

Colours & Materials for Artists



S E N N E L I E R

m o d e r n s i n c e 1 8 8 7



since 1887

C O N T E N T S



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1887

Gustave Sennelier
established himself
as a purveyor of
fine-artists' paints

1895
Tempera

1893
Watercolour

1897
Artists' Oils

1904
Pastels à l'écu





1949
Oil pastels

2012
l'Aquarelle 

2017
RIVE
GAUCHE

2009
Artists' Acrylic

2015
Abstract





Abstract.



In 1887, Gustave Sennelier, a devoted chemist, established himself as a purveyor of fine-artists' paints. Having thoroughly researched the history and usage of pigments, he developed a distinctive process for manufacturing oil colours, formulating precise methods for mixing tones and for controlling their opacity and transparency. His work was so meticulous and his eye for colour so accurate that artists soon began to regard the Sennelier palette as the ultimate standard of quality.

Since then, Sennelier artists' quality oil paints have hung the world's greatest museums, and the Sennelier name has become a legend. Not only is it renowned for sustaining the traditions of the Old Masters, but it is admired world-wide for combining those traditions with the innovations of modern chemistry.

Sennelier has become the "reference" brand that it is today for artists because it has always been able to combine the traditions of the Old Masters with the innovations provided by modern chemistry.





Chapter 1.



PIGMENTS & APPLICATION PRODUCTS

When Gustave Sennelier was preparing the first oil colours for use by his artist customers at the end of the 19th century, he understood that they needed to be produced using the very best quality pigments, which had to come from carefully checked sources and have very specific chemical properties. Adhering to these standards ensured in the end that the original hues were preserved and that the artists' works would stand the test of time.

Even though many pigments are no longer with us nowadays, either because we have exhausted the natural resources from which they were made or because they have been banned as a result of their toxicity, the market still offers a very wide range of synthetic pigments which equal the performances of early mineral pigments such as lapis lazuli, cinnabar, etc.

Of course, we still mine various kinds of earth which include substances produced by the effect of natural elements on certain minerals - for instance, ochres are aluminium silicate clays dyed by iron oxides. Finally, certain "burnt" earth colours are produced by the charring of the original earth.

Today Sennelier still keep a very close eye on the selection of the pigments we use in our own products such as extra-fine oils and watercolours, soft and oil pastels, and these are exactly the same pigments that we make available to artists, thus giving them total control over the way that they prepare their colours for a specific purpose.



Scale 1



Scale 1

This range comprises 89 colours. 88 of them are presented in 200 ml or 100ml* plastic jars, 1 in 15ml jar and 21 colours in 1 kg Kraft bags**.

* For density reasons, some colours are packaged in 100 ml jars.

** Meudon white are exclusively available in 1kg Kraft bag.



Plastic jar

100 or 200 ml (3,3 or 6,7 US fl oz)

SU:1 N133001 + no.

Density varies for each pigment, weight is given on the label and on next page.

Kraft bag

1 kg

SU:1 N133002 + n°



Binding mediums, Glues, Gums and Waxes...



Methyl Cellulose Binding Medium

This binding medium is used with pigments, either :

1. As a resin, for preparing traditional gouache colours.
2. As a thickening agent for pigments before making vinyl colours, acrylics or tempera paints.

250 ml jar (8,4 US floz)

SU:1

N133657



Acrylic Binding Medium

Pure acrylic (acrylic polymer) resin, 46% dry extract.

Its use is identical to that of caparol binding medium.

Characteristics:

Glossy, transparent product suitable for interior and exterior, better stability in water than the caparol-based product.

The less methyl-cellulose binding medium used to prepare the pigments, the more the acrylic color will be water-resistant when dry.

Provides a smooth, glossy film, depending on the percentage of acrylic resin used.

200 ml jar (6,7 US floz)

SU:1

N133646

900 ml jar (30,4 US floz)

SU:1

N133647



Caparol Vinyl Binding Medium

Caparol vinyl binding medium, which contains a high concentration of water-soluble polyvinyl acetate was developed specifically for use with dry pigments. This easy-to-use medium provides a completely permanent paint film that is smooth, matte, and uniform, very similar to that of gouache.

Suitable for use with all pigments except Prussian Blue, Flake White, Chrome Yellow, Baryte Yellow, and Zinc White (these may provoke efflorescence and condensation).

Colours produced with vinyl binding medium can be safely applied one on top of another.

Vinyl paints should be applied on a non-greasy support-wood, fiberboard, sized or primed canvas, plywood, cardboard, cement, plaster, etc.

1 Kg (33,8 US floz)

SU:1

N262671

5 Kg (169 US floz)

SU:1

N262672



Oil Binding Medium

A thick, non-yellowing vegetable oil specifically developed for grinding oil colours of optimum consistency. This ready-to-use binding medium is compatible with all the pigments traditionally used in oil paint.

It includes a full, lead-free drying agent that permits normal drying time, both on the paint surface and in depth.

instructions :

This binding medium can be mixed in varying proportions, according to pigment and type of grinding.

Add this binding medium gradually during grinding until the desired paint texture is obtained.

Its viscosity makes grinding easy, and the resulting paste consistency is smooth and easy to work with, for painters with little experience in colourmaking.

200 ml bottle (6,7 US floz)

SU:1

N130120

1 l jar (33,8 US floz)

SU:1

N130121



Capaplex

Water-thinnable, special primer for exterior and interior use.

1 Kg

SU:1

N333600.1

5 Kg

SU:1

N333600.5



Gouache Binding Medium

Provides a matte, opaque paint that can later be reworked with water if desired. A ready-to-use product made from natural gum, glycerin, water, and a preservative.

If the resulting paste is too thick, it can be thinned with small quantities of water without modifying the paint's opacity or matte finish.

Ready to use.

Thin with water. For permanent colors, coat your painting with gouache varnish to protect the dry paint films.

200 ml bottle (6,7 US floz)

SU:1

N130508



Watercolour Binding Medium

This product contains gum arabic, honey, water, and a preservative. When mixed with dry pigments, it provides a smooth, water-soluble paste with a honey-like consistency.

If paints are too thick, this ready-to-use medium can be used as a thinner. It will also maintain the watercolour's transparency and brilliance. Thin with water (to increase the binder's fluidity, add 5 to 10% water maximum).

200 ml bottle (6,7 US fl oz) SU:1 N131507



Egg Tempera Binding Medium

This product contains egg, gum arabic, vegetable oil. When mixed with dry pigments, it provides a flexible consistency. The film obtained will be smoothed and cannot be reworked with water. It allows for applying colours one on top of the other.

Ready to use. Thin with water.

200 ml bottle (6,7 US fl oz) SU:1 N131020



Fish Glue

A 50% dry extract in water. This glue has a broad field of use. May be diluted in any proportion in water.

250 ml jar (8,4 US fl oz) SU:1 N133625



Rabbit Skin Glue

Natural glue extracted from rabbit skins. Used in many fields for making colours, glues or undercoats. Soak for several hours prior to dissolving in a water bath. Never allow the glue to boil during preparation. Use generally at a rate of 10 to 20% in water. Apply warm. Use within 48 hours. Add a preservative.

Crystals. 100 g jar SU:1 N133501
Crystals. 1 kg bag SU:1 N133503



Mastic Gum "Tears"

A natural resin that is diluted by prolonged shaking in Turpentine. This gum is used for making varnishes and mediums. Solution requires straining after preparation. Mix to 35% in solvent.

100 g jar SU:1 N133636



Arabic Gum Crystals

Natural water-soluble gum crystals. Used for making binding mediums for gouache, watercolours, etc. Dilute to 10-35% according to use. Requires shaking for 2 hours. Provides a water-reversible film. Add preservative.

100 g jar SU:1 N133506



Dammar Gum

Natural resin used for making varnishes and mediums. Dilute in Turpentine or Petroleum to 30%. Provides a glossy film.

100 g jar SU:1 N133511



Transparent Gum Lacquer

A bleached and de-waxed gum of animal origin. Dilute in alcohol for preparing fixatives, stop-out varnishes, etc.

80 g jar SU:1 N133516



Powdered Asphaltum

Fossil resin soluble in white spirit or turpentine to 40% maximum. Used in many varnishes and for engraving.

100 g jar SU:1 N133554



Pure Graphite

Natural, powdered pure graphite comes from Ceylon and is a form of crystallised carbon. This mineral comes in fine granules and varies in colour from deep black to grey.

Used mainly for manufacturing drawing pencils, it also has a broad field of use in industrial paints such as anti-rust and heat-resistant paints. Also possesses good electrical conduction properties.

Due to its low density, graphite is highly oil-absorbent. Powdered graphite may also be used for making a kind of water-based ink.

100 g jar

SU:1

N133495



Beeswax

A bleached wax of animal origin. May be mixed with oil paints and varnishes. Basic binder for encaustic paint. Dilute in Turpentine or Petroleum.

100 g jar

SU:1

N133526



Solubilised Lactic Casein

(with sodium carbonate)

Used diluted to 20-30% in water. Can be mixed with pigments for making indelible gouaches. Used in various background coats.

100 g jar

SU:1

N133531

1 kg Kraft bag

SU:1

N133533



Powdered Egg Yolk

Pure, dried and powdered egg yolk. Used, re-hydrated, as an agglutinating agent for making emulsion paints. Enters into old Tempera and primitive paint formulations. Add preservative.

80 g jar

SU:1

N133536



Preservative Agent

May be added in small proportions (0.1%) to all water-based preparations to avoid fermentation. Used for making gouaches, watercolours, acrylics, pastels, etc. Also allows the preservation of pastes or solutions.

60 ml jar (2 US fl oz)

SU:6

N133658



SENNELIER Pigments



116 * ■**
Titanium white
PW6
140 g - 4,9 oz 1Kg



119 * ■**
Zinc white
PW4
110 g - 3,8 oz 1Kg



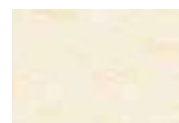
128 * ■**
Lithopone white
PW5
180g - 6,3 oz 1Kg



131 * ■**
Meudon white
PW18
1Kg



511 ** ■
Bright yellow
PY1 PR4
80 g - 3 oz



567 ** ■
Naples yellow hue
PY1
90g - 3,1 oz 1Kg



545 ** ■
Cad. yellow lemon hue
PY1 PY3
140 g - 4,9 oz



529 * ■**
Cadmium yellow light
PY35
140 g - 4,9 oz



531 * ■**
Cad. yellow medium
PY35
150 g - 5,2 oz



517 ** □
Indian yellow hue
PY1 PY83
90 g - 3,1 oz



547 ** ■
Cad. yellow orange hue
PY1 PR4
100g - 3,8 oz



533 * ■**
Cadmium yellow deep
PY35
150 g - 5,2 oz



696 ** □
Alizarin red Lacquer
PR83
150 g - 5,2 oz



606 * ■**
Cadmium red deep
PR108
120g - 4,2 oz



631 * ■**
Mars red
PR101
120 g - 4,2 oz



623 * ■**
Venetian red
PR101
(40 g) - 5,9 oz 1Kg



611 * ■**
Cadmium red purple
PR108
140 g - 4,9 oz



605 * ■**
Cadmium red light
PR108
120g - 4,2 oz



680 * □**
Permanent Magenta
PR202
20g - 0,7 oz



617 ** ■
Cad. red purple hue
PR3
100g - 3,5 oz



677 ** ■
Chinese vermilion hue
PR3
100 g - 3,5 oz



909 * ■**
Cobalt violet deep genuine
PV14
60 g - 2,1 oz



915 * □**
Mineral violet
PV16
50 g - 1,7 oz



916 * □**
Ultra Marine violet
PV15
100 g - 3,5 oz



307 * □**
Cobalt blue
PB72
130 g - 4,5 oz



323 * ■**
Cerulean blue hue
PB15
180 g - 6,3oz



385 * ■**
Primary blue
PB15
100 g - 3,5 oz



320 * ■**
Azure blue hue
PB15
180 g - 6,3 oz



341 * ■**
Turquoise cobalt
PB36
140 g - 4,9 oz



339 * ■**
Light Turquoise
PB28
60g - 2,1 oz



847 * □**
Emerald green hue
PG36 PY3
180 g - 6,3 oz



805 * ■**
Chrome green light
PY74 PG7
120 g - 4,2 oz



815 * ■**
Chromium oxide green
PG17
160 g - 5,6 oz



213 * □**
Green earth
PG23
120g - 4,2 oz 1Kg



919 * ■**
Caput Mortuum
PR101
170g - 5,9 oz



407 ** ■
Van Dyck brown
PB8
100 g - 5,9 oz



259 * ■**
Red ochre
PR102
90 g - 3,1 oz 1Kg



257 * ■**
Gold Ochre
PY119
110g - 3,8 oz



254 * ■**
Light Yellow Ochre
PB24
110g - 3,8 oz



252 * □**
Yellow ochre
PY43
80 g - 3 oz 1Kg



255 * ■**
Brown ochre
PB7 PG7
90 g - 3,1 oz



759 * ■**
Mars black
PBk11
180g - 6,3 oz 1Kg



502 o □
Fluo yellow
n.r.
100g - 3,5 oz



648 o □
Fluo orange
n.r.
100 g - 3,5 oz



604 o □
Fluo red
n.r.
100 g - 3,5 oz



654 o □
Fluo pink
n.r.
100 g - 3,5 oz

































































































36 * ■**
Copper
n.r.
100 g - 3,5 oz



40 * ■**
Red gold
n.r.
90 g - 3,1 oz

89 colours

					
574 **  <i>Primary yellow</i> PY74  60 g - 2,1 oz  1Kg	559 **  <i>Aureoline</i> PY40  40g - 1,4 oz	501 **  <i>Lemon yellow</i> PY3  100 g - 3,5 oz	539 **  <i>Cad. yellow light hue</i> PY1 PY3  120 g - 4,2 oz	541 **  <i>Cad. yellow medium hue</i> PY1  80 g-3 oz	543 **  <i>Cad. yellow deep hue</i> PY1  100 g-3,5 oz  1Kg
					
537 ***  <i>Mars yellow</i> PO20  120 g - 4,2 oz	505 **  <i>Mars yellow</i> PY1 PBr7  110 g - 3,8 oz	615 **  <i>Cadmium red orange hue</i> PR4 PY1  100 g - 3,5 oz	609 ***  <i>Cadmium red orange</i> PO20  110 g - 3,8 oz	641 ***  <i>Sennelier Pyrrole Orange</i> PO73  25g - 0,9 oz	694 **  <i>Alizarin scarlet Lacquer</i> PR48:2 PY83  70 g - 2,4 oz
					
619 **  <i>Helios red</i> PR3  40 g - 1,4 oz	613 **  <i>Cadmium red light hue</i> PR4  90 g - 3,1 oz  1Kg	675 **  <i>French vermilion hue</i> PR4 PY1  100 g - 3,5 oz  1Kg	690 ***  <i>Rose Madder Lacquer</i> PR208  40g - 1,4 oz	686 ***  <i>Primary red</i> PV19  110 g - 3,8 oz	679 ***  <i>Quinacridone red</i> PR122  30 g-1 oz
					
308 ***  <i>Indigo</i> PB60  50 g - 1,7 oz	318 ***  <i>Prussian blue</i> PB27  80 g - 3 oz	387 ***  <i>Phthalocyanine blue</i> PB15  100 g - 3,5 oz	312 ***  <i>Ultramarine light</i> PB29  60 g - 2,1 oz	315 ***  <i>Ultramarine deep</i> PB29  85 g - 3 oz  1Kg	314 ***  <i>French Ultramarine Blue</i> PB29  90g - 3,1oz
					
833 ***  <i>Cobalt green light</i> PB36  120 g - 4,2 oz	837 ***  <i>Viridian (genuine)</i> PG18  80 g - 3 oz	869 ***  <i>Viridian hue</i> PG7  170 g - 5,9 oz	896 ***  <i>Phthalocyanine green</i> PG7  90 g - 3,1 oz	835 ***  <i>Cobalt green deep</i> PG26  120 g - 4,2 oz	807 ***  <i>Chrome green deep</i> PG36  130 g - 4,5 oz
					
405 ***  <i>Red brown</i> PR101 PBr7  110 g - 3,8 oz	471 ***  <i>Madder brown</i> PBr23 PY42  150 g - 5,2 oz	208 ***  <i>Raw Sienna</i> PBr7  120 g - 4,2 oz  1Kg	211 ***  <i>Burnt Sienna</i> PBr7  140 g - 4,9 oz  1Kg	205 ***  <i>Raw umber</i> PBr7  120 g - 4,2 oz  1Kg	202 ***  <i>Burnt umber</i> PBr7  140 g - 4,9 oz  1Kg
			<p>This colour chart is produced within the limitation of printing</p> <p>*** : Very good lightfastness</p> <p>** : Good lightfastness</p> <p>* : Average lightfastness</p> <p>o : Light-sensitive</p> <p> : Opaque</p> <p> : Semi-opaque</p> <p> : Transparent</p> <p>n.r. : No details given</p>		
763 **  <i>Black Lacquer</i> PBk1  80 g - 3 oz	755 ***  <i>Ivory black</i> PBk9  120 g - 4,2 oz  1Kg	761 ***  <i>Black for fresco</i> PBk6/7  35 g - 1,2 oz			
					
30 ***  <i>Yellow gold</i> n.r.  90 g - 3,1 oz	20 ***  <i>Iridescent</i> n.r.  100 g - 3,5 oz  1Kg	10 n.r. <i>Phospho yellow green</i> n.r.  15g			



PASTEL A L'ÉCU
No 954
SENNELIER
No 954

No 1
SENNELIER

Chapter 2.



PASTELS “à L’ÉCU” & APPLICATION PRODUCTS

It took over three years, at the turn of the 20th Century, to formulate the Sennelier range of Extra Soft Pastels “à l’écu” and thus to create one of the largest chromatic range of pastels. Throughout the century, this range of tones has evolved, but the heart of its making remains unchanged.

A Sennelier extra soft pastel is composed of high quality pure pigment grounded with a natural transparent binder. The high quality composition of “à l’écu” pastels is the result of a perfect balance between binder and pigment. For gradient shades, increasing amounts of mineral fines are added, ultimately tending towards white. The exceptional brightness is the result of the pigment and of the natural mineral fines discovered by Sennelier in 1905 and that have been used ever since.

The manufacturing process of the Sennelier cylindrical pastel does not compress the paste and the pastel dries naturally in open air.

The life span of a piece of work is guaranteed by the quality of the pastel, but also by the quality of the substrate.

If a lot of overlapping is performed, it is preferable to fix between layers. Avoid, however, fixing the final layer too heavily, as the original vibration of tones will be lost.



Scale 1

Standard Size Pastel “à l’écu”

Pastel
Iridescent pastel

SU:3 N132001 + no.
SU:3 N132200 + no.



Scale

The Grand Soft Pastel “à l’écu”

Pastel

SU:3 N132141 + no.



Scale 1

Giant Soft Pastels “à l’écu”

Pastel
available only in White 525 and Ivory Black 513

SU:2 N132181 + no

The range of Pastels “à l’écu” comprises 525 shades. All tones are made up of delicate shade gradients, tending towards white *. These pastels are available in 3 sizes**. The range of “Grand soft pastels à l’écu” includes 62 shades. Their comfortable handling and large contact surface allow large areas to be covered with a high degree of regularity.

* With the exception of 3 (noted), for which the gradient makes use of different tones.

** The Grand soft pastel is available only in White and Ivory Black.





De Luxe Wooden Sets

Varnished wooden sets, foamed-lined, filled.

ASSORTED COLOURS - 525 pastels - "The King" Collection
S.U.: 1 - N132160





*ASSORTED COLOURS - 250 pastels - The "Royal" Collection
S.U.: 1 - N132150*



*ASSORTED COLOURS - 175 pastels - The Traditional Collection
S.U.: 1 - N132142*



PORTRAIT COLLECTION - 100 pastels - S.U.: 1 - N132130



LANDSCAPE COLLECTION - 100 pastels
S.U.: 1 - N132131



ASSORTED COLOURS - 50 pastels
S.U.: 1 - N132124

Black mat lacquered wooden sets



ASSORTED COLOURS
120 half-pastels
S.U.: 1 - N132272



ASSORTED COLOURS
60 half-pastels
S.U.: 1 - N132271

Starter wooden set



Wooden set, foam-lined, filled
ASSORTED COLOURS - 36 pastels - S.U.: 1 - N132105

Empty wood set

for 50 pastels	S.U.: 1	N262585
for 100 pastels	S.U.: 1	N262586
for 175 pastels	S.U.: 1	N262583
for 250 pastels	S.U.: 1	N262588
for 525 pastels	S.U.: 1	N262589

Cardboard boxes and etuis



ASSORTED COLOURS
20 half-pastels
S.U.: 1 - N132231



SEASIDE SET
30 half-pastels
S.U.: 1 - N132283



LANDSCAPE SET
30 half-pastels
S.U.: 1 - N132284



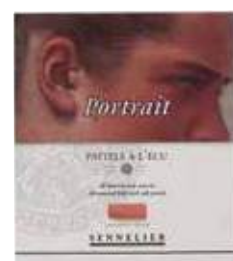
ASSORTED COLOURS
30 half-pastels
S.U.: 1 - N132285



URBAN SET
30 half-pastels
S.U.: 1 - N132286



ASSORTED COLOURS - 40 half-pastels
S.U.: 1 - N132230



PORTRAIT - 40 half-pastels
S.U.: 1 - N132237



ASSORTED COLOURS - 80 half-pastels
S.U.: 1 - N132233



PLEIN AIR - 80 half-pastels
S.U.: 1 - N132235.SF



PARIS COLLECTION - 120 half-pastels "Paris Collection"
S.U.: 1 - N132238



DISCOVERY - 12 pastels
S.U.: 1 - N132220.120



INTRODUCTORY
24 pastels
S.U.: 1 - N132245



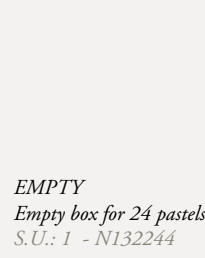
DARK PASTELS
24 pastels
S.U.: 1 - N132240



IRIDESCENT
24 pastels
S.U.: 1 - N132243



LANDSCAPE
24 pastels
S.U.: 1 - N132241



EMPTY
Empty box for 24 pastels
S.U.: 1 - N132244



LANDSCAPE - 48 pastels
S.U.: 1 - N132251



PORTRAIT - 48 pastels
S.U.: 1 - N132252

“LATOUR” Fixative

For Soft Pastels.
A clear fixative made from a resin and alcohol base.
Creates a totally transparent and matt film. To be sprayed lightly and repeatedly, if necessary.



