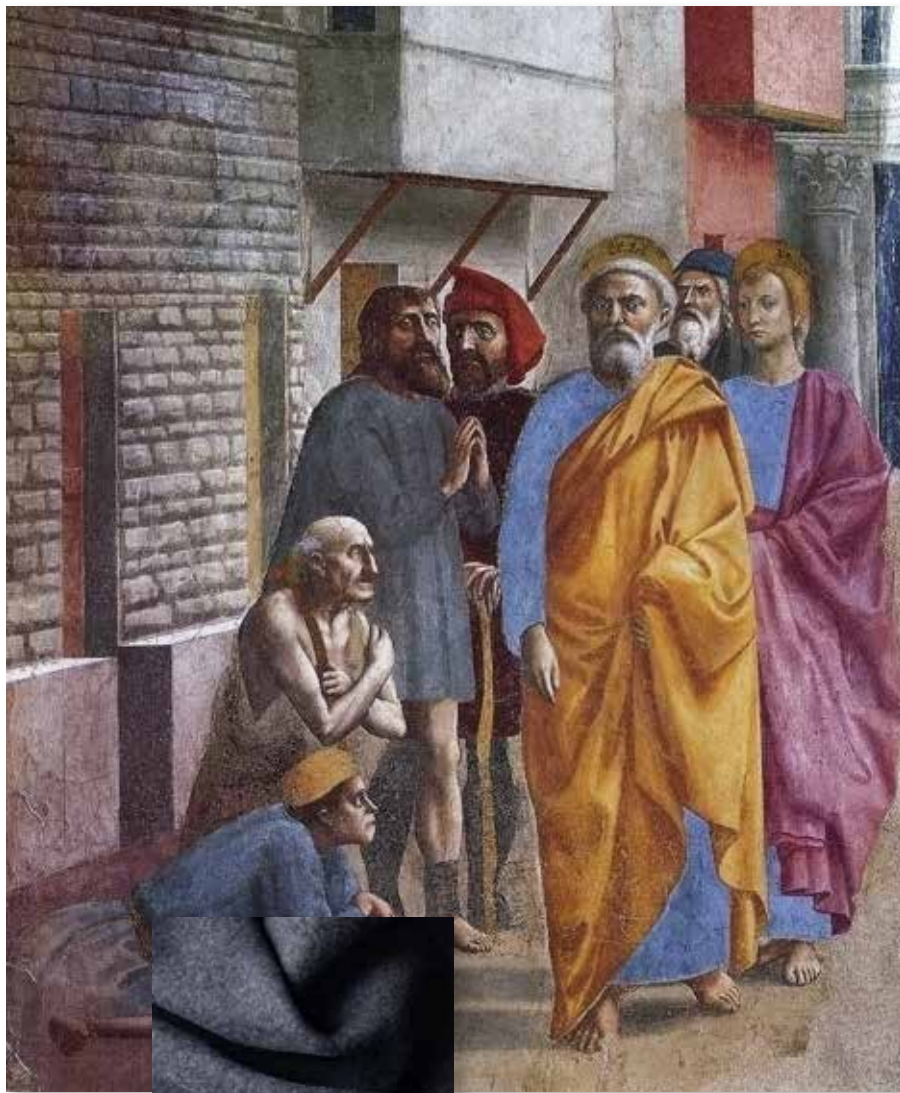
106 TITANIUM

The name comes from the union of the word "titanium" and "monument" intended as *"Continuous Monument"* (1969), the most famous work of the Florentine group of radical architecture: **Superstudio**. Their projects, both utopian and realistic, have centered nature and the territory on a global scale, triggering reflections on the impact of mankind in his ways of life.