1 l jar (33.8 US floz)
Aerosol 400 ml (13.5 US floz)

S.U.: 1 N135285
S.U.: 6 N135277



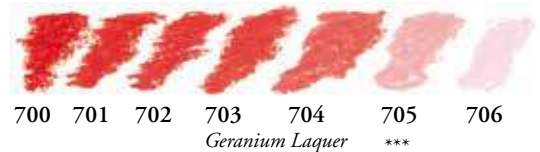
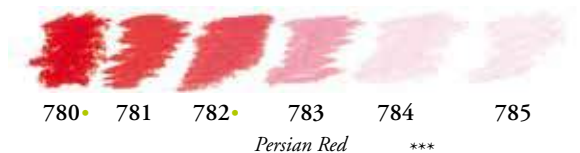
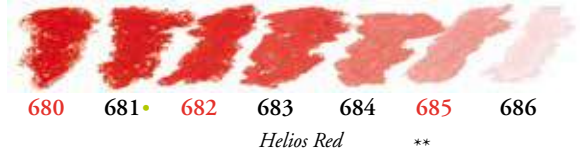
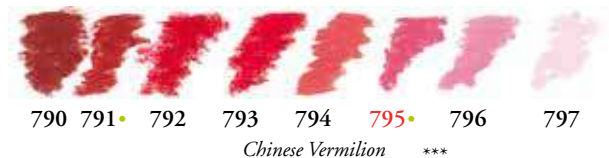
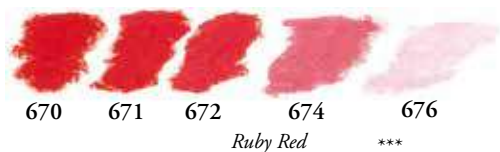
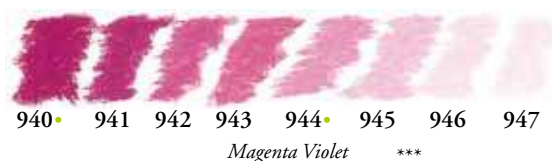
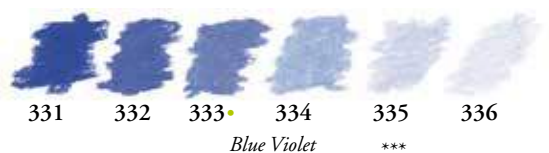
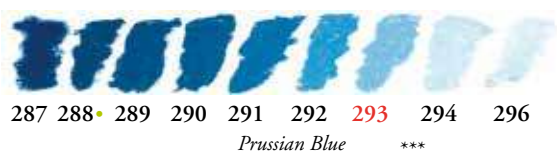
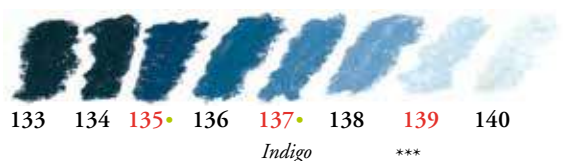
“Le Pastelliste” Pastel Brush

Sennelier puts all its expertise at the service of pastellist with Le Pastelliste. Angular brushes for pastel in pony hair for shading off large areas or small details. Sizes 4, 8, and 12

Set of 3 pastel brushes

S.U.: 5 P10559

SENNELIER Extra-Soft Pastels "à l'écu"



525 colours



920• 921 922 923 924 925
Coral ***



80 81 82 83• 84 85 86 88
Vermilion ***



930• 931 932 933 934 935
Nasturtium Orange ***



375 376 377
Burnt Madder *



265 266 267• 268 269
Brown Laquer ***



45 46 47
Carmine Brown ***



441 442 444 445 446 448
Violet Brown Laquer ***



405 406• 407 408 409• 411•
Van Dick Violet ***



89 90 93 94 95
Venetian Red ***



456 457 458 460 462•
Burnt Sienna ***



1 2 3 4 5
Black Brown ***



75 76 77 78 79
Vermilion Brown ***



190 191• 192 194 195
Hot Brown ***



412• 414 415 416 417 31
Cassel Earth *** *Terre d'Orient* ***



57 60 61• 62 63 64 65
Bistre ***



434 436 438 439• 440
Van Dick Brown ***



120 122 124 126
Brown Ochre ***



6 8• 9 10 11 12
Red Brown ***



67 69 70 71 73 74
Red Ochre ***



13 14 16• 17 18• 19 20 21
Flesh Ochre ***



141 143 145 146 147
Dead Leaf Green ***



368 370 371 372 374
Gamboge ***

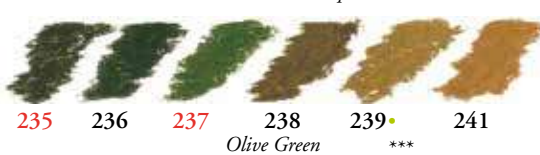
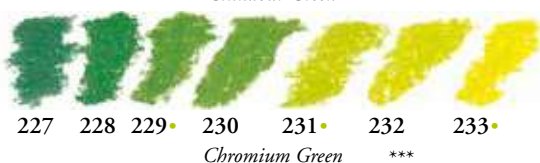
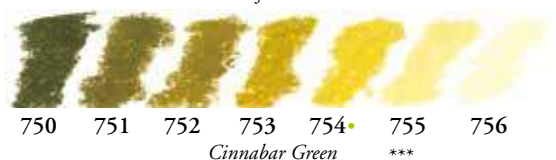
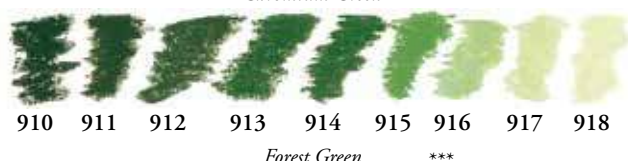
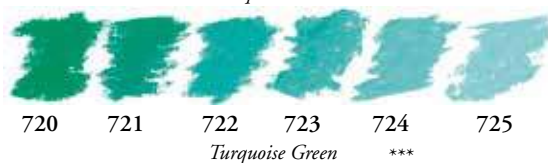
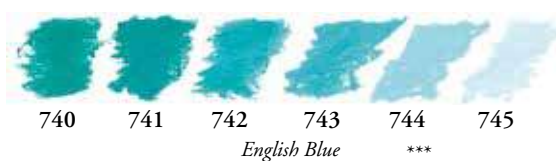
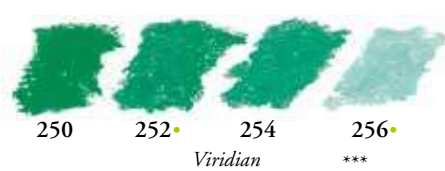
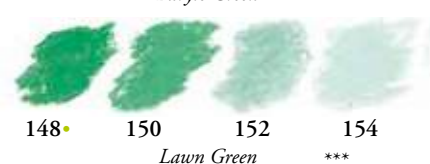
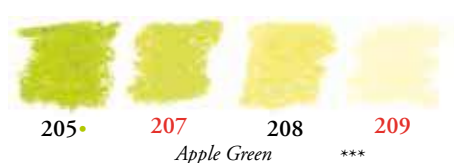
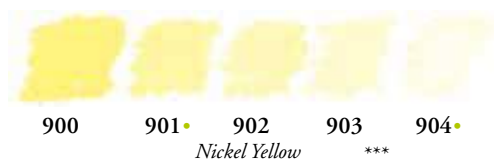
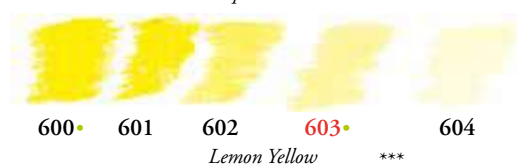
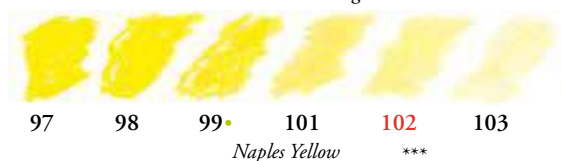
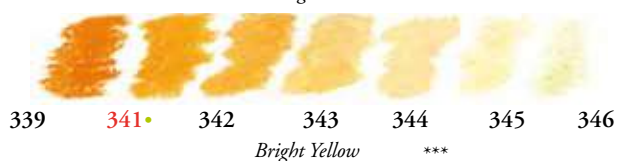
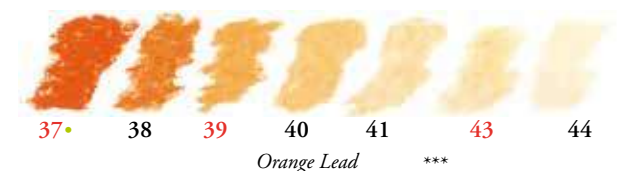


127• 129 131 132
Golden Ochre ***

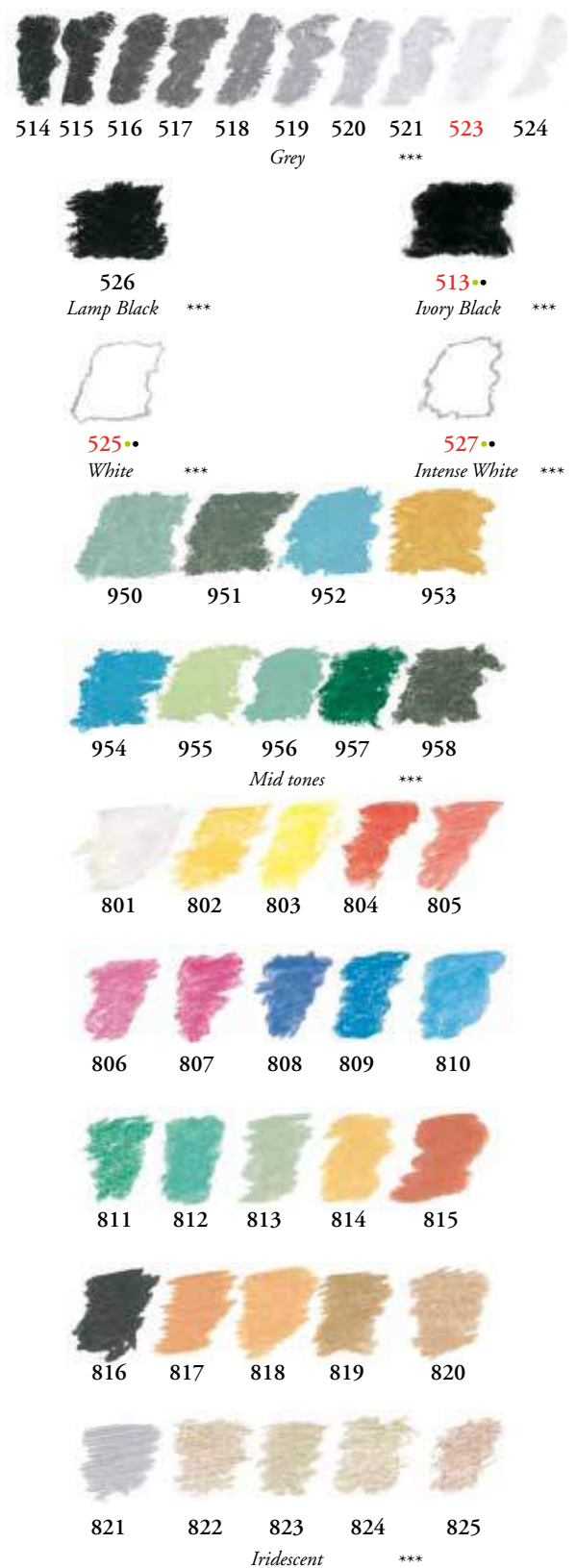
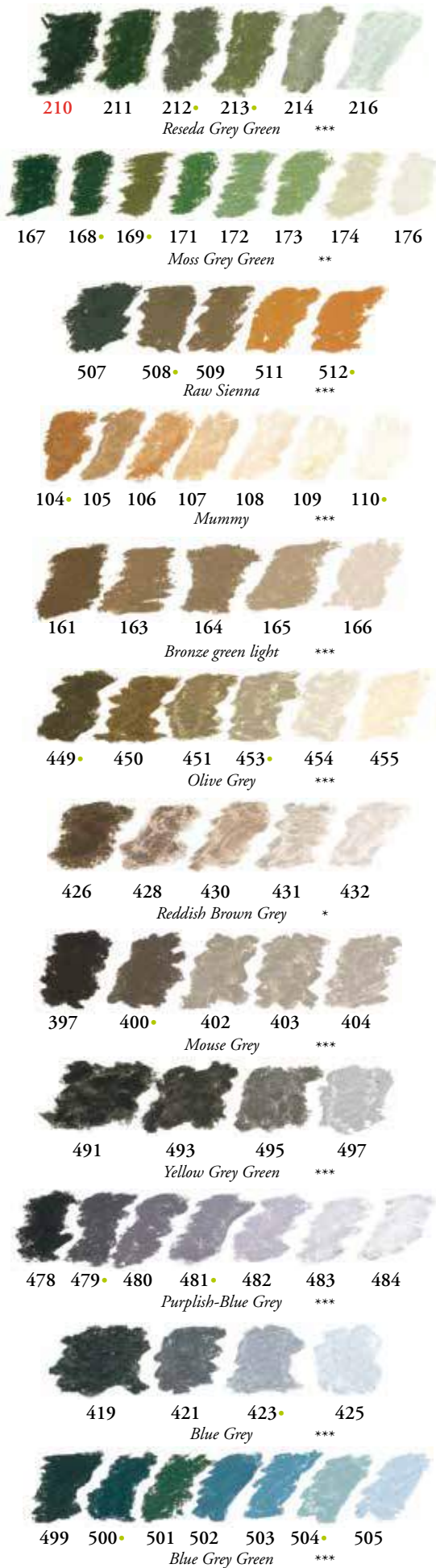


113 115• 116 117 119•
Yellow Ochre ***

SENNELIER Extra-Soft Pastels "à l'écu"



525 colours



This chart is produced within the limitation of printing.
 "341": Shades making up the range of 62 Grand Soft pastels
 • : Shades making up the range of 90 individual packing
 • : Also available in giant soft pastel (525 et 513).

*** : Very good lightfastness
 ** : Good lightfastness
 * : Average lightfastness
 o : Light-sensitive



Chapter 3.



OIL PASTELS

✧ APPLICATION PRODUCTS

In 1949, Parisian painter Henri GOETZ approached Henri SENNELIER the famous artist materials manufacturer, about creating a wax colour stick for his friend Pablo PICASSO. Picasso, a long-time Sennelier customer and a frequent visitor to their store across the street from the Louvre museum, was looking for a medium that could be used freely on a variety of surfaces without fading or cracking.

Their collaboration produced the incomparable SENNELIER oil pastels. Originally available in a palette of classic hues, the colour selection was expanded with the addition of metallic and iridescent hues.

Beyond these classic hues a selection of unique shades is available, and in particular a gradation of greys, required for a balanced palette. This evolution is the fruit of a long-standing collaboration with European and North American painters, who have worked with our company in developing an exceptional palette of shades.

The Sennelier oil pastel is a product that makes use of the components used in all Sennelier colours: top quality pigments, an extremely pure synthetic binding medium and mineral wax. The pigments are ground with an inert, non-siccative binding medium that does not oxidise and that has no effect upon either film stability or surface. This base is then mixed with wax (neutral pH). The balance of this mix provides Sennelier oil pastels with a unique unctuousness and a creamy texture that allows for a great deal of freedom in pictorial expression.

The Sennelier oil pastels possess an extraordinarily high pigment content, thus providing them with a high colouring and covering potential, excellent brightness and a high degree of light stability (with the exception of metallic and fluorescent shades).

The remarkable properties of these components, along with their precise dosage, provide Sennelier oil pastels with unique properties, making the brand a world-recognised reference.



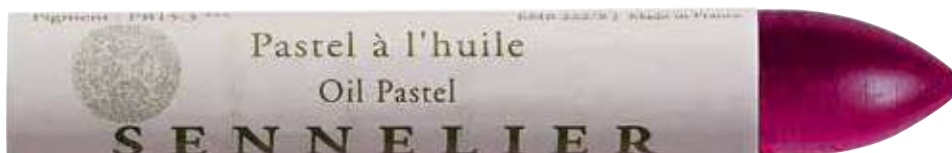
"Standard" Oil pastel - 5ml

Scale 1

($\varnothing = 3/8"$; length = $2\ 1/2"$)

"Classic" pastel
Iridescent pastel

SU:5 N132501 + no.
SU:5 N132503 + no.



Scale 1

"Large size" Oil pastel - 36ml

($\varnothing = 3/4"$; length = $5"$)

"Classic" pastel
iridescent pastel

SU:3 N132541 + no.



Scale 1

The Grand Soft Oil Pastel - 98ml

($\varnothing = 1\ 1/8"$; length = $3\ 15/16"$)

White & Black pastel
(1 + 23)

SU:2 N132540 + no

The Oil Pastel range includes 110 "classic" colours and 10 iridescent colours.
These pastels are available in 2 sizes.

Large size pastels, used for working on large areas, are also available in classic and iridescent shades.

Pastels Wooden Sets

Varnished wooden foam-lined and pastel-filled sets.



ASSORTED COLOURS
Set of 36 "standard" pastels
S.U.: 1 - N132518.36



PLEIN AIR - Set of 36 "standard" pastels - S.U.: 1 - N132518.SF





*ASSORTED COLOURS
Set of 36 "large size" pastels
SU:1 - N132560.36*



ASSORTED COLOURS - Set of 50 "standard" pastels - SU:1 - N132518.50

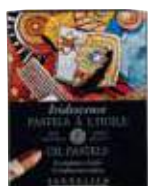


ASSORTED COLOURS - Set of 120 "standard" pastels - SU:1 - N132518.120

Cardboard boxes



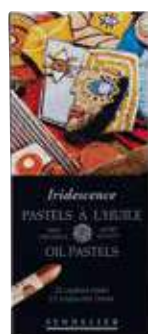
DISCOVERY
6 "standard" pastels
SU:1 - N132519.60



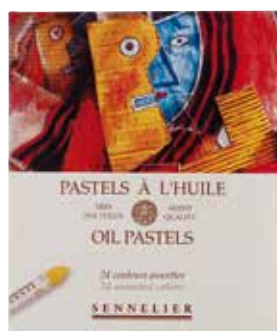
IRIDESCENCE
6 "standard" iridescent pastels
SU:1 - N132519.61



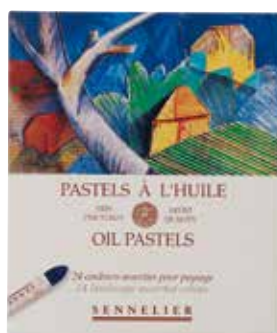
INTRODUCTORY
12 "standard" pastels
SU:1 - N132520.120



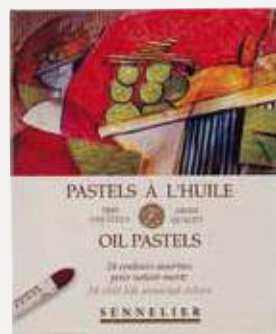
IRIDESCENCE
12 "standard" iridescent pastels
SU:1 - N132520.121



ASSORTED COLOURS - 24 "standard" pastels
SU:1 - N132520.240



LANDSCAPE - 24 "standard" pastels
SU:1 - N132520.241



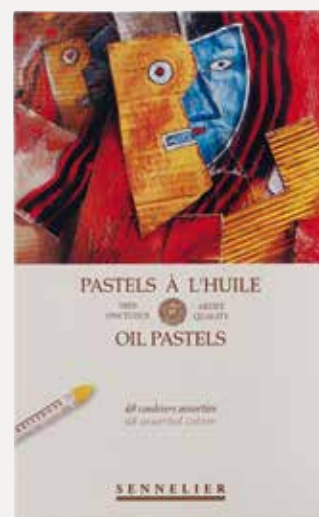
STILL LIFE - 24 "standard" pastels
SU:1 - N132520.242



PORTRAIT - 24 "standard" pastels
SU:1 - N132520.243



EMPTY - for 24 "standard" pastels
SU:1 - N132520.24V



ASSORTED - 48 "standard" pastels
SU:1 - N132520.480



Oil Pastel fixative

Totally transparent fixative made from a vinylic-resin and alcohol base. Leaves a clear and silk-like film. Protects the Oil Pastels.



1 l jar (33,8 US fl oz)

SU:1 N135285

D'Artigny fixative aerosol
400 ml (13,5 US fl oz)

SU:1 N135287










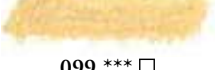





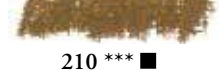



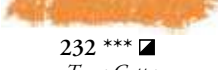

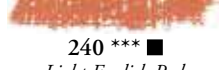
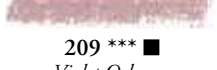
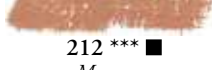






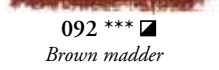
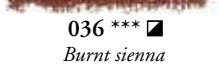

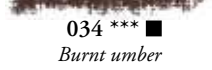
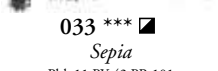
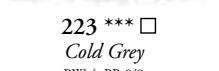
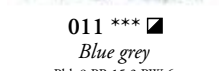
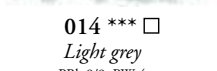
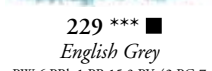

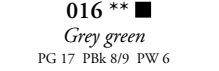
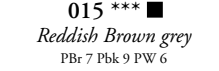
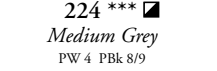
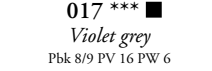
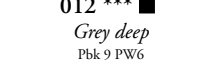
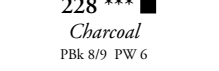
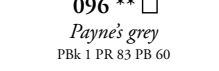
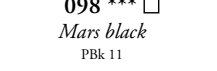
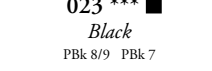
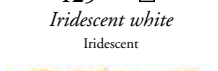
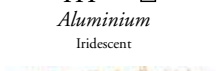

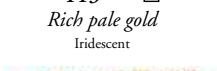
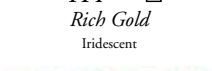
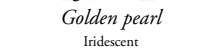
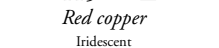
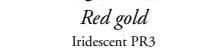
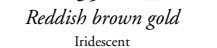

ASSORTED - 72 "standard" pastels
SU:1 - N132520.720



SENNELIER Oil Pastels

				
221 *** □ Transparent medium	001 *** ■ White PWS	021 *** ■ Naples yellow PW 6 PY 35	201 *** ■ Nickel yellow PY 4 PW 6	019 *** ■ Lemon yellow PY 35
				
022 *** ■ Gold yellow PY 35	074 ** □ Yellow laquer PY 13	020 *** ■ Yellow deep PY 35	233 *** □ Luminous Yellow PW 6 PR 101	018 *** ■ Bright yellow PO 20 PY 35 PW 6
				
200 *** ■ Mandarin PO 73 PW 6	090 ** □ Chinese orange PR 83 PY 13	038 *** □ Vermilion PO 20 PR 108	029 *** ■ Red light PR 108	220 *** ■ Permanent Intense Red n.r.
				
031 *** ■ Ruby red PR 170 PR 101	030 *** ■ Red deep PR 108	008 *** □ Bordeaux PBk 11 PV 19	230 *** ■ Rose Ochre PW 6 PR 101	236 *** ■ Coral PW 6 PO 73
				
202 ** ■ Geranium laquer light PW 6 n.r.	028 ** ■ Pink PR 3 PW 4	027 *** □ Purple PW 4 PR 122	077 *** ■ Pale pink madder laquer PR 209 PW 6	095 *** □ Cobalt violet light hue PV 16 PR 122 PW 4
				
217 *** □ Cobalt violet light PV 14	216 *** ■ Parma Violet PW 6 PV 23	047 *** ■ Blue violet PV 16 PV 23 PW 6	076 *** □ Violet alizarin laquer PR 122 PV 23	048 *** ■ Red violet PV 19 PV 16 PW 6
				
207 *** ■ Ash Blue PW 6 PB 15:3	226 *** □ Sky Blue PW 4 PB 29 PB 15:3	003 *** ■ Cerulean blue PB 15:1 PBk 11 PW 4 PW 6	219 *** ■ Celestial blue PB 36 PB 15:3	222 *** ■ Phtalo Blue PB 36 PW 6
				
075 *** □ Blue alizarin laquer PB 15:3	211 *** ■ Midnight Blue PB 36	002 *** ■ Azure blue PB 15:3 PW 6	084 *** ■ Blue chromium green PB 29 PY 53 PY 3 PW 6	006 *** ■ Pale blue PB 29 PW 4
				
225 *** ■ Indian Blue PB 29 PW 6 PB 15:3	203 *** □ Delft Blue PB 72 PW 6 PB 15:3	227 *** ■ Royal Blue PB 29 PW 6 PV 15	004 *** ■ Cobalt blue PW 4 PB 29	237 *** ■ French Ultramarine Blue PB 29
				
005 *** □ Ultramarine blue PV 15	007 *** □ Prussian blue PB 27	080 *** ■ Indigo light PBk 9 PB 29 PB 15:3 PW 6	206 *** □ Turquoise Blue PB 36	082 *** ■ Bright turquoise PG 7 PB 15:3 PW 4
				
218 *** ■ Prussian Green PB 38	214 *** ■ Celadon Green PB 36 PW 6	072 *** ■ Green yellow light PY 53 PG 7	205 *** ■ Moss Green PW 6 PY 129	040 *** ■ Barite green PG 7 PY 3 PW 6
				
043 *** □ Cobalt green light PG 7 PW 6	046 *** ■ Olive green PG 17 PY 42 PW 6	088 *** ■ Sap green light PR 102 PW 6 PB 15:3 PG 7	086 ** □ Phtalo green light PB 29 PY 53 PY 1	204 *** □ Cinnabar Yellow Brown PY 129

120 colours

 042 *** ■ <i>Cinnabar green yellow</i> PY 35 PG 36	 234 *** ■ <i>Permanent Green Light</i> PY 4 PG 7	 045 *** ■ <i>Green medium</i> PG 36 PY 3 PW 4	 041 *** □ <i>Cinnabar green deep</i> PG 7 PY 3	 044 *** □ <i>Viridian green</i> PG 7
 085 ** □ <i>Chrome green medium</i> PB 29 PY 53 PY 1	 213 *** ■ <i>Pine Green</i> PG 26	 039 *** □ <i>Chromium green deep</i> PB 15:3 PG 7	 235 *** ■ <i>Charcoal Blue</i> PW 4 PBk 1 PB 15:3 PR 101 PG 7	 087 ** ■ <i>Sap green</i> PG 8
 099 *** □ <i>Titanium Buff</i> PB 7 PY 42 PW 6	 242 *** ■ <i>Chrome Brown</i> PW 6 PY 42 PR 101 PBk 1	 241 *** ■ <i>Brown Ochre</i> PY 42 PW 6 PG 17 PR 101 PBk 1	 215 *** ■ <i>Havana Ochre</i> N.R. PR101 PY 42 PBk11	 243 *** ■ <i>Earth Brown</i> PB 28 PW 7
 094 *** ■ <i>Brown Pink</i> PB 7 PY 83	 210 *** ■ <i>Olive Brown</i> PY 42 PBk 8/9 PG 8	 093 *** ■ <i>Sennelier brown light</i> PY 42 PR 101 PBk 11 PY 53	 238 *** ■ <i>Orange Ochre</i> PW 6 PY 42 PR 101 PBk 1	 025 *** ■ <i>Flesh ochre</i> PY 42 PR 101 PW 4 PW 6
 232 *** ■ <i>Terra Cotta</i> PW 6 PR 101 PY 42	 231 *** ■ <i>Gold Brown</i> PR 101 PW 6	 240 *** ■ <i>Light English Red</i> PW 6 PR 101	 209 *** ■ <i>Violet Ochre</i> PW 6 PR 101	 212 *** ■ <i>Mummy</i> PW 6 PR 101
 026 *** □ <i>Yellow ochre</i> PY 42 PB 7	 208 *** □ <i>Mars Orange</i> PR 101	 037 *** ■ <i>Raw sienna</i> PY 42 PR 101 PBk 11	 091 *** ■ <i>Chrome red</i> PR 101 PR 209 PW 6	 239 *** ■ <i>Red Brown</i> PR 101 PW 6
 032 *** ■ <i>Venetian red</i> PR 101	 092 *** ■ <i>Brown madder</i> PB 23	 036 *** ■ <i>Burnt sienna</i> PR 101 PBk 11	 035 *** ■ <i>Raw umber</i> PBk 11 PY 42 PR 101	 034 *** ■ <i>Burnt umber</i> PR 101 PBk 11 PY 42
 033 *** ■ <i>Sepia</i> PBk 11 PY 42 PR 101	 223 *** □ <i>Cold Grey</i> PW 4 PB 8/9	 011 *** ■ <i>Blue grey</i> PBk 9 PB 15:3 PW 6	 014 *** □ <i>Light grey</i> PBk 8/9 PW 4	 229 *** ■ <i>English Grey</i> PW 6 PBk 1 PB 15:3 PY 42 PG 7
 013 ** ■ <i>Yellow grey</i> PY 1 PBk 8/9 PW 6	 016 ** ■ <i>Grey green</i> PG 17 PBk 8/9 PW 6	 015 *** ■ <i>Reddish Brown grey</i> PB 7 PBk 9 PW 6	 224 *** ■ <i>Medium Grey</i> PW 4 PBk 8/9	 017 *** ■ <i>Violet grey</i> PBk 8/9 PV 16 PW 6
 012 *** ■ <i>Grey deep</i> PBk 9 PW 6	 228 *** ■ <i>Charcoal</i> PBk 8/9 PW 6	 096 ** □ <i>Payne's grey</i> PBk 1 PR 83 PB 60	 098 *** □ <i>Mars black</i> PBk 11	 023 *** ■ <i>Black</i> PBk 8/9 PBk 7
 125 *** □ <i>Iridescent white</i> Iridescent	 111 *** □ <i>Aluminium</i> Iridescent	 112 *** □ <i>Pale gold</i> Iridescent	 113 *** □ <i>Rich pale gold</i> Iridescent	 114 *** □ <i>Rich Gold</i> Iridescent
 132 *** □ <i>Golden pearl</i> Iridescent	 115 *** □ <i>Red copper</i> Iridescent	 134 ** □ <i>Red gold</i> Iridescent PR3	 135 *** □ <i>Reddish brown gold</i> Iridescent	 123 *** □ <i>Transparent blue</i> IRIDESCENT PB 15:3

● : Also available in giant 2,73 floz
This colour chart is produced within
the limitation of printing

*** : Very good lightfastness
** : Good lightfastness
* : Average lightfastness
o : Light-sensitive

■ : Opaque
□ : Transparent
◐ : Semi-opaque
n.r. : No details given



Chapter 4.



ARTISTS' QUALITY OIL COLOURS

In 1887, Gustave Sennelier established himself as a colour merchant on the Quai Voltaire in Paris. Sennelier's passion for colour chemistry and focused pigment research led to the development of a distinctive oil colour manufacturing process that has been employed for generations.

Sennelier gathers only the finest natural and inorganic pigments from around the world. The pure pigments are ground very slowly with extreme care to an extra-fine consistency. They are then combined at maximum concentration with an archival safflower oil to yield the highest possible tinting strength and a lustrous satin finish.

The sensuous pigments have a unique buttery texture, a consistency originally developed for the expressive style of the Impressionist painters who frequented the Sennelier store in the 19th century. Sennelier's meticulous work, his vast knowledge of pigments, his talents as a colourist, and collaboration with Cezanne and other Masters gave rise to a palette of oil colours that quickly became the standard of quality. Favoured by some of the greatest artists (Monet, Gauguin, Matisse, Picasso, Bonnard, Modigliani, Chagall, Ernst, Hockney), Sennelier oils hang in the world's most prestigious museums.

Today, Sennelier's classic palette has expanded with 50 new, original shades that encompass contemporary trends and tastes. These colours, still as smooth and luminous as ever, offer an updated texture with firmer body to accommodate the requirements of 21st century artists. Utilizing the time-honoured, exacting methods perfected for over one hundred years, the new paints are produced under the watchful eye of Dominique Sennelier. At Sennelier, tradition meets the needs of today's artists and the innovations of modern chemistry.

Sennelier proudly introduces the next generation of oils, a collection of professional, extra-fine colours that reinvents your palette and redefines quality.



Scale 1



Scale 1



Scale 1

The range of finest artists' oil colours includes 144 colours. Four types of packaging are available*: no. 7 tubes (21 ml), 40 ml tubes, no. 13 tubes (200 ml) and tin 500 ml . The series number corresponds to a price range. There are 6 series.

Tube

21 ml (24 colours)	S.U.: 3	N130401 + no
40 ml	S.U.: 3	N130411 + no
200 ml (90 colours)	S.U.: 1	N130431 + no

Tin - 500ml

500 ml (3 colours)	S.U.: 1	N130441 + no
(Titanium white, Zinc White and Ivory Black)		



“Deluxe” Oil wooden set of 22 tubes of 40ml

Varnished wooden set with handle and leather straps.
Selection of application products, tools and brushes :
22 extra-fine oil tubes of 40 ml, 1 jar of turpentine of 75 ml, 1 gloss varnish of 75 ml, 1 palette, 1 painting knife, 2 brushes 351 n°10 and 350 n°8, charcoals, 1 embroidered “Sennelier” cloth, 1 double metal dipper, 1 printed colour chart.

Each

S.U.: 1 N130351.00



“Deluxe” Oil wooden set of 15 tubes of 21ml

Varnished wooden set with handle and leather straps.
Selection of application products, tools and brushes :
15 extra-fine oil tubes of 21 ml, 1 jar of turpentine of 75 ml, 1 jar of gloss varnish of 75 ml, 1 palette, 1 painting knife, 2 brushes 351 n°10 and 350 n°8, charcoals, 1 embroidered “Sennelier” cloth, 1 double metal dipper, 1 printed colour chart.

Each

S.U.: 1 N130355.00



“Deluxe” Oil wooden set of 12 tubes of 40ml

Varnished wooden set with handle and leather straps.
Selection of application products, tools and brushes :
12 extra-fine oil tubes of 40 ml, 1 jar of turpentine of 75 ml, 1 gloss varnish of 75 ml, 1 palette, 1 painting knife, 2 brushes 351 n°10 and 350 n°8, charcoals, 1 embroidered “Sennelier” cloth, 1 double metal dipper, 1 printed colour chart.

Each

S.U.: 1 N130354.00

SENNELIER Artists' Quality Oil Colours

					
138 S1 ■ *** I • <i>Unbleached titanium</i> PW6/PW4/PBr24/PG17/PBk11	136 S1 ■ *** I • <i>Titanium buff</i> PW6/PBr24/PY154	253 S1 ■ *** I <i>Pale ochre</i> PW6/PY42/PR101	568 S2 ■ *** I • <i>Naples yellow light</i> PW6/PW4/PY153/PY154	513 S2 ■ *** I <i>Warm bright yellow</i> PW4/PW6/PY65	563 S2 ■ *** nr <i>Naples yellow warm</i> PW6/PW4/PY83/PO73
					
258 S5 ■ *** I <i>Amber ochre</i> PY41	567 S2 ■ *** II • <i>Naples yellow</i> PW6/PW4/PY3/PY74	566 S2 ■ *** I <i>Naples yellow deep</i> PW6/PY42/PR101	559 S5 ■ *** II <i>Aureoline</i> PY40	576 S4 ■ *** I • <i>Nickel yellow</i> PY53	545 S4 ■ *** II <i>Cad. yellow lemon hue</i> PY3
					
535 S6 ■ *** I • <i>Cadmium yellow lemon</i> PY35	501 S2 ■ *** II • <i>Lemon yellow</i> PY3	583 S4 ■ *** nr <i>Turner yellow</i> PY93	539 S4 ■ *** II • <i>Cadmium yellow light hue</i> PY3/PY154	529 S6 ■ *** I • <i>Cadmium yellow light</i> PY35	541 S4 ■ *** II • <i>Cad. yellow medium hue</i> PY3/PY83
					
531 S6 ■ *** I • <i>Cadmium yellow medium</i> PY35	503 S4 □ *** I <i>Alizarin yellow lake</i> PY154/PY83	561 S3 □ *** nr <i>Yellow lake</i> PY13/PBr23	590 S3 □ *** I • <i>Indian yellow orange</i> PY83	511 S2 ■ *** I • <i>Bright yellow</i> PY83	543 S4 ■ *** I <i>Cadmium yellow deep hue</i> PY154/PY83
					
533 S6 ■ *** I • <i>Cadmium yellow deep</i> PY35	537 S6 ■ *** I • <i>Cadmium yellow orange</i> PY35/PO20	547 S4 ■ *** I • <i>Cad. yellow orange hue</i> PY83/PO43	674 S4 ■ *** nr • <i>Vermilion</i> PO73/PR254/PY1:1	615 S4 ■ *** nr <i>Cadmium red orange hue</i> PO13	609 S6 ■ *** I • <i>Cadmium red orange</i> PO20
					
693 S5 □ *** nr <i>Chinese lake</i> PO61	645 S3 □ *** nr • <i>Chinese orange</i> PY13/PY83	691 S4 □ *** nr <i>Rose dore madder lake</i> PR209/PY83	649 S3 □ *** I <i>Orient lake</i> PY83/PV19	661 S4 ■ *** nr <i>Antique red</i> PY42/PR101/PR254/PR209/PY83	675 S4 ■ *** nr • <i>French vermilion</i> PR255/PY170
					
636 S4 ■ *** nr • <i>Sennelier red</i> PR255	613 S4 ■ *** nr • <i>Cadmium red light hue</i> PO73/PR254/PY1:1	605 S6 ■ *** I • <i>Cadmium red light</i> PR108	638 S4 □ *** nr <i>Cinnabar red</i> PR208	688 S3 □ *** nr <i>Crimson lake</i> PR209	677 S3 ■ *** II • <i>Chinese vermilion</i> PR48:4/PY83
					
698 S5 □ *** nr • <i>Geranium lake</i> PR209/PY83	690 S3 □ *** nr • <i>Rose madder lake</i> PR209	619 S4 □ *** nr • <i>Permanent intense red</i> nr	657 S2 ■ *** nr • <i>Permanent rose</i> PW6/PR208/PR209	607 S6 ■ *** I • <i>Cadmium red medium</i> PR108	618 S4 ■ *** II <i>Cadmium red deep hue</i> PR170/PV16
					
606 S6 ■ *** I • <i>Cadmium red deep</i> PR108	689 S5 □ *** nr • <i>Madder lake deep</i> PR179/PR209/PY83	699 S5 □ *** nr <i>Perm. alizarin crimson deep</i> PR206	695 S3 □ *** III • <i>Alizarin crimson</i> PR83	696 S3 □ *** nr • <i>Perm. alizarin crimson</i> PR209/PR179/PR202	635 S4 □ *** nr • <i>Carmine red</i> PR202/PR101/PY42/PBk11
					
616 S4 ■ *** II <i>Cad. red medium hue</i> PR170	639 S3 □ *** III <i>Carmine deep</i> PR146	671 S4 □ *** I • <i>Quinacridone magenta</i> PR122	953 S2 □ *** nr • <i>Ultramarine rose</i> PR259	941 S5 □ *** I <i>Magenta</i> PV19	911 S4 ■ *** nr <i>Cobalt violet hue</i> PW6/PR209/PV16
					
915 S3 ■ *** I • <i>Manganese violet</i> PV16	916 S2 ■ *** I <i>Ultramarine violet</i> PV15	917 S4 □ *** I • <i>Dioxazine violet</i> PV23	901 S2 ■ *** I • <i>King's blue</i> PW6/PB29/PV16	301 S2 ■ *** I • <i>Blue-grey</i> PW6/PB29/PBk11/PB27	322 S3 ■ *** I <i>Royal blue</i> PW6/PB29/PB15:6
					
312 S2 □ *** I • <i>Ultramarine light</i> PB29	315 S2 □ *** I • <i>Ultramarine deep</i> PB29/PV23	314 S2 □ *** I • <i>French ultramarine blue</i> PB29	395 S2 ■ *** I <i>Flemish blue</i> PB29/PB15:6	399 S2 □ *** I <i>Sennelier blue</i> PB29/PB15:6	307 S6 ■ *** I • <i>Cobalt blue</i> PB72

This colour chart is produced
within the limitation of printing
• Available in 21ml tube
• Available in 200ml tube

*** : Very good lightfastness
** : Good lightfastness
* : Average lightfastness
o : Light-sensitive

■ : Opaque
◻ : Semi-opaque
◻ : Transparent
n.r. : No details given

ASTM Lightfastness
I : Very good lightfastness
II : Good lightfastness
III : Average lightfastness

144 colours

					
303 S4 ■ *** I • <i>Cobalt blue hue</i> PB29/PB15:3	318 S2 ◻ *** I • <i>Prussian blue</i> PB27	308 S2 ■ *** I • <i>Indigo hue</i> PBk8/9/PB15:3	305 S6 ■ *** I • <i>Cerulean blue</i> PB35	326 S3 ◻ *** I <i>Phthalo blue</i> PB15:1	347 S6 ◻ *** I • <i>Alizarin blue lake</i> PB15:3
					
328 S3 ■ *** I <i>Manganese blue</i> PW6/PB15:4	323 S2 ■ *** I • <i>Cerulean blue hue</i> PB15:4/PW6	320 S2 ■ *** I • <i>Azure blue</i> PB15:4/PB15:3	345 S2 ■ *** I <i>Bonnard blue</i> PB36	339 S3 ■ *** I <i>Turquoise light</i> PG50	343 S6 ■ *** I • <i>Cobalt turquoise</i> PG50/PB15:1/PB15:3
					
833 S6 ■ *** I • <i>Cobalt green light</i> PG19	835 S6 ■ *** nr • <i>Cobalt green deep</i> PG26	807 S3 ◻ *** I • <i>Chromium green deep</i> PB27/PY154/PB15:3	837 S4 ◻ *** I • <i>Viridian</i> PG18	818 S3 ◻ *** I <i>Phthalo green cool</i> PG7	817 S3 ◻ *** I • <i>Phthalo green warm</i> PG36
					
847 S2 ■ *** I <i>Emerald green</i> PW6/PB15:3/PB15:4	821 S2 ■ *** II • <i>Baryte green</i> PW6/PB15:3/PB15:4	845 S3 ■ *** II • <i>Permanent green</i> PY3/PB15:3	825 S6 ■ *** I • <i>Cadmium green deep</i> PY35/PB15:3	831 S4 ■ *** I <i>Yellow cinnabar green</i> PY154/PB15:3	849 S4 ■ *** I <i>Permanent yellow green</i> PY35/PB15:3
					
829 S4 ■ *** I <i>Cinnabar green deep</i> PG36/PY83/PW6	813 S3 ■ *** I <i>Olive green</i> PR102/PB15:3	815 S3 ■ *** I <i>Chromium oxide green</i> PG17	819 S2 ◻ *** I • <i>Sap green</i> PG36	805 S3 ■ *** nr • <i>Chromium green light</i> PR107/PW6/PB15:3/PO43	851 S4 ◻ *** I • <i>Golden green</i> PY129
					
827 S4 ■ *** I • <i>Cinnabar green light</i> PR101/PB15:3/PB15:4	445 S4 ■ *** I • <i>Brown pink</i> PY83/PB15:3	517 S2 ■ *** nr <i>Indian yellow hue</i> PY13/PB15:3	254 S1 ■ *** I • <i>Light yellow ochre</i> PB24	257 S1 ■ *** nr <i>Gold ochre</i> PY119/PB15:3	252 S1 ■ *** I • <i>Yellow ochre</i> PR101/PB15:3/PB15:4
					