Pure®

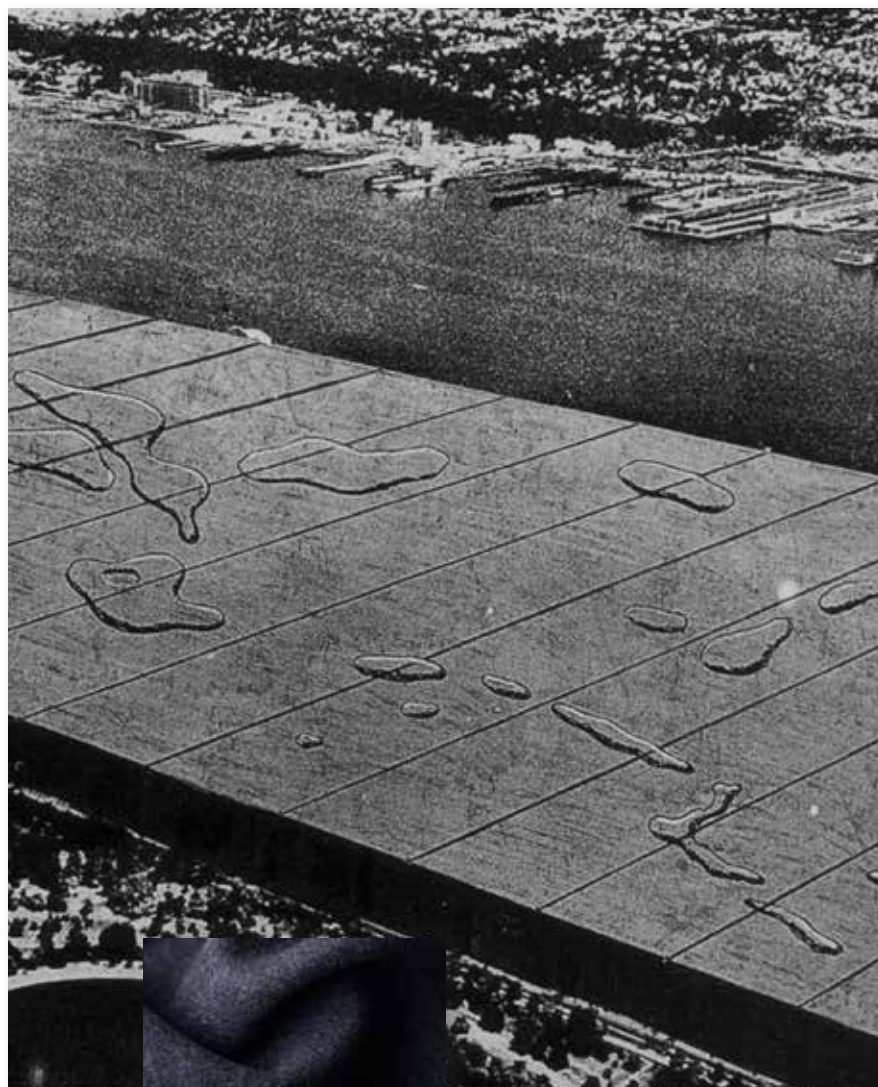
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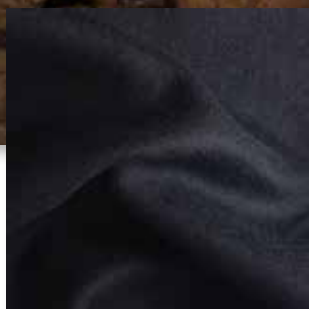
105 SMOKACCIO

The name is a play on words obtained from "smoke", the classic London smoke color, and Masaccio. The pun recalls the shadow of St. Peter in the famous work (The fresco "*San Pietro risana gli infermi con la sua ombra*", 1425-1427, Brancacci Chapel, Church of Santa Maria del Carmine, Florence) by **Masaccio** (1401 - 1428).



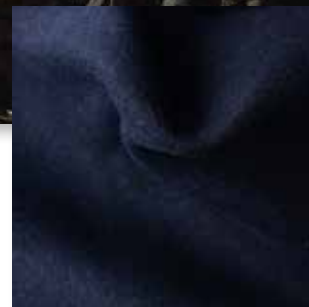
104 SLATEZOOM

This name comes from the union of the word "slate" and "Zoom", from the architectural collective **Archizoom Associati**, formed in Florence in the 60s (just like the previous groups mentioned above) and committed to trying to redefine our way of life going beyond the classic concept of architecture.



It is the black of **Giovanni Fattori** (1825 - 1908), of his black horses (in the photo his "**Cavallo nero**", 1870, Galleria d'Arte Moderna, Milan), of the dark jackets of his lookouts. It is a fundamental color in his painting, made up of bold combinations of dark and light spots aimed at creating modern images detached from the classicism of late nineteenth-century academic painting.