650 S2 ■ *** I • <i>Blush tint</i> PW6/PY42/PR208/PR101	505 S2 ■ *** I <i>Mars yellow</i> PY83/PO43	219 S1 ■ *** nr <i>Italian earth</i> PB24/PR101/PY154/PB15:3/PW6/PY42	208 S1 ■ *** I • <i>Raw Sienna</i> PBk11/PY83	255 S1 ■ *** I • <i>Brown ochre</i> PY42/PW6/PR101/PB15:3	217 S1 ■ *** nr <i>Tuscan earth</i> PY119
					
647 S2 ◻ *** I <i>Mars orange</i> PY42/PR101	631 S2 ◻ *** nr <i>Mars red</i> PB23/PR101/PY42/PBk11	211 S1 ■ *** I • <i>Burnt Sienna</i> PBk11/PR101	250 S1 ■ *** I • <i>Modigliani ochre</i> PR102/PY43/PW4	623 S1 ■ *** I <i>Venetian red</i> PR101	259 S1 ■ *** I <i>Red ochre</i> PR101/PR102
					
627 S1 ■ *** I <i>English red</i> PR101	471 S4 ◻ *** nr • <i>Madder brown</i> PB23	407 S1 ■ *** nr • <i>Van Dyck brown</i> PB23/PR101	629 S2 ■ *** I <i>Indian red</i> PR101	919 S1 ■ *** I • <i>Caput Mortum</i> PR101/PB29/PV23	931 S2 ■ *** nr • <i>Neutral tint</i> PBk9/PR209/PB60
					
202 S1 ■ *** I • <i>Burnt umber</i> PBk11/PW6/PR101	412 S3 ◻ *** I • <i>Sennelier transparent brown</i> PBk9/PO49/PB23	205 S1 ■ *** I • <i>Raw umber</i> PBk11	411 S1 ■ *** I <i>Van Dyck brown deep</i> PY42/PR101/PBk7	438 S1 ■ *** I • <i>Sepia</i> PBk9/PB29/PR101	213 S1 ■ *** I • <i>Green earth</i> PG23
					
203 S1 ■ *** I <i>Greenish umber</i> PY83/PBk7/PB60	215 S1 ■ *** I <i>Cassel earth</i> PBk11/PR101	705 S1 ■ *** I • <i>Warm grey</i> PW6/PBk11/PR101/PY42	707 S1 ■ *** I • <i>Cool grey</i> PW6/PBk11/PR101/PY43	703 S2 ■ *** I • <i>Payne's grey</i> PB60/PBk7/PV19	768 S1 ◻ *** I • <i>Carbon black</i> PBk8
					
757 S1 ■ *** I • <i>Peach black</i> PBk7/PB60	759 S1 ■ *** I • <i>Mars black</i> PBk11	755 S1 ■ *** I • <i>Ivory black</i> PW1/PW4	116 S1 ■ *** I • <i>Titanium white</i> PW6/PW 4	119 S1 ■ *** I • <i>Zinc white</i> PW4/PW6	123 S1 ■ *** I • <i>Zinc titanium white</i> PW6/PW4



ANNELIER

**RIVE
GAUCHE**

*l'huile fine
pour Artistes*



*Fine Oil Colours
for Artists*

917

*Pourpre Dioxazine
Dioxazine Purple
Dioxazin Lila
Purpura Dioxazine*

Chapter 5.



S E N N E L I E R

**RIVE
GAUCHE**

Fine Oil Colours for Artists

Sennelier began in Paris in 1887, opposite the Louvre and just a stone's throw away from the École des Beaux-Arts, which is the world epicentre for arts and is located on the Left Bank ('sur la Rive Gauche'). From the Latin Quarter to Montparnasse, this symbolic riverside area has proven to be one dominated by artists, intellectuals, musicians, professors and students. Being proud of its origins, the name 'Rive Gauche' consequently seemed a natural choice for Sennelier Fine Oils.

Rive Gauche, traditional yet innovative oils

Rive Gauche are fine oils designed to facilitate enthusiasts of this beautiful technique. Remaining true to its legendary sense of innovation, the researchers at the Sennelier laboratory have developed an original formula that facilitates using the paint whilst:

- twice as fast drying time
- twice less yellowing
- Cadmium substitutes with same opacity and luminosity as genuine cadmiums.



Scale 1



Scale 1



Tube

40 ml
200 ml

SU:3 N130312 + n°
SU:1 N130332 + n°



Wooden Set

Set comprising 12 tubes of 40 ml, 1 jar of Thinner #Green for Oil 100ml, 1 jar of liquid Medium #Green for Oil 100ml, 2 brushes.

Each S.U.: 1 N130327.00

The range of “Etude” oil colours includes 60 colours. Two types of packaging are available: 40ml and 200ml tubes.

Single Series.

					
116 <i>Titanium White</i> PW6/PW4 *** ■	119 <i>Zinc White</i> PW4 *** ■	545 <i>Cadmium Yellow Lemon Hue</i> nr *** ■	501 <i>Lemon Yellow</i> PY3 *** □	539 <i>Cadmium Yellow Light Hue</i> nr *** ■	541 <i>Cadmium Yellow Medium Hue</i> nr *** ■
					
574 <i>Primary Yellow</i> PY74 *** ■	543 <i>Cadmium Yellow Deep Hue</i> nr *** ■	517 <i>Indian Yellow</i> PY65 *** □	615 <i>Cadmium Red Orange Hue</i> nr *** ■	641 <i>Orange</i> PO73 *** ■	674 <i>Vermilion</i> PR188 *** ■
					
613 <i>Cadmium Red Light Hue</i> nr *** ■	685 <i>Pyrrrole Red</i> PR254 *** ■	658 <i>Quinacridone Pink</i> PR122/PW6 *** ■	656 <i>Naphthol Red</i> PR170 *** ■	618 <i>Cadmium Red Deep Hue</i> nr/ PR122 *** ■	686 <i>Primary Red</i> PV19 *** ■
					
671 <i>Helios purple</i> PR122 *** ■	695 <i>Alizarin Crimson</i> PR83 ** ■	635 <i>Carmine Red</i> PR177 *** ■	905 <i>Red Violet</i> PR122/ PV23 *** ■	917 <i>Dioxazine Purple</i> PV23 *** ■	395 <i>Anthraquinone Blue</i> PB 60 *** ■
					
318 <i>Prussian Blue</i> PB27 *** ■	385 <i>Primary Blue</i> PB15:3 *** ■	341 <i>Phthalo Turquoise</i> PB16 *** ■	323 <i>Cerulean Blue hue</i> PB15:4/PW6 *** ■	314 <i>French Ultramarine Blue</i> PB29 *** ■	312 <i>Ultramarine Blue Light</i> PB29 *** ■
					
303 <i>Cobalt Blue Hue</i> PB29/PB15:3/PW6 *** ■	301 <i>Blue-Grey</i> PW6/PB29/PBk11 *** ■	836 <i>Cobalt Green Deep Hue</i> PBk32, PG7, PB15:3 *** ■	899 <i>Forest Green</i> PG7 / PY42 / PBk7 *** ■	896 <i>Phthalo Green Blue Shade</i> PG7 *** ■	897 <i>Phthalo Green Yellow Shade</i> PG36 *** ■
					
809 <i>Hooker's Green</i> PG36 / PY83 *** ■	871 <i>Bright Yellow Green</i> PY74 / PW6 / PG 36 *** ■	815 <i>Chrome Oxide Green</i> PG17 *** ■	213 <i>Green Earth</i> PG17 / PBk11 / PY42 / PG7 *** ■	819 <i>Sap Green</i> PY150/PG7/PBk23 *** ■	851 <i>Golden Green</i> PY65/PY3/PBk 32 *** ■
					
567 <i>Naples Yellow</i> PW6 / PY42 / PY 74 *** ■	252 <i>Yellow Ochre</i> PY42 *** ■	208 <i>Raw Sienna</i> PY42 / PR101 / Pb11 *** ■	211 <i>Burnt Sienna</i> PR101 / Pb17 *** ■	250 <i>Modigliani Ochre</i> PW6/PY42/PR101 *** ■	623 <i>Venetian Red</i> PR 101 *** ■
					
629 <i>Indian Red</i> PR101 *** ■	407 <i>Van Dyck Brown</i> PR101 / Pb17 *** ■	205 <i>Raw Umber</i> PBk11 / PY42 / PR101 / PY74 *** ■	202 <i>Burnt Umber</i> PY42/PR101 /PY74/PBk11 *** ■	703 <i>Payne's Grey</i> PB29 / Pb19 *** ■	705 <i>Warm Grey</i> PW6/PY42/PR101/PBk11 *** ■
					
759 <i>Mars Black</i> PBk11 *** ■	755 <i>Ivory Black</i> PBk9 / Pb17 *** ■	028 <i>Gold</i> Pigments iridescents, PY3 *** ■	029 <i>Silver</i> Pigments iridescents, Pb17 *** ■	036 <i>Copper</i> Pigments iridescents *** ■	022 <i>Bronze</i> Pigments iridescents, Pb17 *** ■

*** : Very good lightfastness
** : Good lightfastness

* : Average lightfastness
o : Light-sensitive

■ : Opaque
□ : Transparent

■ : Semi-opaque
n.r. : No details given



Chapter 6.



OIL STICK

ARTISTS' QUALITY SOLID OIL

This material allows oil painting to be approached differently. It extends the artist's freedom of expression, allowing a greater degree of spontaneity, of "expressionism".

The Oil Stick is a composition of oil paint. A proportion of the oil is substituted with a neutral mineral wax, resulting in the stick appearance.

These colours are of perfect quality: pure pigments are ground into vegetable oils (siccatives), selected for their low degree of yellowing with time.

The choice and high concentration of pigments enables excellent light resistance to be achieved.

These colours are applied discreetly to conventional oil painting supports (oil-proof or universal) and demand quality background preparation.

Supports: canvas, canvas boards, laminated panels, paper.

Solid oil paint should be applied in a relatively thin film (no more than 1mm). Layers can be overlapped, in the same manner as paste oil paint, and can, if necessary, be thinned with petroleum or turpentine. Before use, the surface film should be removed. This latter will re-form after a few days of non-use. Paint applied dries within 2 to 5 days depending on layer thickness and atmospheric conditions. A clear medium is available allowing transparency and glazing effects to be achieved.

Solid artists' quality colours are available in opaque or transparent shades, depending on the shades of the pigments used. The product may be stored for extended periods of time and requires no special attention, apart from avoiding heat sources that may damage it.

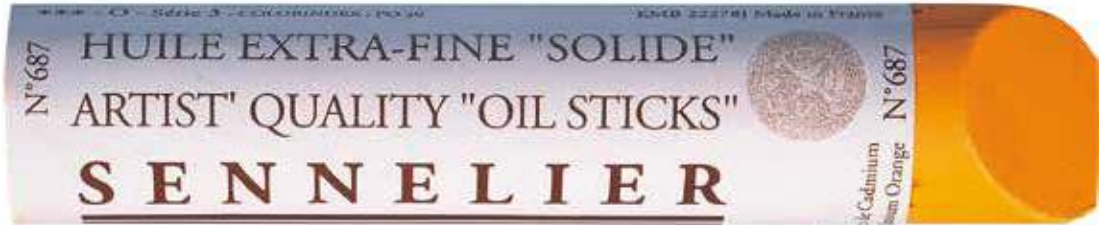
Once dry, the paint may be varnished like conventional oil paint, after a minimum drying period of 6 months, using an oil paint finishing varnish.

Oil Stick



Scale 1

Medium oil stick (1,27 fl oz) - SU:3 - N130125 + no.
(Ø = 3/4"; length = 5")



Scale 1

Large oil stick (3,21 fl oz) - SU:2 - N130128 + no.
(Ø = 1 1/8"; length = 5 7/8")

The Oil Stick range includes 55 colours. These Oil Sticks exist in 2 sizes.
Series 1 to 3.



Set of 6 assorted sticks

6 assorted medium sticks

SU:1

N130123

Wooden Set

36 assorted medium sticks

SU:1

N130124



SENNELIER Oil Sticks

55 colours

				
116 *** ■ S1 <i>Titanium White</i> PW6 - PW4	139 *** ■ S1 <i>Antique White</i> PW6 - PW4 - PY42 - PBk7	140 *** □ S2 <i>Iridescent White</i> Iridescent	567 *** ■ S1 <i>Naples Yellow</i> PW6 - PW4 - PY4 - PY1	535 *** ■ S3 <i>Cadmium Yellow Lemon</i> PY 35
				
574 *** □ S1 <i>Primary Yellow</i> PY 1 Couleur Primaire	529 *** ■ S3 <i>Cadmium Yellow Light</i> PY 35	533 *** ■ S3 <i>Cadmium Yellow Deep</i> PY 35	687 *** ■ S3 <i>Cadmium Orange</i> PO 20	605 *** ■ S3 <i>Cadmium Red Light</i> PR 108
				
675 ** ■ S1 <i>French Vermilion Red</i> PR 4	686 *** □ S3 <i>Primary Red</i> PV 19 Couleur Primaire	635 ** □ S2 <i>Carmine Red</i> PR 83	631 *** □ S1 <i>Mars Red</i> PR 101	611 *** ■ S3 <i>Cadmium Red Purple</i> PR 108
				
690 *** □ S3 <i>Madder Laquer Pink</i> PR 122	914 ** □ S2 <i>Manganese Violet</i> PV 16	903 *** □ S1 <i>Blue Violet</i> PV 23	940 * □ S2 <i>Alizarin Violet Laquer</i> PV 5	308 *** □ S2 <i>Indigo Blue</i> PBk 1 - PB 15:3
				
318 ** □ S1 <i>Prussian Blue</i> PB 27	389 *** □ S1 <i>Blue Laquer</i> PB 15:3	357 *** □ S1 <i>Ultramarine Blue</i> PB29	307 *** □ S3 <i>Cobalt Blue</i> PB 72	385 *** ■ S1 <i>Primary Blue</i> PW4 - PB 15:3 Couleur Primaire
				
323 *** ■ S1 <i>Cerulean Blue</i> PW4 - PB 15:3	365 *** ■ S1 <i>Light Blue</i> PW6 - PB 15:3 - PB29	341 *** ■ S1 <i>Turquoise Blue</i> PW4 - PR 15:4 - PG7	847 *** ■ S1 <i>Emerald Green</i> PW6 - PY 13 - PG 7	837 *** □ S1 <i>Viridian</i> PG 7
				
833 ** ■ S2 <i>Cobalt Green Light</i> PG 17 - PG 7 - PB 15:3	835 *** ■ S2 <i>Cobalt Green Deep</i> PG 17 - PG 7 - PBk 11 - PB 15:3	875 *** □ S2 <i>Alizarin Green Laquer</i> PY35 - PY3 - PG36	825 *** □ S2 <i>Cadmium Green Deep</i> PG 35 - PG7	823 *** □ S3 <i>Cadmium Green Light</i> PY35 - PG7
				
815 *** ■ S1 <i>Chromium Oxide Green</i> PG 17	813 *** □ S2 <i>Olive Green</i> PR 101 - PG 7 - PB15:3	412 *** □ S2 <i>Sennelier Brown</i> PBk 23 - PY 13 - PBk 1	438 *** □ S2 <i>Sepia</i> PBk 1 - PY 83 - PR 101	202 *** ■ S1 <i>Burnt Umber</i> PR 101 - PY 42 - PBk11
				
205 *** ■ S1 <i>Raw Umber</i> PR 101 - PY 42 - PBk11	211 *** □ S2 <i>Burnt Sienna</i> PBk 23 - PY 1:1 - PB 29	259 *** ■ S1 <i>Red Ochre</i> PR 101 - PY 42	505 *** □ S1 <i>Mars Yellow</i> PY 42	252 *** ■ S1 <i>Yellow Ochre</i> PY 42
				
208 *** ■ S1 <i>Raw Sienna</i> PY 42 - PR101 - PBK1	250 *** ■ S1 <i>Flesh Ochre</i> PW6 - PY42 - PR101	028 ** □ S3 <i>Gold</i> Iridescent	036 *** □ S2 <i>Copper</i> Iridescent	029 *** □ S2 <i>Silver</i> Iridescent
				
003 *** □ S1 <i>Transparent medium</i>	919 *** ■ S1 <i>Mars Violet</i> PR 101 - PB 29 - PV 23	703 *** □ S2 <i>Payne's Grey</i> PBk 1 - PR 83 - PB 60	768 *** □ S1 <i>Vine Black</i> PBk 8	755 *** ■ S1 <i>Ivory Black</i> PBk 11 - PBk 1

*** : Very good lightfastness
** : Good lightfastness

* : Average lightfastness
o : Light-sensitive

■ : Opaque
□ : Transparent

◼ : Semi-opaque
n.r. : No details given

ASTM Lightfastness
I : Very good lightfastness

II : Good lightfastness
III : Average lightfastness



Chapter 7.



LIQUIDS FOR OIL COLOURS

OIL PAINTING MEDIUMS & VARNISHES

Solvents, oils, siccatives, mediums, varnishes and fixatives are additives that play a critical role in the creation and life of a piece of work.

Solvents are used to dissolve the pastes, thus facilitating the use of colours.

Oils, of plant origin, act as agglomerating binders, providing strength to the stroke. Several oils are used in oil painting or emulsions. Selection of the appropriate oil is performed according to several criteria: required paste consistency, texture, yellowing in the dark, effect upon paint shades, desired drying time and mechanical strength of the film. Painters often have their own recipes involving one or more oils.

Siccatives accelerate the drying of oils, but this phenomenon must be performed in a progressive manner in order to allow drying throughout the thickness of the layer. The choice of siccative and the percentage used are crucial factors of good conservation of the pictorial layer. The colour of the siccative has no impact upon the end result.

Mediums are made from natural (Dammar gum, Mastic gum), or synthetic (acrylic) resins and oils. They provide cohesion to the work and promote drying. Mediums may alter the consistency and appearance of the stroke by conferring a transparent, matt, satin or gloss aspect. Varnishes may be temporary (retouching) or final for preserving the work. Varnish is selected according to the type of work, the desired effect and to drying time. It is important that a period of at least 6 months be allowed prior to applying the final varnish to the work in 2 or 3 thin layers.

Fixatives are generally resins in solution in alcohol.

They are applied to oil-free materials, never to oil-containing work (with the exception of oil pastel). They promote the adherence of the stroke to the substrate and protect the work from aggression. Each fixative is designed for a specific use. Fixatives should be applied in successive thin coats.

OILS AND SOLVENTS



Rectified Turpentine Spirits

Pure wood turpentine. Traditional thinner recommended for oil based paints. Creates a smoother, thinner, more pleasant to use paste. Particularly suitable for rough sketches and the general completion of works. Reduce exposure to air, store in small containers. Replace partially with a less volatile thinner when working with fresh paint for a long time.

75 ml Jar (2,5 US floz)	SU:5	N135011.75
250 ml Jar (8,4 US floz)	SU:1	N135013
500 ml Jar (16,9 US floz)	SU:1	N135014
1 l Jar (33,8 US floz)	SU:1	N135015



Mineral Spirits

Less greasy and less odorous solvent compared to turpentine. Evaporates less quickly than turpentine spirits. Used for extending oil colours or certain varnishes (painting and touch up varnishes). Its high penetration power allows it to deeply penetrate the paint. Excess will accentuate the matte finish. Also used for cleaning brushes coated with fresh colours, because it does not dry out or gum up like turpentine.

75 ml Jar (2,5 US floz)	SU:5	N135171.75
250 ml Jar (8,4 US floz)	SU:1	N135173
500 ml Jar (16,9 US floz)	SU:1	N135174
1 l Jar (33,8 US floz)	SU:1	N135175



Odour Free Mineral Spirits

Solvent that evaporates slowly, and does not degrade over time during storage. Leaves no trace upon drying. Very low odour. As a result, it is ideal for artists sensitive to solvent odours.

75 ml Jar (2,5 US floz)	SU:5	N135361.75
250 ml Jar (8,4 US floz)	SU:1	N135363
1 l Jar (33,8 US floz)	SU:1	N135365



Oil of Spike Lavender

Produced from the distillation of the male lavender flower. Gives richness to the paint. Less volatile than turpentine.

60 ml jar (2 US floz)	SU:6	N135405
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Clarified Linseed Oil

Purified oil, with a natural amber tint, extracted from linseed. More siccative than most other oils. Adds body to the paste. Very transparent, but has a tendency to turn yellow over time. Best with dark or slow drying colours. Does not affect drying time. Avoid excess.

75 ml Jar (2,5 US floz)	SU:5	N135021.75
250 ml Jar (8,4 US floz)	SU:1	N135023
500 ml Jar (16,9 US floz)	SU:1	N135024
1 l Jar (33,8 US floz)	SU:1	N135025



Clarified Poppy Seed Oil

Extracted from poppy seeds, clearer and with less yellowing tendency than linseed oils. Recommended for light colours and blues, in particular. Less effective as a drier than linseed and safflower oil. The drying speed may be balanced by adding the correct amount of Sennelier Courtrai drier. Avoid excess.

75 ml Jar (2,5 US floz)	SU:5	N135041.75
250 ml Jar (8,4 US floz)	SU:1	N135043



Boiled Linseed Oil

Provides texture and roundness to the brushstroke. Dries more quickly than normal linseed oil. Provides a glossy and slightly amber coloured film. Best with dark colours. Avoid excess.

75 ml Jar (2,5 US floz)	SU:5	N135398.75
250 ml Jar (8,4 US floz)	SU:1	N135399



Refined Safflower Oil

Clarified vegetable oil, a good drier with low acidity. Characterised by resistance to yellowing and excellent compatibility with pigments. Due to its pale colour, it is used for grinding various whites. Mixed with oil colours to accentuate their fluidity, transparency and gloss without altering the hue's brilliance during drying. Dries more slowly than linseed oil, but may be safely mixed with it. Add 25% maximum to total paint mixture.

75 ml Jar (2,5 US floz)	SU:5	N135036.75
250 ml Jar (8,4 US floz)	SU:1	N135037



Stand Oil

Linseed oil polymerised in the absence of air. Full bodied, very bright, clear, honey-like viscosity medium made by heating pure linseed. Improves transparency, fluidity and smoothes brushstrokes. Can be used straight but, due to high viscosity, it is preferable to thin with spirits. Excellent medium for glazing and detail work. Reduces possible appearance of cracking. Slows drying. Slightly yellowing. Favours gloss.

75 ml Jar (2,5 US floz)	SU:5	N135383.75
250 ml Jar (8,4 US floz)	SU:1	N135384



Venice Turpentine

Pure natural balsam with the consistency of honey. Resin extracted from larch. Add as a plasticizer and gloss enhancing agent to oil colours, varnishes and mediums. Creates a jewel-like quality with a tough enamel-like surface. Use with care (maximum 5%), as excess will embrittle the film.

Recommended thinner : turpentine (up to 20%).

32 ml Jar (1,1 US floz)	SU:4	N135371
120 ml Jar (4 US floz)	SU:1	N135373

DRIERS

Driers are completely mixable with oil in all proportions, combining minimum coloration with very regular, in-depth drying.



White Drier

Colourless drier containing calcium salts (which activate the natural drying characteristics of the pigments). No effect on hue or the quality of the brushstroke. Non-yellowing. Up to 15% may be added.

75 ml Jar (2,5 US floz)	SU:5	N135051.75
250 ml Jar (8,4 US floz)	SU:1	N135053



Courtrai Drier

Contains calcium and zirconium salts. Greater drying power than White drier. Dries the oil in-depth. Reduces the difference that naturally exists between the normal drying nature of most colours and the slow drying tendency of certain other colours. May be mixed directly with the oil colour (2% maximum) or thinner, adding several drops (5 maximum) per 5 ml. Excess drier adversely affects the final quality of the paint film.

75 ml Jar (2,5 US floz)	SU:5	N135061.75
250 ml Jar (8,4 US floz)	SU:1	N135063



Cobalt Drier

Contains cobalt, zirconium, zinc and calcium salts. Highly concentrated: use in small doses, i.e. a few drops for a knob of colour (less than 0.5%). Any excess could lead to cracking. Provides well-balanced drying of the oil colour, both on the surface and in depth. No effect on hue or gloss.

75 ml Jar (2,5 US floz)	SU:5	N135071.75
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TOUCH UP VARNISHES FOR OIL PAINTS



Turner Retouching Varnish

Light, rapid drying touch up varnish. Used to correct sinkage or for restarting oil work on a dry base. May be used as a temporary painting varnish. Thinners: petroleum spirits and turpentine.

75 ml Jar (2,5 US floz)	SU:5	N135181.75
250 ml Jar (8,4 US floz)	SU:1	N135183
500 ml Jar (16,8 US floz)	SU:1	N135184
1 l Jar (33,8 US floz)	SU:1	N135185
Aerosol 400 ml (13,5 US floz)	SU:6	N135187



Alcohol-based Retouching Varnish

Clear, non-yellowing synthetic resin based varnish. Apply on very dry bases. Brightens colours. Dries in several minutes. Thin with alcohol. Recommended for professionals and art restorers due to its delicate use and opening of the paint layer.

75 ml Jar (2,5 US floz)	SU:5	N135121.75
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FINAL PAINTING VARNISHES

Apply only on completely dry paintings. Wait one year before applying the final varnish. Use final varnish in two phases. First, apply varnish mixed with 10-20% thinner. Dry for one or two days before applying the second coat, either straight or diluted 10%.



Barrier Painting Varnish (Alcohol Based)

Intermediate varnish used to isolate oil based paint layers. Only apply to fully dried paint layers (minimum 6 months). Reduces the risk of sinkage, and allows repainting by isolating the previous coats. May be over-coated with any final painting varnish without risk of distempering the paint coats. 40% solids content. Gives a clear, gloss film.

Thinner: alcohol.

250 ml Jar (8,4 US floz) SU:1 N135158



Pure Mastic Gum Varnish

Final painting varnish based on mastic gum (from Chios), 33% in turpentine. Gives a resistant, high gloss, high build film. May alter over time. Easily reversible. Only apply on completely dry paint.

Thinner: turpentine.

75 ml Jar (2,5 US floz) SU:5 N135131.75



Extra-fine Painting Varnish

Concentrated Dammar gum based final painting varnish. Gives an attractive, gloss, high build film. Only apply on completely dry paint. Avoid application in damp weather.

Thin with petroleum/mineral spirits or turpentine.

75 ml Jar (2,5 US floz) SU:5 N135101.75

250 ml Jar (8,4 US floz) SU:1 N135103

1 l Jar (33,8 US floz) SU:1 N135105



Glossy Painting Varnish

Synthetic resin based final varnish. Completely colourless. Rapid drying. Gives a resistant, but not easily reversible film. Only apply to completely dry paint. Thinner: turpentine.

75 ml Jar (2,5 US floz) SU:5 N135161.75

250 ml Jar (8,4 US floz) SU:1 N135163

1 l Jar (33,8 US floz) SU:1 N135165



Satin Painting Varnish

Synthetic resin based final varnish, intermediate between the gloss and matte varnishes. Rapid drying (only several hours are needed to obtain the final finish). Colourless, satin finish film, non-yellowing and highly resistant. Transparent and reflection-free finish. Not easily reversible. Only apply to completely dry paint. Thinner: turpentine.

75 ml Jar (2,5 US floz) SU:5 N135151.75

250 ml Jar (8,4 US floz) SU:1 N135153

1 l Jar (33,8 US floz) SU:1 N135155



Matte Painting Varnish

Synthetic resin based final varnish. Colourless and very resistant film. Rapid drying. Only apply to completely dry paint. Thinner: turpentine. By mixing Gloss varnish with Matte painting varnish (which is completely matte) in greater or lesser proportions, it is possible to obtain the desired satin effect without losing colour brightness. It is recommended that a coat of satin varnish / barrier varnish / touch up varnish / or thinned gloss varnish is applied before applying the matte varnish.

75 ml Jar (2,5 US floz) SU:5 N135141.75

250 ml Jar (8,4 US floz) SU:1 N135143

1 l Jar (33,8 US floz) SU:1 N135145

MEDIUMS



Turner Transparent Medium

Used for glazing and finishing. Absolutely transparent and luminous. Conserves the relief and satin finish of the colour. Thin with turpentine.

40 ml tube (1,3 US fl oz) SU:3 N130180.40



Gel 'n Dry

Gel version (in a tube) of Flow 'n Dry alkyd medium. Add 15 -20% (25% maximum) to paint to speed drying, improve fluidity and gloss. Suitable for impasto techniques.

40 ml tube (1,3 US fl oz) SU:3 N130183.40



Van Eyck Medium

Medium with a gel-like consistency, based on mastic resin and oil thickened in the presence of metal oxides. Easy application. Fixes brushstrokes. Increases gloss, transparency and depth of colour. Allows oil colours to be superimposed rapidly, even when paint is fresh, without diluting the underlying coats. For rough sketches, thin the medium with turpentine or petroleum spirits. Enrich as work proceeds. Provides rapid setting followed by progressive drying. Van Eyck medium gives the brushstrokes (even when using impasto techniques) a varnished, enamel finish. Also suitable for glazing and modelling.

40 ml tube (1,3 US fl oz) SU:3 N130182.40



Veronese Medium

Paste medium, based on beeswax, which provides a uniform matte finish. Ideal for «alla prima» studies, large pieces and exterior work due to the rapid setting of impastos, the ease of carrying out superimpositions, its flexibility of use and its rapid drying characteristics. Veronese medium covers quickly and pastes are richer. At times, it must be thinned. Start by moistening with very diluted medium (1/4 turpentine or petroleum spirit for 3/4 Veronese medium). Vary fluidity and setting time with liquids such as essential petroleum/mineral oil or Aspic oil (adding several drops per knob of colour). This medium melds adjacent brushstrokes.

40 ml tube (1,3 US fl oz) SU:3 N130181.40



Impasto Medium

Medium based on vegetable oil and natural resin, which adds thickness and relief. Firm paste but light under the brush. Making oil paint impastos thicker than 5 mm is not recommended. For thick coats, it is essential to mix the Impasto medium with Van Eyck medium or even oil colour, in order to make the paste more flexible and to reduce the risk of cracking. Becomes more matte if turpentine is added. Do not add drier.

200 ml jar (6,7 US fl oz) SU:1 N130166

2,5 kg jar (84,5 US fl oz) SU:1 N130166.2/5



Turner Painting Medium

Based on Dammar gum. May be mixed with oil colours in all proportions, particularly suited for work with fresh paints. Reinforces the cohesion of the brushstroke, accentuates gloss. Useful for glazing and transparent washes.

Thinners: mineral spirits and turpentine.

75 ml Jar (2,5 US fl oz) SU:5 N135501.75

250 ml Jar (8,4 US fl oz) SU:1 N135193

1 l Jar (33,8 US fl oz) SU:1 N135195



Flow 'n Dry (Alkyd Medium)

Alkyd (oil-based) resin medium that is easy and ready to use. Accelerates drying, provides creaminess, improves fluidity, increases gloss, and resists yellowing. Ideally suited for glazes. A solid form of Fluid 'n Dry.

75 ml Jar (2,5 US fl oz) SU:5 N135511.75

250 ml Jar (8,4 US fl oz) SU:1 N135513

500 ml Jar (16,8 US fl oz) SU:1 N135514

1 l Jar (33,8 US fl oz) SU:1 N135515



Fluid 'n Dry (Fluid Alkyd Medium)

Fluid version of Flow 'n Dry alkyd medium. Alkyd resin medium that shortens drying time, improves fluidity, and increases gloss and transparency. Very homogeneous and leaves a uniform surface. Non-yellowing and ideally suited for detail and glazing work.

75 ml Jar (2,5 US fl oz) SU:5 N135521.75

250 ml Jar (8,4 US fl oz) SU:1 N135523



Universal Medium

Liquid, colourless, gloss medium. Adds body and volume to the paste, so it is ideal for glazes and «alla prima» painting techniques. Speeds drying. Imparts a gloss that does not diminish noticeably during drying. Brightens colours. Also suitable for creating thin, flickering layers of colour that dry quickly. May be thinned with petroleum oil, turpentine and odour free mineral spirits.

75 ml Jar (2,5 US fl oz) SU:5 N135531.75

250 ml Jar (8,4 US fl oz) SU:1 N135533

ADDITIVES



Universal Modelling Paste

Priming coat for universal Case Alba or Gesso. Used to size canvasses. To be applied with a roller or a brush in a single coat or in 2 thin ones. Water diluted. Keep away from extreme cold.

1 kg Jar SU:1 N133509



Case Alba

A powdered preparation for canvas and casein-based board. Dilute with water. Very easy to use. Creates a strong half-absorbent support.

1 kg Kraft bag SU:1 N133611



Sennelier Universal Gesso

A vinyl-acrylic emulsion ready for use. To be applied on well chosen surfaces : canvas, wood, agglomerate.

200 ml Jar (6,7 US floz) SU:1 N133619

1 kg Jar SU:1 N133620

5 l Bottle (169 US floz) SU:1 N133621

SPECIAL LIQUIDS



Dammar Gum in Solution (33%)

Pure Dammar gum in a 33% solution of mineral spirits. Should be used as the basis for manufacturing varnishes or mediums. Thinner: mineral spirits. The product should not be used on its own.

250 ml Jar (8,4 US floz) SU:1 N135413

1 l Jar (33,8 US floz) SU:1 N135415



Shellac Liquid Gum

Pure natural gum, 35% discoloured in an alcohol solution.

250 ml Jar (8,4 US floz) SU:1 N135393



Oil and Acrylic Brush Cleaner

Ideal for cleaning brushes, palette knives, palettes, which are coated with colour (oil or acrylic), dry mediums and varnishes. Tools cleaned with this product may then be rinsed in water.

75 ml Jar (2,5 US floz) SU:5 N135541.75



Universal Varnishes in spray 400ml

A transparent, non-yellowing, flexible, permanent varnish. Apply over dried colour for finish.

Gloss varnish (13,5 US floz) SU:6 N135167

Matt varnish (13,5 US floz) SU:6 N135147

Satin varnish (13,5 US floz) SU:6 N135157

WHITE SIZING & OIL VAN EYCK



Turpentine Van Eyck

500ml Jar (16,8 US floz) SU:3 H1101B.500

1 l Jar (33,8 US floz) SU:1 H1101B.1

5 l Jar (176 US floz) SU:1 H1101B.5



White Decor Van Eyck

350 ml Jar (11,7 US floz) - 1Kg

SU:1

K2320



White Titanium extra-fine Van Eyck

3 l Jar (101,4 US floz)

SU:1

K2430.B02

#Green for Oil

NON-TOXIC OIL MEDIUMS

A range offering the same properties as traditional mediums!

Traditional solvents are highly effective, but concerns have been raised regarding their volatility and petroleum-based origins. This is why Sennelier has developed eco-friendly solvents with the new Green for Oil range.



Oil Brush Cleaner #Green for Oil

Preserve your material with our non-toxic liquid cleaner. Provides a thorough cleaning of brushes, knives, palettes and containers until next use.

100 ml Jar (3,4 US floz)

SU:3

N135220.100

250ml Jar (8,5 US floz)

SU:3

N135220.250



Liquid Medium #Green for Oil

Perfect substitute for universal medium. Materials obtained through a plant-based treatment.

This medium will enable you to improve the consistency of your paste, to create glazes and other effects such as impasto. This product is instrumental when working wet. This medium also speeds up the drying time and confers a glossy finish to your paintings!

100 ml Jar (3,4 US floz)

SU:3

N135205.100

250ml Jar (8,5 US floz)

SU:1

N135205.250



Medium Gel #Green for Oil

Carthame oil-based formula.

The Medium gel has been created for artists who want to use heavy paints and build up texture. It preserves the consistency of oil paints without making the product too fluid, thereby enabling artists to layer colours without lifting the underlying paint. This medium also speeds up drying time.

100 ml Jar (3,4 US floz)

SU:3

N135240.040

200 ml Tube (6,8 US floz)

SU:3

N135240.200



Thinner #Green for Oil

Replace petroleum distillate to thin your oil paints. Materials derived from plant-based chemistry. Use Green for Oil thinner as you would use a classic thinner. Mix the product with your paint to make it more fluid and more suitable for the underpainting process.

100 ml Jar (3,4 US floz)

SU:3

N135201.100

250ml Jar (8,5 US floz)

SU:3

N135201.250



Gloss Varnish #Green for Oil

Green for Oil Gloss varnish is a final varnish used to protect your finished painting. A gloss varnish will further enhance the brightest and most vibrant colors in your painting. Mix with matt varnish for a satin finish.

Product bonus: The varnish is clear and dries quickly.

100 ml Jar (3,4 US floz)

SU:3

N135210.100

250ml Jar (8,5 US floz)

SU:3

N135210.250



Matte Varnish #Green for Oil

Green for Oil matt varnish is a final varnish used to protect your finished painting. Use a matt varnish to avoid reflections. Mix with gloss varnish for a satin finish.

Product bonus: The varnish is clear and dries quickly.

100 ml Jar (3,4 US floz)

SU:3

N135215.100

250ml Jar (8,5 US floz)

SU:3

N135215.250



Chapter 8.



ARTISTS' QUALITY ACRYLIC

Since 1887, the Sennelier name has been synonymous with quality, artist-driven innovation and an unfailing commitment to the advancement of art. From oil paints to pastels, watercolours to inks and gouache, Sennelier's fine artist materials are the go-to choice for the most discerning artist.

Today, we have applied our expertise, experience and unerring eye for colour to create Sennelier Extra-Fine Acrylic Paints. These new acrylics incorporate the many qualities that are demanded by today's artists seeking a wide array of renderings in one paint. Smooth and creamy texture, rich and glossy colours with fresh and intense tones. Sennelier has selected pigments of the highest quality, from the most demanding chemical laboratories, in order to maximize purity and clarity of tone. With 120 shades, Sennelier offers one of the broadest palettes on the market, including 4 interference colours and 6 iridescent tones. Sennelier has also developed a complete offering of fluid and gel media, lacquers and other additives that give the artist the flexibility to modify the texture, viscosity, transparency, or luminosity of the paint. Any artist can glaze, burnish, thicken, mask, top, thin, mix or create his own recipes!



The range of artist quality acrylic includes 120 colours. Seven types of packaging are available*: no. 7 tubes (21 ml), 60 ml tubes, no. 13 tubes (200 ml), tin 500 ml, buckets 1, 5 and 10 liters . The series number corresponds to a price range. There are 6 series.

* The 21ml tubes are only available in sets.

Tubes

60 ml (120 shades)	S.U.: 3	N120021 + no
200 ml (120 shades)	S.U.: 1	N120031 + no

Tins

500 ml (24 shades) - Made-to-order item	S.U.: 1	N120041 + no
1 liter (3 shades) - Made-to-order item	S.U.: 1	N120051 + no

Buckets

5 liters (120 shades) - Made-to-order item	S.U.: 1	N120061 + no
10 liters (120 shades) - Made-to-order item	S.U.: 1	N120071 + no

Wooden set of 12 tubes of 60 ml

Selection of application products, tools and brushes :
12 tubes Artist Acrylic 60 ml, 1 gloss fluid medium jar 75 ml, 1 gloss lacquer with UV protection 75 ml, 1 painting knife, 2 Sepia brushes 874 n°10 et 864 n°8, Sennelier charcoals, 1 metal dipper, 1 embroidered "Sennelier" cloth, 1 plexiglass palette, 1 colour chart

Each S.U.: 1 N120230



SENNELIER Artists' Quality Acrylic

					
568 S2 *** ■ II <i>Light Naples Yellow</i> PW 6, PY 83, PY 3, PY 74	535 S6 *** ■ I <i>Cadmium Yellow Lemon</i> PY 35	501 S2 *** □ II • <i>Lemon Yellow Hansa</i> PY 3	529 S6 *** ■ I <i>Cadmium Yellow Light</i> PY 35	574 S2 *** ■ I • <i>Primary Yellow</i> PY 74	575 S2 *** □ nr <i>Hansa Yellow Medium</i> PY 184, PY 170
					
531 S6 *** ■ I • <i>Cadmium Yellow Medium</i> PY 35	533 S6 *** ■ I <i>Cadmium Yellow Dark</i> PY 35	577 S3 *** ■ nr <i>Hansa Yellow Dark</i> PY 184, PY 170	561 S2 *** □ I <i>Yellow Lake</i> PY 154, PY 83	537 S6 *** ■ I <i>Cadmium Yellow Orange</i> PY 35	579 S4 *** ■ I <i>Diarylide Yellow</i> PY 83
					
687 S6 *** ■ I <i>Cadmium Orange</i> PO 20	609 S6 *** ■ I <i>Cadmium Red Orange</i> PO 20	605 S6 *** ■ I <i>Cadmium Red Light</i> PO 20	640 S3 *** ■ nr <i>Red Orange</i> PO 73	608 S6 *** ■ I <i>Cadmium Red</i> PR 108	614 S3 *** ■ nr <i>Cadmium Red Hue</i> PO 73, PR 254, PY 1:1
					
683 S4 *** ■ I <i>Pyrrole Red Light</i> PR 255	674 S4 *** □ I <i>Vermilion</i> PR 188	679 S4 *** □ I <i>Quinacridone Red</i> PV 19	690 S3 *** □ I <i>Pink Madder</i> PV 19, PR 208	685 S6 *** □ I <i>Pyrrole Red</i> PR 254	656 S5 *** ■ I <i>Naphthol Red</i> PR 170
					
686 S4 *** □ I • <i>Primary Red</i> PV 19	611 S6 *** ■ I <i>Cadmium Red Purple</i> PR 108	655 S4 *** ■ I <i>Quinacridone Red Orange</i> PR 206, PR 101	692 S4 *** □ I <i>Quinacridone Crimson</i> PR 206, PR 202	639 S4 *** □ I • <i>Quinacridone Carmine</i> PV 19, PR 179	671 S4 *** □ I • <i>Quinacridone Fuschia</i> PR 122
					
672 S4 *** ■ I <i>Quinacridone Red Light</i> PR 122, PW 6	658 S4 *** ■ I <i>Quinacridone Pink</i> PR 122, PW 6	918 S4 *** ■ II <i>Medium Violet</i> PV 23, PW 6	916 S2 *** □ I <i>Ultramarine Violet</i> PV 15	941 S4 *** □ I <i>Permanent Violet Dark</i> PB 60, PR 122	917 S4 *** ■ II <i>Dioxazine Purple</i> PV 23
					
395 S5 *** □ I <i>Anthraquinone Blue</i> PB 60	308 S2 *** □ I <i>Indigo</i> PB 15:1	347 S2 *** □ I <i>Phthalo Blue (red shade)</i> PB 15:1	326 S2 *** □ I <i>Phthalo Blue (green shade)</i> PB15:3	318 S2 *** □ II <i>Prussian Blue</i> PB27, PB 15:1	303 S3 *** ■ I <i>Cobalt Blue Hue</i> PW 6, PB 29, PB 15:3
					
307 S6 *** ■ I • <i>Cobalt Blue</i> PB 28	314 S2 *** ■ I • <i>Dark Ultramarine Blue (red shade)</i> PB 29	316 S2 *** ■ I <i>Ultramarine Blue (green shade)</i> PB 29	312 S2 *** ■ I <i>Ultramarine Blue Light</i> PW 6, PB 29	365 S1 *** ■ I <i>Blue Light</i> PB 29, PW 6, PV 15	921 S2 *** ■ I <i>Light Violet</i> PV15, PW6
					
305 S6 *** ■ I <i>Cerulean Blue</i> PB 35	323 S2 *** ■ I • <i>Cerulean Blue Hue</i> PW 6, PB 36, PB 28	320 S2 *** ■ I <i>Azure Blue</i> PW 6, PB 15:4	385 S2 *** ■ I • <i>Primary Cyan</i> PB 15:4, PW 6	349 S3 *** ■ I <i>Delft Blue</i> PB 15:4, PW 6, PG 7	339 S3 *** ■ I <i>Light Turquoise</i> PW6, PG 7, PB 15:3
					