103 TORIDARK

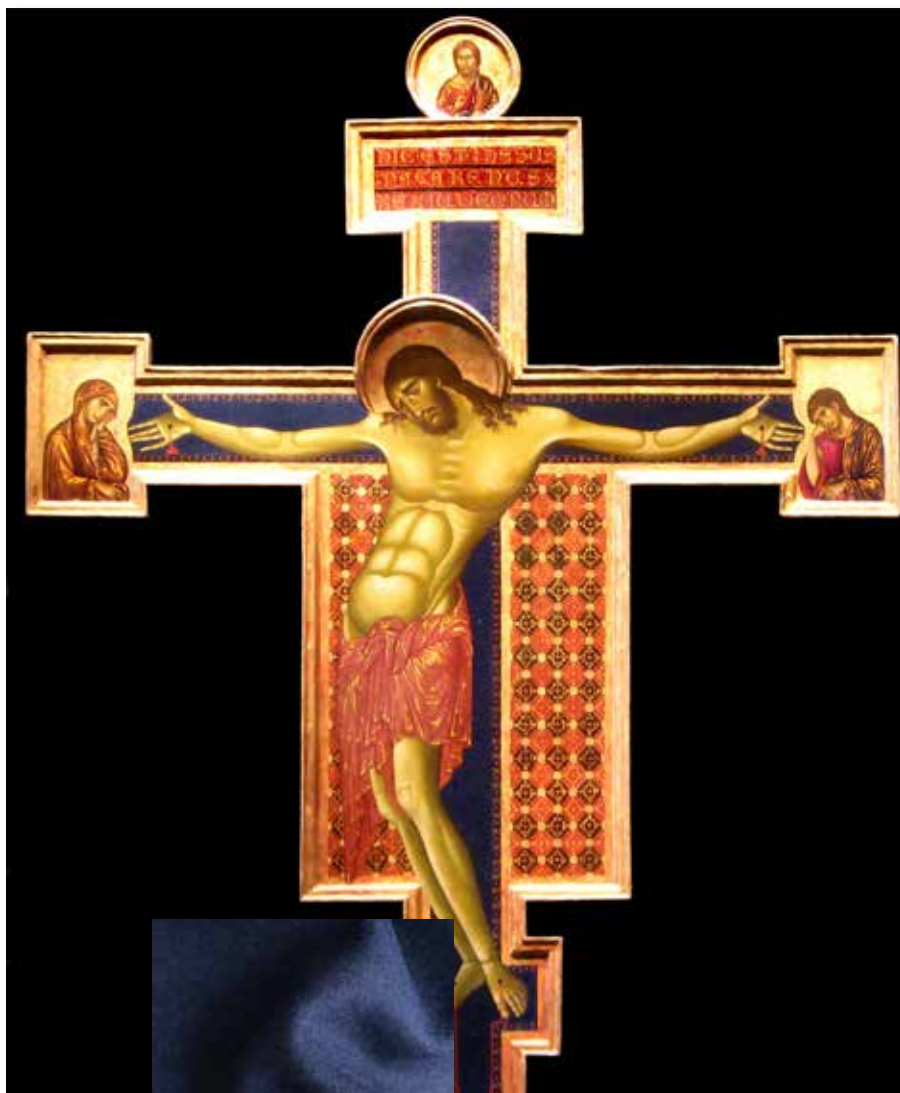


This very dark blue is the same used for the background of the portraits by **Bronzino** (In the photo his "**Ritratto di Eleonora di Toledo col figlio Giovanni**", 1545 and preserved in the Uffizi Gallery, Florence). These are backgrounds in which blue often fades to precisely this type of very dark blue. Bronzino (1503 - 1572) was the great portrait painter of Florentine Mannerism.

102 ZINONIGHT

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101 CIMABUE

The color recalls the blue of the background of crucifixes (in the photo his "*Crocefissione*", about 1270, of the Church of San Domenico in Arezzo) by **Cimabue** and sometimes of the veil of his Madonnas. Cimabue (1240 - 1302) was the greatest painter of the generation preceding Giotto.



121 FORESTELLO

The green of the forest of the "*Caccia notturna*" (1470, Ashmolean Museum, Oxford) by **Paolo Uccello** (1397 - 1475), a painter among the protagonists of the Florentine art scene of the mid-fifteenth century. He was best known for his ability to represent perspective escapes and the animal world.



This green recalls the turf and the leaves surrounding the river of the "**Battesimo di Cristo**" (1440-1460, National Gallery, London) by **Piero della Francesca** (1416 - 1492), the painter of mathematical and mystical perfection of the Renaissance.

114 PIEROLEAF



Gianni Pettena is the crucial figure of the Florentine Radical Architecture movements mentioned above. He was one of the main exponents and the theorist. The color recalls perhaps his most famous work, the "**Tumbleweeds Catcher**" (made for the first time in Salt Lake City - Utah - in 1972), a first imaginary skyscraper covered with plants, as a living form of living, which later became a reality in the vertical forest of Milan. The name sounds very good and refers to the idea of a playful land that rotates and flips.

113 TUMBLEARTH

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