337 S5 *** ■ I <i>Cobalt Teal</i> PG 50	343 S6 *** ■ I <i>Cobalt Turquoise</i> PB 36	341 S3 *** □ I • <i>Turquoise</i> PG 7, PB 15:3	807 S3 *** □ I <i>Chromium Green Deep</i> PG 7, PB 15:3	896 S2 *** □ I • <i>Phthalo Green (blue shade)</i> PG 7	897 S2 *** □ I <i>Phthalo Green (yellow shade)</i> PG 36

This colour chart is produced within the limitation of printing
 • Available in 500ml jar
 • Available in 1L jar

*** : Very good lightfastness
 ** : Good lightfastness
 * : Average lightfastness
 o : Light-sensitive

■ : Opaque
 ■ : Semi-opaque
 □ : Transparent
 n.r. : No details given

ASTM Lightfastness
 I : Very good lightfastness
 II : Good lightfastness
 III : Average lightfastness

120 colours

					
837 S4 *** □ nr Emerald Green PG 18	835 S6 *** ■ I Cobalt Green Deep PG 26	809 S5 *** ■ I Hookers Green PG 7, PY 74, PR 101	811 S2 *** □ I Permanent Green Light PY 154, PB 153	831 S3 *** ■ I Yellow Cinnabar Green PY 154, PG 36	871 S1 *** ■ II Bright Yellow Green PY 3, PG 7, PW 6
					
815 S3 *** ■ I • Chromium Oxide Green PG 17	805 S3 *** ■ I Chromium Green Light PG 36, PY 83, PO 43, PW 6	819 S2 *** ■ I Sap Green PY 154, PB 29	813 S3 *** ■ I Olive Green PG 36, PY 83, PR 101, PB 153	213 S1 *** ■ I Green earth PY 42, PBk 11, PG 17, PG7	214 S1 *** ■ I Burnt Green earth PG 17, PR 101, PBk 7
					
255 S1 *** ■ nr Brown Ochre PY 42, PBk 1, PG 17	205 S1 *** ■ I • Raw Umber PBk11, PY 42, PR 101, PY 74	438 S1 *** ■ I Sepia PBk9, PY 83, PR 101, PG 17	138 S1 *** ■ I Parchment PG 17, PW 6, PY 42	136 S1 *** ■ I • Titan Buff PY 42, PW 6	566 S2 *** ■ I Dark Naples Yellow PY 42, PY 74, PW 6
					
517 S2 *** □ I Indian Yellow PY 153	504 S1 *** ■ nr Mars Yellow Light PBr 24	505 S2 *** □ I Transp. Yellow iron Oxide PY 42, PR 101, PY 43	252 S1 *** ■ I • Yellow Ochre PY 42	208 S1 *** ■ I • Raw Sienna PR 101, PY 42, PBk 11	631 S2 *** □ I Transparent red iron oxide PR 101, PY 42, PR 102
					
599 S4 *** □ I Quinacridone Gold PY 150, PR 101, PR 206	645 S3 *** □ I Chinese Orange PY 83, PR101, PV19	259 S1 *** ■ I • Red Ochre PR 102	623 S1 *** ■ I Venetian red PR 101	627 S1 *** ■ I English Red PR 101	642 S4 *** □ I Quinacridone Burnt Orange PR 206, PR 179
					
211 S1 *** ■ nr • Burnt Sienna PBr 33, PY 119, PY 164	919 S1 *** ■ I Mars Violet PR 101	250 S1 *** ■ I Flesh Ochre PY 42, PR 101, PW 6	650 S1 *** ■ I Blush Tint PR 101, PY 42, PW 6	513 S2 *** ■ nr Warm bright yellow PW 6, PO 73, PBr 24	563 S2 *** ■ nr Naples yellow warm PBr 24, PO 73, PW 6
					
202 S1 *** ■ nr • Burnt Umber PY 164, PY42	407 S1 *** ■ nr Van Dyck Brown PBk11, PBr 33	412 S2 *** ■ nr Sennelier Brown PBr 23, PBk11, PY 83	705 S1 *** ■ nr Warm grey PW 6, PBk 11, PY 164, PY 119	707 S1 *** ■ I Light Grey PB 29, PW 6	766 S1 *** ■ I Graphite PBk 10
					
931 S2 *** ■ I Neutral Tint PB 60, PBk7, PR 109	703 S2 *** ■ I Paynes Gray PB 29, PB k7	755 S1 *** ■ I • • Ivory Black PBk9	759 S1 *** ■ I • • Mars Black PBk 11	761 S1 *** ■ I Carbon Black PBk7	763 S1 *** ■ nr Intense Black PBk1
					
119 S1 *** □ I Tint White PW4	116 S1 *** ■ I • • Titanium White PW 6	020 S4 *** □ excellent Iridescent Pearl Titanium Dioxide coated Mica particles	029 S4 *** □ excellent Iridescent Bright Silver Titanium Dioxide coated Mica particles	025 S4 *** □ excellent Iridescent Antique Gold Titanium Dioxide coated Mica particles	028 S4 *** □ excellent Iridescent Bright Gold Titanium Dioxide coated Mica particles
					
022 S4 *** □ excellent Iridescent Bright Bronze Titanium Dioxide coated Mica particles	036 S4 *** □ excellent Iridescent Bright Copper Titanium Dioxide coated Mica particles	050 S5 *** □ excellent Interference Blue Titanium Dioxide coated Mica particles	051 S5 *** □ excellent Interference Pearl Titanium Dioxide coated Mica particles	052 S5 *** □ excellent Interference Green Titanium Dioxide coated Mica particles	053 S5 *** □ excellent Interference Violet Titanium Dioxide coated Mica particles



Chapter 9.



PASTES MEDIUMS VARNISHES FOR ACRYLIC PAINTING

Additives are essential for taking full advantage of the qualities of the extra-fine acrylic paints.

Added to the Sennelier acrylic colours, media improve rendering and adhesion without altering the hue. They have an adhesive property well adapted to collage and inlay work.

As an overcoat, lacquers provide protection against natural and chemical interactions (poor weather, dust...) and increase longevity, regardless of the surface. Containing UV-filters, they protect the work from the harmful effects of light. They provide a uniform matte, satin, or glossy look. They can be used in pure form or diluted in water. They can be applied with a paintbrush or brush on a completely dry surface.

ADDITIONAL PRODUCTS

Acrylic paint can be used on many non-oily surfaces: paper, canvases, cardboard canvases, wood, fabric, cement, plaster, some plastics and metals... To improve adhesion of colours to the surface and to extend the lifetime of the work, Sennelier offers various surface preparation products.

PASTES MEDIUMS VARNISHES



Light Modeling Paste

This white paste has a light, supple, airy consistency allowing the creation of coatings and relief. It holds tool marks and keeps perfectly the imprint of the relief created, while offering great suppleness to the film. It can be applied as it is or tinted by pre-mixing it with Sennelier acrylic colours, with very little shade alteration. Once dry, it can be painted, sanded, or sculpted. Water soluble. Dries rapidly. Water resistant when dry.

500ml tin (16,87 US floz) SU:1 N125020.500



Modeling Paste

This thick paste allows the creation of coatings and relief. It holds tool marks and keeps perfectly the imprint of the relief created, while offering great suppleness to the film. It can be applied as it is or tinted by pre-mixing with Sennelier acrylic colours. When mixed, the original tone of the Sennelier acrylic colour will be slightly lighter. When drying, it produces a very fine granular off-white surface, which can be painted, sanded, or sculpted. Water soluble. Dries rapidly. Water resistant when dry.

500 ml tin (16,87 US floz) SU:1 N125021.500
1 liter jar (33,8 US floz) SU:1 N125021.1L



Thick Modeling Paste

This thick paste allows the creation of coatings and relief. It holds tool marks and keeps perfectly the imprint of the relief created, while offering great suppleness to the film. It can be applied as it is or tinted by pre-mixing with Sennelier acrylic colours. When mixed, the original tone of the Sennelier acrylic colour will be slightly lighter. When drying, it produces a rough granular off-white surface, which can be painted, sanded, or sculpted. Water soluble. Dries rapidly. Water resistant when dry.

500 ml tin (16,87 US floz) SU:1 N125022.500



Matte Gel Medium

With a similar texture to Sennelier extra-fine acrylic, it improves transparency, depth, and matte quality of the colour. It can be added in any proportion to the paint. It can be mixed with gloss gel medium to obtain satin effects. Water soluble. Dries rapidly. Translucent and water resistant when dry, it will not crack.

200 ml tube (6,7 US floz) SU:1 N125010.200
500 ml tin (16,87 US floz) SU:1 N125010.500
1 Liter tin (33,81 US floz) SU:1 N125010.1L



Gloss Gel Medium

With a similar texture to Sennelier extra-fine acrylic, it improves transparency, depth, and brightness of the colour. It can be added in any proportion to the paint. It can be mixed with matte gel medium to obtain satin effects. Water soluble. Dries rapidly. Transparent and water resistant when dry, it will not crack.

200 ml tube (6,7 US floz) SU:1 N125009.200
500 ml tin (16,87 US floz) SU:1 N125009.500
1 Liter tin (33,81 US floz) SU:1 N125009.1L



Thick Gloss Gel Medium

Thicker than Sennelier extra-fine acrylic, it adds to the consistency of the paint. It retains the mark of the tool and keeps perfectly the imprint of the relief created. It improves the transparency, depth, and brightness of the colour. It can be added in any proportion to the paint. It can be mixed with thick matte gel medium to obtain satin effects. Water soluble. Transparent and water resistant when dry, it will not crack.

200 ml tube (6,7 US floz) SU:1 N125011.200
500ml tin (16,87 US floz) SU:1 N125011.500



Matte Thick Gel Medium

Thicker than Sennelier extra-fine acrylic, it adds to the consistency of the paint. It retains the mark of the tool and keeps perfectly the imprint of the relief created. It improves the transparency, depth, and matte quality of the colour. It can be added in any proportion to the paint. It can be mixed with thick gloss gel medium to obtain satin effects. Water soluble. Translucent and water resistant when dry, it will not crack.

200 ml tube (6,7 US floz) SU:1 N125012.200
500ml tin (16,87 US floz) SU:1 N125012.500



Bright Fluid Medium

It improves the fluidity, transparency, and brightness of the colour. It can be added in any proportion to the paint. It can be mixed with matte fluid medium to obtain satin effects. Water soluble. Dries rapidly. Transparent and water resistant when dry.

75ml jar (2,5 US floz) SU:1 N125001.75
250ml jar (8,4 US floz) SU:1 N125001.250



Matte Fluid Medium

It improves the fluidity, transparency, and matte quality of the colour. It can be added in any proportion to the paint. It can be mixed with gloss fluid medium to obtain satin effects. Water soluble. Dries rapidly. Translucent and water resistant when dry.

75ml jar (2,5 US floz)	SU:1	N125002.75
250ml jar (8,4 US floz)	SU:1	N125002.250



Gloss Fluid Glazing Medium

It improves fluidity, luminosity, and depth of the paint. Added to Sennelier acrylic colours, it allows to obtain gloss glazes. Water soluble. Dries rapidly. Transparent and water resistant when dry.

75ml jar (2,5 US floz)	SU:1	N125003.75
250ml jar (8,4 US floz)	SU:1	N125003.250



Matte Lacquer with UV protection

It can be applied with a paintbrush or brush on a completely dry surface. Containing anti-UV agents, it creates a protective film that attenuates the brightness of colours and is resistant to the harmful effects of light and to scratches. To be used as it is or diluted in water. It can be mixed with gloss lacquer to obtain a custom satin finish. Interior use. Translucent, non-yellowing, water resistant, and irreversible when dry.

75 ml jar (2,5 US floz)	SU:1	N125006.75
250 ml jar (8,5 US floz)	SU:1	N125006.250
1 Liter jar (33,81 US floz)	SU:1	N125006.1L



Gloss Lacquer with UV protection

It can be applied with a paintbrush or a brush on a completely dry surface. Containing anti-UV agents, it creates a glossy protective film resistant to the harmful effects of light and to scratches. To be used as it is or diluted in water. It can be mixed with matte lacquer to obtain a custom satin finish. Interior use. Translucent when wet. Perfectly transparent, non-yellowing, water resistant, and irreversible when dry.

75 ml jar (2,5 US floz)	SU:1	N125005.75
250 ml jar (8,5 US floz)	SU:1	N125005.250
1 Liter jar (33,81 US floz)	SU:1	N125005.1L

ADDITIONAL PRODUCTS

Surface Preparation Products



Gesso

This white universal primer providing good coverage can be applied to non-oily painting surfaces: canvas, paper, wood... For canvases, a sizing coat is necessary before application of the gesso primer. It can be used as it is or diluted in water (80 to 90% gesso with 20 to 10% water according to the consistency desired). It can be applied as it is or tinted by pre-mixing it with Sennelier acrylic colours. It penetrates the surface and allows good paint adhesion. Sennelier gesso is suitable for many techniques: acrylic, oil, watercolour, tempera, egg tempera, casein, gouache... For acrylic, one layer is sufficient, for oil, two layers are recommended. Dries rapidly.

500 ml jar (16,87 US floz)	SU:1	N125013.500
1 liter (33,81 US floz)	SU:1	N125013.1L
5 Liters (176 US floz)	SU:1	N125013.5L



Coloured Gesso

They have the same qualities as traditional gesso. Available in black, light grey, red ochre, and yellow ochre, they allow a work to be started on an opaque coloured surface.

500 ml jar (16,87 US floz)		
Yellow Ochre Gesso	SU:1	N125015.500
Black Gesso	SU:1	N125016.500
Light grey Gesso	SU:1	N125017.500
Red Ochre Gesso	SU:1	N125018.500



Semi-Absorbent Gesso (white)

By giving the surface (canvas, paper...) a fine grain similar to that of watercolour paper, it forms a porous surface when dry, which improves penetration and diffusion of the colour with greater resistance to water than traditional paper. It can be used as it is or tinted by pre-mixing it with Sennelier acrylic colours. For painting with acrylic, oil (gives a matte touch), watercolour, egg tempera, gouache, or casein. Water soluble. Dries rapidly.

500 ml jar (16,87 US floz)	SU:1	N125014.500
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Acrylic Primer For Pastels (white)

By giving the surface (canvas, paper...) an abrasive, micro-fibrous texture close to that of "Pastel Card", it allows the use of pastel, charcoal, or chalk techniques. ... It can be used as it is or tinted by pre-mixing with Sennelier acrylic colours. Water soluble. Dries rapidly.

500 ml jar (16,87 US floz)	SU:1	N125019.500
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Additives



Fluid Retarder

It extends the work by increasing the drying time and facilitating mixture of paints and media. It increases the fluidity of the colour without altering its hue. It is recommended to add no more than a 20% proportion to the colour.

Transparent when dry.

75ml jar (2,5 US floz) SU:1 N125004.75

250ml jar (8,4 US floz) SU:1 N125004.250



Gel Retarder

With a texture similar to Sennelier extra-fine acrylic, it contains a retarder designed to extend work by increasing drying time and by facilitating mixture of paints and media. Transparent when dry.

60ml tube (2,5 US floz) SU:1 N125008.60

Cleaning Products



Oil and Acrylic Brush Cleaner

Allows cleaning of brushes, knives, palettes... coated with dry colours (oil or acrylic), lacquers, and media. Tools cleaned with this product can be rinsed with water.

75ml jar (2,5 US floz) SU:1 N135541.75

Auxiliaries in pouch



Gesso

This white universal primer providing good coverage can be applied to non-oily painting surfaces: canvas, paper, wood... For canvases, a sizing coat is necessary before application of the gesso primer. It can be used as it is or diluted in water (80 to 90% gesso with 20 to 10% water according to the consistency desired). It can be applied as it is or tinted by pre-mixing it with Sennelier acrylic colours. It penetrates the surface and allows good paint adhesion. Sennelier gesso is suitable for many techniques: acrylic, oil, watercolour, tempera, egg tempera, casein, gouache... For acrylic, one layer is sufficient, for oil, two layers are recommended. Dries rapidly.

120ml pouch (4 US floz) SU:1 N125026.120

500ml pouch (16,8 US floz) SU:1 N125026.500



Acrylic Binding Medium

Glossy and transparent product. The acrylic binder medium is soluble in water and irreversible once dry. Creates a satin to glossy finish depending on the percentage of acrylic resin used. When mixed with the pigment, the better is the water-resistance of the acrylic paint once dry. It is possible to add glycerine to slow down the drying process.

120ml pouch (4 US floz) SU:1 N125027.120

500ml pouch (16,8 US floz) SU:1 N125027.500



Gloss and Medium Painting Varnish

The medium and gloss varnish is universal and has two functions. It can be used as varnish and/or fluid gloss medium. It gives the paint film a better grip and increases the colour depth, intensity and brightness. It can also be used as a permanent varnish to protect the painted area and to reach an even glow.

120ml pouch (4 US floz) SU:1 N125024.120



Gloss Gel Medium

With a similar texture to Sennelier extra-fine acrylic, it improves transparency, depth, and brightness of the colour. It can be added in any proportion to the paint. It can be mixed with matte gel medium to obtain satin effects. Water soluble. Dries rapidly. Transparent and water resistant when dry, it will not crack.

120ml pouch (4 US floz) SU:1 N125025.120



Light Modeling Paste

This thick paste allows the creation of coatings and relief. It holds tool marks and keeps a perfect imprint of the created relief, while offering great suppleness to the film. It can be applied as it is or tinted by pre-mixing with Sennelier acrylic colours. When mixed, the original tone of the Sennelier acrylic colour will be slightly lighter. When drying, it produces a very fine granular off-white surface, which can be painted, sanded, or sculpted. Water soluble. Dries rapidly. Water resistant when dry.

120ml pouch (4 US floz) SU:1 N125023.120

500ml pouch (16,8 US floz) SU:1 N125023.500

haute viscosité . heavy body

ACRYLIQUE

extra-fine . artist quality

Retardateur gel

Gel retarder

Gel-Retarder

Retardador gel

SENNELIER





Chapter 10.



ABSTRACT INNOVATIVE ACRYLIC

Abstract is the result of three years of research by the Sennelier Expert Lab Team.

It is a fine acrylic paint which meets all the stringent quality demands that are a guarantee of Sennelier quality paints: its pigment concentration – quite amazing for this segment of the market – gives it a creamy-to-thick consistency which we've called "Heavy Body", along with incomparable covering power. The paste is a pleasure to handle with a brush, a palette knife or straight out of the soft pack. Easy to use onto various surfaces makes it very popular with students, professional painters, street artists, and many more creative people.



Scale 1

The range of the innovative acrylic Abstract includes 60 colours. Two types of packaging are available*: 120ml and 500 ml packs.

Packs

120 ml	S.U.: 3	N121121+ no
500 ml	S.U.: 2	N121521+ no

Theme pack - Primary Colours

Including 5 packs of 120ml (116 - 574 - 686 - 385 - 759)		
Each	S.U.: 5	N121820.00

Accessories - Nozzles

Set of 8 tips		
Set	S.U.: 10	N264381..



					
■ 116 ■ <i>Titanium white</i> *** PW6	□ 567 ■ <i>Naples Yellow</i> *** PW6, PY3, PY83	□ 545 □ <i>Cad. Yellow Lemon Hue</i> *** PY3	■ 574 □ <i>Primary Yellow</i> *** PY74	□ 541 ■ <i>Cad. Yellow Medium Hue</i> *** PY3, PW6, PY83	■ 543 ■ <i>Cad. Yellow Deep Hue</i> *** PY83
					
■ 615 ■ <i>Cad. Red Orange Hue</i> *** PO73	□ 674 □ <i>Vermilion</i> ** PR112	■ 613 ■ <i>Cad. Red Light Hue</i> *** PR254	■ 606 ■ <i>Cad. Red Deep Hue</i> *** PR170	□ 686 □ <i>Primary Red</i> *** PV19	□ 635 □ <i>Carmine Red</i> *** PR202
					
□ 671 □ <i>Deep Magenta</i> *** PR122	■ 658 ■ <i>Quinacridone Pink</i> *** PW6, PR122	■ 921 ■ <i>Light Violet</i> *** PW6, PV23, PB15	■ 917 ■ <i>Purple</i> *** PV23	■ 303 ■ <i>Cobalt Blue Hue</i> *** PB29, PW6, PB15:1	□ 314 □ <i>Ultramarine Blue</i> *** PB29
					
■ 323 ■ <i>Cerulean Blue Hue</i> *** PB15, PW6, PG7	■ 385 ■ <i>Primary Blue</i> *** PB15	■ 320 ■ <i>Azurblau</i> *** PW6, PB15, PG7	■ 341 ■ <i>Turquoise</i> *** PW6, PG7, PB15:3	■ 896 ■ <i>Phthalo Green</i> *** PG7	■ 809 ■ <i>Hooker's Green</i> *** PY14, PG7, PBk7
					
■ 811 ■ <i>Permanent Green Light</i> *** PY74, PB15	□ 871 □ <i>Bright Yellow Green</i> *** PY3, PG7	■ 214 ■ <i>Burnt Green Earth</i> *** PY42, PBk7, PG7	■ 136 ■ <i>Titan buff</i> *** PW6, PY42, PBk7	■ 252 ■ <i>Yellow Ochre</i> *** PY42	■ 208 ■ <i>Raw Sienna</i> *** PY42, PR101, PBk11
					
■ 211 ■ <i>Burnt Sienna</i> *** PY42, PR101, PBk11, PBk7	■ 250 ■ <i>Flesh Ochre</i> *** PW6, PY42, PR112	■ 202 ■ <i>Burnt Umber</i> *** PR101, PBk7, PY14, PY42	■ 205 ■ <i>Raw Umber</i> *** PY42, PBk7, PR101, PY14	■ 701 ■ <i>Neutral Grey</i> *** PW6, PBk7	■ 759 ■ <i>Mars Black</i> *** PBk11
					
□ 020 □ <i>Iridescent Pearl</i> nr *** Pigments iridescents	□ 028 □ <i>Iridescent Gold</i> nr *** Pigments iridescents, PY3, PBk7	□ 022 □ <i>Iridescent Bronze</i> nr *** Pigments iridescents, PBk7	□ 036 □ <i>Iridescent Copper</i> nr *** Pigments iridescents	□ 029 □ <i>Iridescent Silver</i> nr *** Pigments iridescents, PBk7	□ 070 □ <i>Iridescent Black</i> nr *** Pigments iridescents, PBk7
					
□ 502 □ <i>Fluo Yellow</i> nr Pigments fluorescentes	□ 648 □ <i>Fluo Orange</i> nr Pigments fluorescentes	□ 604 □ <i>Fluo Red</i> nr Pigments fluorescentes	□ 654 □ <i>Fluo Pink</i> nr Pigments fluorescentes	□ 304 □ <i>Fluo Blue</i> nr Pigments fluorescentes	□ 895 □ <i>Fluo Green</i> nr Pigments fluorescentes
					
■ 116B ■ <i>Titanium white</i> *** PW6	■ 545B ■ <i>Cad. Yellow Lemon Hue</i> *** PY3	■ 574B ■ <i>Primary Yellow</i> *** PY74	■ 686B ■ <i>Primary Red</i> *** PV19	■ 671B ■ <i>Deep Magenta</i> *** PR122	■ 917B ■ <i>Purple</i> *** PV23
					
□ 314B □ <i>Ultramarine Blue</i> *** PB29	□ 385B □ <i>Primary Blue</i> *** PB15	□ 896B □ <i>Phthalo Green</i> *** PG7	■ 252B ■ <i>Yellow Ochre</i> *** PY42	■ 211B ■ <i>Burnt Sienna</i> *** PY42, PR101, PBk11, PBk7	■ 759B ■ <i>Mars Black</i> *** PBk11

*** : Very good lightfastness
** : Good lightfastness

* : Average lightfastness
o : Light-sensitive

■ : Opaque
□ : Transparent

■ : Semi-opaque
n.r. : No details given

ASTM Lightfastness
I : Very good lightfastness

II : Good lightfastness
III : Average lightfastness



Chapter 11.



l'Aquarelle 

& APPLICATION PRODUCTS

L'Aquarelle Sennelier has been produced in the same way for more than a century using the best pigments and top quality Kordofan Arabic Gum as a bonding agent.

This mix of natural ingredients produces colours which have a smooth, bright texture and offer lively, colourful shades. The Arabic Gum and honey combination offers incomparable quality of application, producing superb washes. Then, this base is mixed with pigments and carefully ground. Sennelier makes sure to wet the pigments in purified water (with no mineral salts) for 24 hours before mixing them in with the bonding agent. This improves the way in which the colours and bonding merge together, in turn bringing out the full beauty of the colours.

Sennelier watercolors are ground in the traditional way using grindstones rotating slowly so as not to heat up the paste. This operation is carried out in several stages until the paste is as fine as possible, thus getting rid of any particles which might impair the perfection of the wash.

This exceptional and very high quality watercolor will help you make your works even more powerful due to the liveliness and purity of the hues. The colours mix together perfectly, offering superbly subtle shades. These smooth, intense colours will be a genuine pleasure to paint with. The addition of honey will allow the tubes and pans of Sennelier watercolors to stand up to the passing of time and each time you paint with them you will be able to accurately capture the world's diversity of light, shape, and hues.



Scale 1



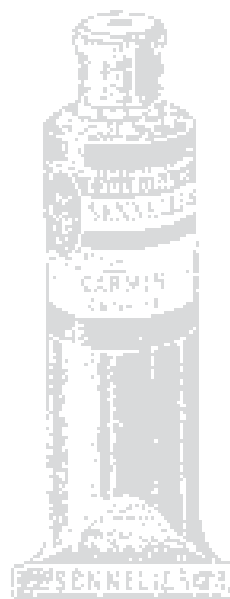
Scale 1



Scale 1



Scale 1



The range of Artists' Quality Watercolours includes 98 colours. Four types of presentation are available: half pans, pans and tubes (10 ml and 21 ml).

The Series number corresponds to a price range from 1 to 5.

Half pans

Each SU:3 NI31541 + no.

Tube

10 ml SU:3 NI31501 + no.
21 ml SU:3 NI31535 + no.

Full Pans

Each SU:1 NI31551 + no.



“Classic” Artists’ Quality watercolours, metal boxes, filled

Enamelled metal boxes, satiny black exterior, white interior, with a double lid, which serves as a palette and includes a ring for the thumb.



COMPETITION SET - 6 half-pans - SU:1 - N131608



POCKET BOX - 12 half-pans - SU:1 - N131605



METAL BOX - 12 half-pans
SU:1 - N131613



METAL BOX - 24 half-pans + 1 brush
SU:1 - N131606



METAL BOX - 48 half-pans + 1 brush - SU:1 - N131607



METAL BOX - 14 full pans + 1 brush - SU:1 - N131615



METAL BOX - 12 tubes 10ml - SU:1 - N131611

“Classic” Artist Quality watercolours, metal boxes, empty

For 12 half-pans or 6 full pans
For 24 half-pans or 14 full pans
For 48 half-pans or 28 full pans

SU:1 N262563
SU:1 N262556
SU:1 N262558

Travel boxes



TRAVEL - 14 half-pans and 1 sable brush - SU:1 - N131654.00



TRAVEL - 8 tubes and 1 sable brush - SU:1 - N131642.00



AQUA-MINI - 8 half-pans + 1 brush - SU:1 - N131618

"The Treasure Chests" wooden sets



12 TUBES 10ml, 1 porcelain palette, 2 brushes,
1 embroidered "Sennelier" cloth, 1 masking fluid jar 75ml, 1 Graphite stick
Each - SU:1 - N131621



20 HALF-PANS, 1 porcelain palette, 2 brushes,
1 embroidered "Sennelier" cloth, 1 masking fluid jar 75ml, 1 Graphite stick
Each - SU:1 - N131622

"Deluxe" wooden set

Walnut wooden set.
24 watercolour half-pans, 1 porcelaine palette, 2 brushes
Each - SU:1 - N131614.00



98 colours (100 tubes) 10ml
+ 1 brush
Each - S.U.:1 - N131669.98



Watercolour Varnish

Water-soluble resin based. A light varnish which is applied by spraying. A light spray of varnish brightens up colours without affecting the paper.

Thinner: alcohol

75 ml jar (2,5 US floz)

S.U.: 6 N135301.75



Liquid Arabic Gum

Mixed with watercolour or gouache in order to achieve a more glossy finish. Clean, may be used as a final varnish.

Thinner : water.

60 ml jar (2 US floz)

250 ml jar (8,4 US floz)

S.U.: 6 N135291

S.U.: 1 N135293



Liquid Drawing Gum

This liquid allows parts of the support to be isolated during application of washes, watercolours, ink or gouache. It may be applied with a brush or quill. It is slightly coloured in order to distinguish it from the white surface. Colour may be applied following a drying period of a few minutes. Once the paint is dry, peel the gum away from masked areas. Always perform a prior test of the gum on the same type of support. Clean tools immediately after use in warm soapy water.

with applicator

36,9 ml jar (1,25 US floz)

S.U.: 4 N142600.37

75 ml jar (2 US floz)

S.U.: 5 N142600.75

250 ml jar (8,4 US floz)

S.U.: 1 N142601



116 S1 ■ I ***
Titanium White
PW6



112 S1 □ I ***
Chinese White
PW4



576 S4 ■ I ***
Nickel Yellow
PY53



501 S1 □ II ***
Lemon Yellow
PY3



559 S4 □ II ***
Aureoline
PY40



535 S4 ■ I ***
Cadmium Lemon Yellow
PY35



574 S1 ■ n.r. ***
Primary Yellow
PY74



533 S4 ■ I ***
Cad. Yellow Deep
PY35



579 S1 ■ I ***
Sennelier Yellow Deep
PY83, PY153



537 S4 ■ II ***
Cad. Yellow Orange
PY35, PO20



640 S3 □ I ***
Red Orange
PO43, PY83



641 S2 ■ n.r. ***
Sennelier Orange
PO73



645 S3 □ I ***
Chinese Orange
PY150, PR209, PB23



675 S2 ■ I ***
French Vermilion
PR242



695 S3 □ III **
Aliz Crimson Lake
PR83



623 S1 ■ I ***
Venetian Red
PR101



689 S1 □ II ***
Alizarin Crimson
PR209, PY83, PR179



635 S3 □ I ***
Carmine
PV19



688 S3 □ n.r. ***
Crimson Lake
PR209, PR146, PR206



679 S3 □ II ***
Quinacridone Red
PR209



690 S2 □ I ***
Rose Madder Lake
PV19



917 S3 ■ III ***
Dioxazine Purple
PV23



318 S1 □ I ***
Prussian Blue
PB27



308 S1 ■ II ***
Indigo
PB60, PB15:1, PBk7



395 S3 □ n.r. ***
Blue Indanthrene
PB60



309 S4 ■ n.r. ***
Cobalt Deep
PB72



307 S4 □ I ***
Cobalt Blue
PB28



315 S2 □ I ***
Ultramarine Deep
PB29



305 S4 ■ I ***
Cerulean Blue Red Shade
PB 28



843 S4 ■ n.r. ***
Turquoise Green
PG50



856 S4 ■ I ***
Cobalt Green
PB36



341 S2 □ II ***
Phthalocyanine Turquoise
PB15:3 , PG7



899 S1 ■ I ***
Forest Green
PBk7, PG7, PY42



807 S1 □ II ***
Phthalo. Green Deep
PB15:3 , PG7



837 S3 □ I ***
Viridian Green
PG18, PG7



813 S1 □ n.r. ***
Olive Green
PY150, PG36, PB23



805 S1 □ II ***
Phthalo. Green Light
PG7, PY153



871 S2 ■ II ***
Bright Yellow Green
PG7, PY3



857 S2 □ n.r. ***
Brown Green
PY129



445 S1 □ n.r. ***
Brown Pink
PY150, PG7, PB23



565 S3 ■ I ***
French Ochre
PY3, PY150, PB23, PB7



254 S1 ■ I ***
Light Yellow Ochre
PY42, PY150



931 S1 ■ n.r. ***
Neutral Tint
PB60, PBk7, PR209



407 S1 ■ I ***
Van Dyck Brown
PBk7, PR101



440 S1 ■ I ***
Warm Sepia
PB7, PBk7



205 S1 □ I ***
Raw Umber
PB7



208 S1 □ I ***
Raw Sienna
PB7



202 S1 □ I ***
Burnt Umber
PB7



435 S1 □ I ***
Transparent Brown
PB7, PR101

98 colours



529 S4 ■ I ***
Cad. Yellow Light
PY35



578 S1 □ I ***
Sennelier Yellow Light
PY153



517 S1 □ II ***
Indian Yellow
PY154, PY153



561 S1 □ I ***
Yellow Lake
PY150



567 S1 ■ I ***
Naples Yellow
PY35, PW6, PW4



587 S1 ■ n.r. ***
Yellow Sophie
PY93



566 S1 ■ I ***
Naples Yellow Deep
PB24



612 S2 ■ II ***
Scarlet Laquer
PR188



691 S2 □ I ***
Rose Dore Madder Lake
PR255



619 S2 ■ n.r. ***
Bright Red
nr



605 S4 ■ I ***
Cadmium Red Light
PR108



636 S2 □ n.r. ***
Sennelier Red
PR254



499 S3 □ II ***
Perylen Brown
PR209, PY83, PR179



611 S4 ■ I ***
Cadmium Red Purple
PR108



659 S2 □ n.r. *
Opera Rose
fluo, PR81:1



911 S2 ■ II ***
Cobalt Violet Light Hue
PV16, PR122, PW6



680 S3 □ I ***
Perm. Magenta
PV19



913 S2 ■ II ***
Cobalt Violet Deep Hue
PR122, PV16



905 S3 ■ I ***
Red Violet
PV16



671 S3 □ III ***
Helios Purple
PR122



903 S2 □ I ***
Blue Violet
PV15



314 S2 □ I ***
French Ultramarine Blue
PB29, PV15



312 S2 □ I ***
Ultramarine Light
PB29



399 S1 □ II ***
Blue Sennelier
PB 15:6



326 S1 □ II ***
Phthalocyanine Blue
PB15:3



344 S1 ■ II ***
Cinereous Blue
PB15:3, PW4



322 S1 ■ II ***
Royal Blue
PB15:6, PW6, PB29



302 S4 ■ I ***
Cerulean Blue
PB28



847 S1 □ I ***
Emerald Green
PG36



817 S1 □ I ***
Sennelier Green
PG36



823 S4 ■ I ***
Cadmium Green Light
PG7, PY35



809 S1 □ n.r. ***
Hooker's Green
PY83, PG36



815 S3 ■ I ***
Chromium Oxide Green
PG17



213 S1 □ I ***
Green Earth
PB7



819 S1 ■ II ***
Sap Green
PB29, PY153



252 S1 ■ I ***
Yellow Ochre
PY43



257 S1 ■ n.r. ***
Gold Ochre
PY 119, PY42, PY83



599 S3 □ n.r. ***
Quinacridone Gold
PR101, PY150, PR206



211 S1 □ I ***
Burnt Sienna
PB7



699 S2 □ n.r. ***
Perm. Aliz. Crims. Deep
PR206



919 S1 ■ I ***
Caput Mortum
PR101



703 S1 ■ I ***
Payne's Grey
PV19, PB15:1, PBk7



705 S1 ■ I ***
Warm Grey
PW6, PY42, PBk11, PR101



709 S1 ■ ***
Sennelier Grey
PW6, PBk9, PG17



203 S1 ■ I ***
Greenish Umber
PB60, PBk7, PY83



707 S1 ■ I ***
Light Grey
PW6, PB29, PBk7



753 S1 ■ I ***
Lamp black
PBk9, PY43



755 S1 ■ I ***
Ivory Black
PBk9



443 S1 ■ I ***
Raw Sepia
PB7, PBk7

*** : Very good lightfastness
** : Good lightfastness

* : Average lightfastness
o : Light-sensitive

■ : Opaque
□ : Transparent

■ : Semi-opaque
n.r. : No details given

ASTM Lightfastness
I : Very good lightfastness

II : Good lightfastness
III : Average lightfastness



Chapter 12.

La petite Aquarelle

“La Petite Aquarelle” is the little sister of “L’Aquarelle”, the Sennelier professional watercolour range, and is a colourful, fine quality watercolour manufactured in France. The pigments have been specifically selected for their miscibility and the binding agent is reinforced with glycerin and has been produced to allow a smoother application of the colour onto the paper. This formulation of “La Petite Aquarelle” is designed to make it easier to produce mixtures and washes and is perfect for artists who are learning how to master watercolor, as well as for those painting outdoor.

“La Petite Aquarelle” travel boxes are handy and innovative : They come with an elastic strap allowing them to be held effortlessly in the palm of the hand. Artists will love these boxes because they are easy and comfortable to handle.

With “La Petite Aquarelle”, Sennelier is making it so much simpler to paint with watercolours and artists will surely want to take “La Petite Aquarelle” with them whenever they travel.

Travel boxes



12 half-pans
SU:1 - N131680.00

12 tubes 10ml
SU:1 - N131682.00

24 half-pans
SU:1 - N131681.00



Chapter 13.



EGG TEMPERA

Sennelier Egg Tempera is an authentic formulation of classic egg tempera as used by artists since the Renaissance. In fact, before the rise of oil painting, egg tempera was the predominant painting medium in the 16th century. Much of the religious panel painting done between the 12th and the 15th century was done in this delicate and subtle medium, which is capable of detailed and complex effects. The Sennelier egg tempera is famous as the medium used by Marc Chagall in many of his most spectacular works.

Egg tempera is a semi opaque water soluble and permanent painting medium wonderful for fine art painting, restoration and icon painting. It is perfect for oil painters who need a highly pigmented, fine art color alternative to oil painting and its solvents. Its archival characteristics are excellent and do not age or yellow like oil paints, as evidenced by lasting luminosity and beauty of Renaissance paintings. Sennelier uses the same premium quality pigments in this line of egg tempera as they do in their oil paints, assuring the same unequaled vibrancy and brilliance as in the Sennelier oils. It is bound with an centuries old egg emulsion recipe, giving a satin-matt finish that is water resistant when dry. Sennelier egg tempera have working qualities and a finish that are only found in authentic egg tempera made in this traditional manner. These delicate colours hold their brush strokes, and do not change when dry. They can be worked with a brush or a palette knife (diluted with water) on non-greasy supports like acrylic primed canvas or paper. Preliminary sketches can be drawn on canvases, followed by oil paints. Pronounced impasto techniques are not recommended for egg tempera. Varnished egg tempera paintings look like oil paintings when varnished. It is recommended to give a finished egg tempera painting a coating of charcoal or pastel fixative before applying a final oil paint picture varnish.



Scale 1

Range of 32 colours + medium.

No. 7 tube

21 ml (0,7 US fl oz)

SU:3 N131001 + no.

No. 9 tube (Zinc white, Titanium white, Ivory black)

34 ml (1,1 US fl oz)

SU:3 N131006 + no.

Starter Set

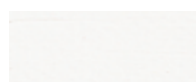
Cardboard box containing 5 tubes of 21 ml
Each

SU:1 N131025

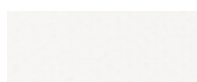


SENNELIER Egg Tempera

32 colours



116 S2 *** ■
Titanium White
PW6



119 S2 *** ▣
Zinc White
PW4



501 S3 *** □
Lemon Yellow
PY3



529 S5 *** ■
Cad. Yellow Light Genuine
PY35



533 S5 *** ■
Cad. Yellow Deep Genuine
PY35



537 S5 *** ■
Cad. Yellow Orange Genuine
PO20



674 S3 * ▣
Vermilion
PR4



688 S4 * □
Crimson Laquer
PR81:3



689 S4 * ▣
Alizarin Crimson
PR122 PR48:2



619 S4 * ▣
Permanent Intense Red
PR3



606 S5 *** ■
Cad. Red Deep Genuine
PR108



635 S4 * ■
Carmine
PR83:1 PR48:2



690 S4 *** □
Rose Madder Laquer
PV19



948 S4 * ▣
Cobalt Violet Hue
PV5 PV23



318 S3 *** ▣
Prussian Blue
PB27



357 S2 *** ▣
Ultramarine Blue
PB29



307 S5 *** ▣
Cobalt Blue Genuine
PB72



305 S5 *** ■ PB35
Cerulean Blue
PB35



837 S3 *** □
Viridian
PG18



845 S4 *** ▣
Permanent Green
PG7 PY3 PY1



847 S3 *** ■
Emerald Green
PG7 PY154



567 S2 ** ■
Naples Yellow
PY3 PY1 PY1:1 PW6



517 S3 ** □
Indian Yellow
PY43 PY1 PY13



252 S1 *** □
Yellow Ochre
PY43



208 S1 *** □
Raw Sienna
PBr7



202 S1 *** □
Burnt Umber
PBr7



211 S1 *** □
Burnt Sienna
PBr7



259 S1 *** □
Red Ochre
PR101



405 S1 *** ■
Red Brown
PY43 PR101



407 S1 ** □
Van Dyck Brown
PBr7 NatBk6



205 S1 *** ■
Raw Umber
PBr7



755 S1 ** ■
Ivory Black
PBk11 PBk1

*** : Very good lightfastness
** : Good lightfastness

* : Average lightfastness
o : Light-sensitive

■ : Opaque
□ : Transparent

▣ : Semi-opaque
n.r. : No details given

ASTM Lightfastness
I : Very good lightfastness

II : Good lightfastness
III : Average lightfastness



GOUACHE
extra-fine
Jaune Citron
Lemon Yellow
Zitronengelb
Amarillo Limón

501
série 2
SENNELIER
21 ml
0.7 US fl. oz.

GOUACHE
extra-fine
Quinacridone Magenta

609
série 4
SENNELIER
21 ml
0.7 US fl. oz.

GOUACHE
extra-fine
Quinacridone Magenta

609
série 4
SENNELIER
21 ml
0.7 US fl. oz.

GOUACHE
extra-fine
Quinacridone Magenta

609
série 4
SENNELIER
21 ml
0.7 US fl. oz.

GOUACHE
extra-fine
Orange Yellow

618
série 3
SENNELIER
21 ml
0.7 US fl. oz.

GOUACHE
extra-fine
Lime Green

618
série 3
SENNELIER
21 ml
0.7 US fl. oz.

Spiral-bound notebook with a blue pen resting on it.

Chapter 14.



GOUACHE

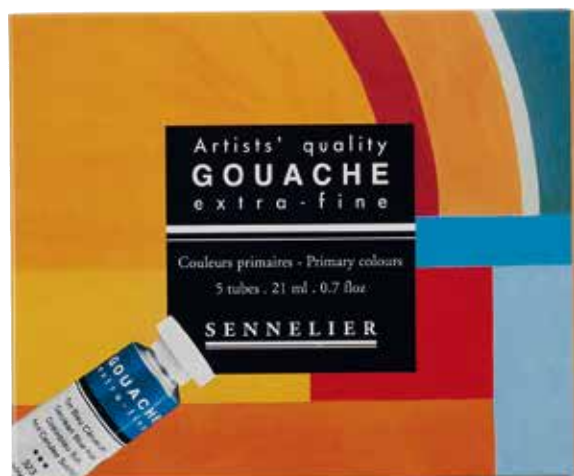
& APPLICATION PRODUCTS

This range of colours is manufactured using Sennelier artists' quality pigments and superior quality natural gums. The unctuous consistency of these colours enables the creation of regular backgrounds. These Artists' quality Gouaches have exceptional colouring power and give deep and opaque brush strokes. These colours are mixable with each other and are highly colourfast (with the exception of a few clearly mentioned tones, necessary for illustration work). Sennelier Gouaches can be applied with a brush, air-brush or quill, on most types of thick paper and card. Water-soluble, they can be mixed with watercolours and inks in order to obtain other combinations of opacity or transparency.



Scale 1

Range of 59 colours. Tubes of 21 ml. Series 1 to 5.



“Classic” Colour Tube

21 ml (0,7 US fl.oz)

S.U.: 3 N130511 + no.

Bronzes Colour Tube (022-025-029)

21 ml (0,7 US fl.oz)

S.U.: 3 N130602 + no.

Starter Set

Cardboard box containing 5 tubes of 21 ml, primary colours
Each

S.U.: 1 N130525.00



Liquid Arabic Gum

Mixed with watercolour or gouache in order to achieve a more glossy finish.
Clean, may be used as a final varnish. Thinner: water.

60 ml jar (2 US fl.oz)

S.U.: 6

N135291

 501 S2 *** ■ I <i>Lemon Yellow</i> PY3	 * 539 S3 ** ■ III <i>Cad. Yellow Light Hue</i> PY1 PY3	 543 S3 ** ■ III <i>Cad. Yellow Deep Hue</i> PY1 PY1:1	 511 S2 ** ■ III <i>Bright Yellow</i> PY1:1 PW6	 643 S3 ** ■ III <i>Helios Orange</i> PY1:1	 621 S2 *** ■ n.r. <i>Lead Red Hue</i> PY83 PO43	 675 S2 ** ■ IV <i>French Vermilion Hue</i> PR4 PR3
 618 S3 ** ■ IV <i>Cadmium Red Hue</i> PR4 PR3	 619 S4 ** ■ III <i>Helios Red</i> PR3	 677 S2 ** ■ V <i>Chinese Vermilion Hue</i> PR3 PR48:2	 * 625 S4 * ■ V <i>Ruby Red</i> PV19 PR48:2	 635 S3 * T/O V <i>Carmine</i> PR83 PR48:2	 688 S3 ** ■ IV <i>Crimson Laquer</i> PR83 PR81:1 PR101	 689 S4 *** ■ II <i>Madder Laquer Deep Hue</i> PR122 PR101 PW4
 669 S3 0 ■ n.r. <i>Imperial Purple</i> PR173	 659 S3 0 ■ n.r. <i>Tyrian Pink</i> PR173 PW6	 905 S2 0 ■ n.r. <i>Red Violet</i> PR173	 911 S4 * ■ n.r. <i>Cobalt Violet Light Hue</i> PR81:1 PV16 PV23 PW6	 917 S3 ** ■ IV <i>Permanent Violet</i> PR83	 913 S4 ** ■ IV <i>Cobalt Violet Deep Hue</i> PR83 PV23	 921 S2 0 ■ n.r. <i>Parme Violet</i> PR173 PV3
 903 S2 ■ <i>Blue Violet</i> PV3	 308 S3 *** ■ n.r. <i>Indigo</i> PB60 PG7 PBk9	 318 S2 *** ■ I <i>Prussian Blue</i> PB27	 332 S3 *** ■ II <i>Sapphire Blue</i> PB29 PV23 PB15	 315 S2 *** ■ I <i>Ultramarine Blue Deep</i> PB29	 312 S2 *** ■ I <i>Ultramarine Blue Light</i> PB29	 307 S4 *** ■ n.r. <i>Cobalt Blue</i> PB72
 * 323 S3 *** ■ I <i>Cerulean Blue Hue</i> PB15 PW6	 344 S3 *** ■ I <i>Cinerious Blue</i> PB15 PW6	 843 S3 *** ■ I <i>Turquoise Green</i> PG7 PB15 PW6	 847 S2 *** ■ I <i>Emerald Green</i> PG36 PV3 PW6	 869 S3 *** ■ I <i>Viridian</i> PG18 PG7	 811 S2 *** ■ I <i>Light Green</i> PG7 PY3	 807 S3 *** ■ n.r. <i>Chrome Green Deep</i> PB27 PG7 PY154
 813 S3 *** ■ n.r. <i>Olive Green</i> PG8 PY13 PY42 PB23	 841 S4 *** ■ I <i>Helios Green</i> PG36 PY3	 839 S2 *** ■ I <i>Brilliant Green</i> PG7 PY3	 805 S3 *** ■ III <i>Chrome Green Light</i> PG36 PY1	 831 S3 *** ■ I <i>Cinabar Green Yellow</i> PG36 PY3	 567 S2 ** ■ III <i>Naples Yellow</i> PY1 PY1:1 PW6	 517 S3 ** ■ III <i>Indian Yellow</i> PY1 PB7 PR4
 252 S1 *** ■ I <i>Yellow Ochre</i> PY43	 208 S1 *** ■ I <i>Raw Sienna</i> PY42 PR101	 211 S1 *** ■ I <i>Burnt Sienna</i> PY42 PR101	 405 S1 *** ■ n.r. <i>Red Brown</i> PR101 PBk11	 623 S1 *** ■ I <i>Venetian Red</i> PR101	 407 S1 *** ■ I <i>Van Dyck Brown</i> PR101 PBk6/7	 202 S1 *** ■ I <i>Burnt Umber</i> PR101 PY42
 205 S1 *** ■ n.r. <i>Raw Umber</i> PBk11 PR101 PY42	 443 S2 *** ■ n.r. <i>Raw Sepia</i> PBk9 PBk11 PR101 PY42	 763 S2 *** ■ n.r. <i>Black Laque</i> PBk11 PB15	 755 S1 *** ■ n.r. <i>Ivory Black</i> PBk11	 701 S1 *** ■ I <i>Grey</i> PW4 PBk9 PR101	 116 S2 *** ■ I <i>Titanium White</i> PW6	 126 S1 *** ■ I <i>Permanent White</i> PW6
 029 *** ■ n.r. <i>Silver</i> Iridescent	 022 *** ■ n.r. <i>Pale Gold</i> Iridescent	 025 *** ■ n.r. <i>Yellow Gold</i> Iridescent				

* Primary colours

*** : Very good lightfastness
** : Good lightfastness

* : Average lightfastness
o : Light-sensitive

■ : Opaque
□ : Transparent

■ : Semi-opaque
n.r. : No details given

ASTM Lightfastness
I : Very good lightfastness

II : Good lightfastness
III : Average lightfastness



Chapter 15.



INKS

SENNELIER INKS & INDIAN INKS

Indian Ink “à la Pagode” available in bottles, is deep black and indelible. Of exceptional density and light stability, it is used by drawing artists and painters world wide.

Sennelier inks, which are likened to Indian inks, are available in a selection of high quality colours. Extremely rich, these inks are manufactured with shellac gum giving (to each shade) unique brilliance, brightness and vibration under light. They can be applied with a brush or ink pen and give a satin to brilliant film depending on thickness. They dry rapidly and display a high degree of water resistance, without being indelible. These inks are highly sought after for calligraphy, quill drawings, washes, for textile creations and materials research. They can be protected with a varnish with UV protection in order to increase their light stability.



Sennelier Inks,
27 colours + gold, silver, white and thinner 30 ml jars
and 15 colours in 250ml jars.

Sennelier Ink bottle

30 ml (1 US fl oz)
250 ml (8,4 US fl oz)

SU:3 N134010 + no.
SU:1 N134030 + no.



Cardboard Inks Set

Set comprising 4 jars of 30 ml with pipette (Cobalt Blue, Walnut, Sepia, Sennelier Indian Ink)

Each SU:1 N134022.00



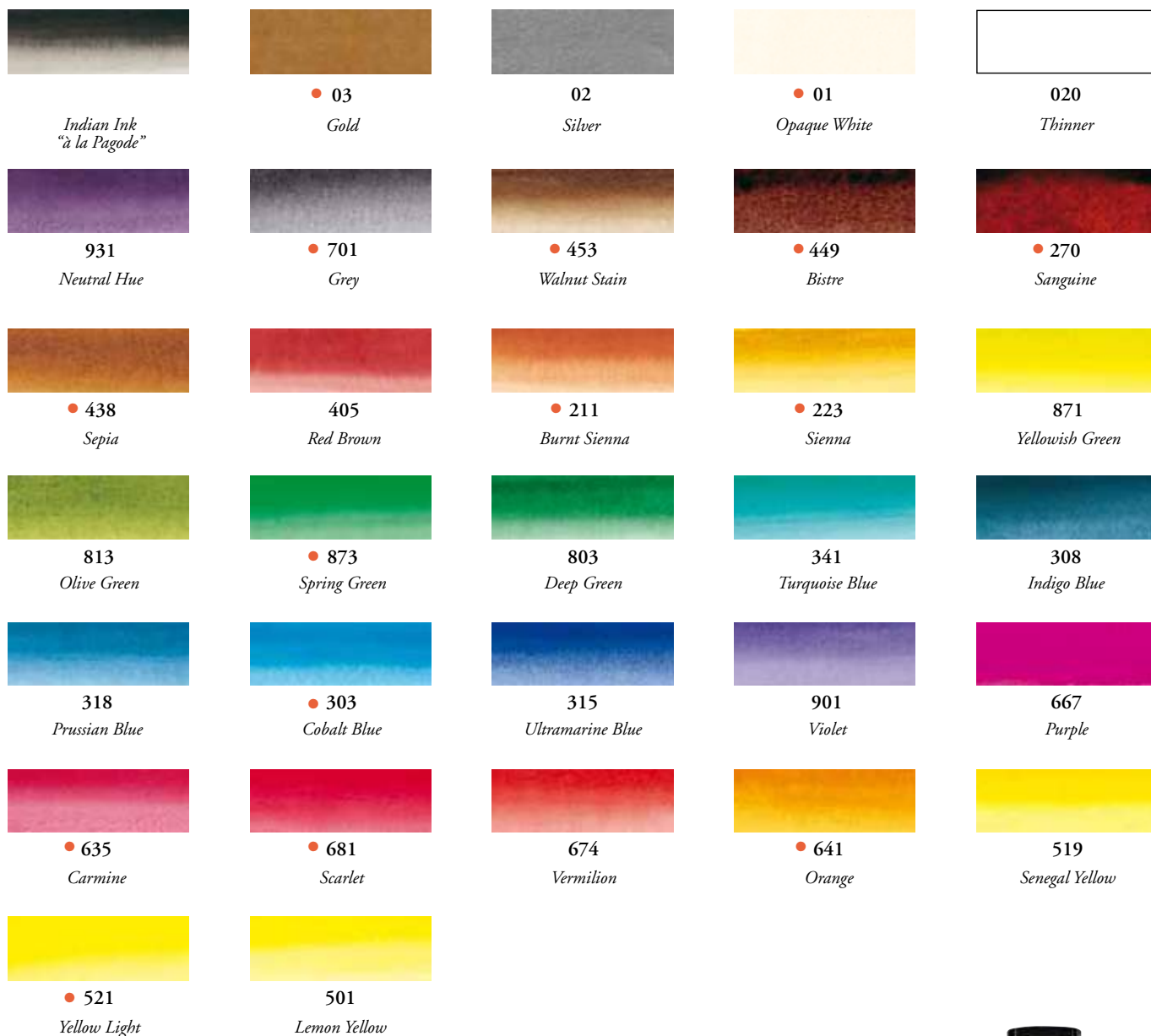
Cardboard Calligraphy Set

Set comprising 4 jars of 30 ml with pipette (Cobalt Blue, Walnut, Sepia, Sennelier Indian Ink), 1 bamboo pen, 1 brush,
1 embroidered Sennelier cloth, 1 paper pad 7" x 7" "Ink and calligraphy"

Each SU:1 N134021.00

SENNELIER Inks

30 colours



• Colours available in 250ml jar.

The thinner is a shellac based solution.

It maintains colour brilliance while adding stronger water resistance.

Black Indian Inks "à la Pagode"

Intense black and indelible Black inks.

30 ml jar (1 US floz)	SU:4	N134102
125 ml jar (4,2 US floz)	SU:4	N134103
250 ml jar (8,4 US floz)	SU:1	N134104
500 ml jar (16,9 US floz)	SU:1	N134105
1 l jar (33,8 US floz)	SU:1	N134106





Chapter 16.



PAINTING MATERIALS

Essential Quality tools for the painter wishing to be free from technical constraints, for a greater freedom of expression.

These traditional tools have been carefully designed over the centuries to facilitate artistic expression.

DRAWING MATERIALS

Selection of materials essential for drawing.

A very broad range of charcoals is available. This oldest of drawing materials is presented in various shapes and degrees of hardness, obtained by baking techniques of which secret is jealously guarded.



“Milliput” Putty

White epoxy paste made of two modelling clays. Excellent adhesiveness for repairing earthenware and porcelain. Also allows missing parts to be reconstituted.

Box of two blocks (approx. 100g) SU:1 N273050



“Terracotta Milliput”

“Red Terracotta” coloured epoxy paste made of two-component plasticenes. Excellent adhesive for repairing earthenware and porcelain. Also allows missing parts to be reconstituted.

Box of two blocks (approx. 100g) SU:1 N273051



Canvas Pliers

Canvas stretching pliers made of cast iron with a spring and locking ring. Jaw width: 70 mm (2 3/4")

Canvas pliers S.U.: 1 D5401



Paper Palette for Oil Painting

Pad of 40 sheets, detachable after use. Size 5F : 35 x 27 cm (14" x 10")

Palette SU:5 N139803



Sennelier Apron

Black cotton apron. One size

Apron SU:3 N264600

Articulated Wooden Manikins

Made of polish wood, ball joint articulations, spring-mounted with metal rod on wooden base.



Male Manikin 12 cm (4")	SU:5	M10 H 12
Male Manikin 30 cm (11")	SU:1	M11 H 30
Female Manikin 30 cm (11")	SU:1	M11 F 30

Articulated Wooden Hands



Length 24 cm (9 1/2")		
Female left hand	SU:1	M22 F
Female right hand	SU:1	M21 F
Male left hand	SU:1	M22 H
Male right hand	SU:1	M21 H

Painting Knives

A range of premium quality painting knives. Their one-piece wrought stainless steel blades, both flexible and non-warping, allow high precision work. Wooden handle, brass ferrule.

29 shapes

Sales unit

SU:1 N264151 + no.



Scale 33%

Palette Knives

The one-piece wrought stainless steel palette knives enable the paste to be worked in a regular manner due to their non-warping blade.

6 shapes

Sales unit

SU:1 N264152 + no.



Scale 33%



Sennelier Charcoals

Created for the most discerning artists, these premium quality vine charcoals are made from the finest willow rods. Repeated slow burning allows our non-compressed charcoals to combine the following qualities : deep black hue, uniform texture, soft, velvety touch.

Box of 25 (3-4 mm / 1/8") SU:1 N260281

Box of 25 (5-6 mm / 3/16") SU:1 N260282

Box of 25 (7-9 mm / 5/16") SU:1 N260283

Box of 30 assorted charcoals

12 Ø 4 mm (5/32"), 16 Ø 6 to 8 mm (1/4"), 2 Ø 12 mm (7/16")

SU:1 N260285

Box of 4 "Landscape" (10-15 mm / 4" / 51/2") SU:1 N260286



Soap-shaped Eraser

A traditional, oval shaped eraser. Sizes : 68 x 37 x 18 mm (2 5/8" x 1 7/16" x 1/32")

Very soft and efficient. Leaves no marks on paper.

Eraser SU:6 N260892



"Delacroix" Fixative

Clear non-yellowing synthetic resin and alcohol. For pencil and charcoal. This fixative creates a resistant, protecting film. Due to its high resin content. Use with soft pastels is not recommended. Can be sprayed.

Aerosol 400 ml

SU:6

N135267



"HC10" Fixative

Highly concentrated fixative - Universal

Made from protective acrylic resin, this Sennelier fixative is perfect for Artists who want a powerful fixative which will not alter the appearance of their work. INNOVATION: for an accurate application with minimum overspray, turn the yellow nozzle in the cap to achieve the desired spray pattern, either horizontal or vertical.

- Lightfast
- Permanent
- Water resistant
- Does not yellow

Use on: pastels, charcoal, watercolour, ink, acrylic, gilding, photos, block-out / surface preparation.

Suitable for use on: paper, canvas, wood, glass, ceramic, porcelain, walls.

Aerosol 400 ml (13,5 US floz)

SU:6

N135257





Chapter 17.



ART PAPERS

ETUDE

A range designed for academic and sketch work.

For learning the most conventional techniques: Sketching, Drawing, Watercolours & Pastels, in the most used paper sizes.

ARTIST

This range of paper for Artists respects the Sennelier tradition.

These albums have been manufactured for decades, using the same criteria as in bygone days.

The quality of the paper pulp is stringently checked. A large selection of sizes and weights for all conventional techniques, will satisfy even the most demanding of users.

CREATION

With the Création range, Sennelier integrates new materials. The original presentation makes paper more attractive and pleasant.

These albums will please both professionals and amateurs.

ETUDE Albums & Blocks

“EBAUCHE” SKETCH PAD

Off-white, acid free, light grain buff paper.
90 g (42,8 lb).



Spiral Bound - Microperforated

130 sheets.

16 cm x 16 cm (6" x 6")	SU:5	N136220
16 cm x 24 cm (6" x 9 1/2")	SU:5	N136221
21 cm x 29.7 cm (8" x 12") - A4	SU:5	N136222
25 cm x 25 cm (10" x 10")	SU:5	N136223
24 cm x 32 cm (9 1/2" x 12 1/2")	SU:5	N136224
29.7 cm x 42 cm (12" x 16 1/2") - A3	SU:5	N136225



Glued One Side

120 sheets.

17 cm x 21 cm (7" x 8")	SU:5	N136286
24 cm x 32 cm (9 1/2" x 12 1/2")	SU:5	N136287
29.7 cm x 42 cm (12" x 16 1/2") - A3	SU:5	N136288
10.5 cm x 14.8 cm (9 1/2" x 12 1/2") - A6	SU:5	N136289

“L'EBAUCHE” Drawing Paper 90 g (42,8 lb)

25 sheets 65 x 50 cm (26" x 19 1/2")	SU:1	N261682
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ESQUISSES “PEN & INK”

Special paper for wet techniques. 100g (47 lb)



Spiral Bound - Microperforated

100 sheets.

21 cm x 29.7 cm (8" x 12") - A4	S.U.: 1	N136151
29.7 cm x 42 cm (12" x 10 1/2") - A3	S.U.: 1	N136152

“ACADEMIE” WATERCOLOR

Drawing pads, 100% pure cellulose, no optical bleaching. 300 g (140 lb).



Glued on 4 sides, 20 sheets.

27 cm x 18 cm (10 1/2" x 7")	SU:5	N139717
37 cm x 27 cm (14 1/2" x 10")	SU:3	N139716
52 cm x 37 cm (20" x 14 1/2")	SU:2	N139715



Spiral Bound

12 sheets.

16 cm x 24 cm (6" x 9 1/2")	SU:5	N138453
21 cm x 29.7 cm (8" x 11,5") - A4	SU:5	N138454
24 cm x 32 cm (9 1/2" x 12 1/2")	SU:5	N138452
27 cm x 35 cm (10 1/2" x 13 1/2")	SU:5	N138451
37 cm x 46 cm (14 1/2" x 18")	SU:5	N138450



Glued One Side

100 sheets.

24 cm x 32 cm (9 1/2" x 12 1/2")	SU:1	N139720
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“Academie” pure cellulose 300 g (140 lb)

1 sheet 65 x 50 cm (26" x 19 1/2")	SU:50	N261807
1 sheet 76 x 56 cm (30" x 22")	SU:50	N261808

PASTEL

Ingres Paper, selection of 4 shades. 95 g (45lb)



Spiral Bound

45 sheets.

21 cm x 29.7 cm (8" x 12") - A4

24 cm x 32 cm (9 1/2" x 12 1/2")

29.7 cm x 42 cm (12 1/2" x 16 1/2") - A3

SU:5

N136720

SU:5

N136722

SU:5

N136719

URBAN SKETCH BOOK

Extra-strong rough grain paper, acid-free, multitechnique (solid oil, oil pastel, acrylic, gouache, ink, etc...). 340 g (160 lb).



10 cm x 15 cm (3,9" x 5,9")

SU:5

N138120.01



Watercolour paper. 300 g (140 lb).

16 cm x 24 cm (6" x 9 1/2")

SU:5

N138121.01

ARTIST Albums & Blocks

DRAWING



Esquisse White (D1)

Sketch books bound with metal rings. Smooth grain paper for sketching and drawing. 90 g (35 lb). 50 sheets. Italian binding.

10 cm x 15 cm (4" x 6")

16 cm x 24 cm (6" x 9 1/2")

24 cm x 32 cm (9 1/2" x 12 1/2")

SU:10

N136311

SU:5

N136307

SU:5

N136304



"Carte d'Art" Drawing Pad (D340)

Glued one side. Extra-strong rough grain paper, acid-free, multitechnique (solid oil, oil pastel, acrylic, gouache, ink, etc...).

340 g (160 lb). 15 sheets.

14.8 cm x 21 cm (6" x 8") - A5

24 cm x 32 cm (9 1/2" x 12 1/2")

29.7 cm x 42 cm (12" x 16 1/2") - A3

SU:5

N136212

SU:5

N136211

SU:5

N136210



Drawing Pad Smooth Grain (D200)

Glued one side. Strong smooth grain drawing paper, neutral pH, for gouache, washes and acrylics. 200 g (95 lb). 75 sheets.

24 cm x 32 cm (9 1/2" x 12 1/2")

30 cm x 40 cm (12" x 16")

SU:5

N136267

SU:5

N136266

WATERCOLOUR BLOCKS



Watercolour Block 300 g (140 lb) Hot pressed

Glued 4 sides.

14,8 cm x 10,5 cm (6" x 4") - A6 - 20 sheets	SU:1	N139836
24,5 cm x 10,5 cm (9 2/3" x 4") - 20 sheets	SU:1	N139838
26 cm x 18 cm (10" x 7") - 20 sheets	SU:1	N139835
30 cm x 30 cm (15" x 15") - 20 sheets	SU:1	N139902
36 cm x 26 cm (14" x 10") - 20 sheets	SU:1	N139834
41 cm x 31 cm (16" x 12") - 20 sheets	SU:1	N139833
51 cm x 36 cm (20" x 14") - 20 sheets	SU:1	N139832



Watercolour Block 300 g (140 lb) Rough grain

Glued 4 sides.

20 cm x 20 cm (8" x 8") - 20 sheets	SU:1	N139913
21 cm x 14,8 cm (8" x 6") - 20 sheets	SU:1	N139858
24,5 cm x 10,5 cm (9 2/3" x 4") - 20 sheets	SU:1	N139857
26 cm x 18 cm (10" x 7") - 20 sheets	SU:1	N139855
30 cm x 30 cm (15" x 15") - 20 sheets	SU:1	N139903
33 cm x 19 cm (13" x 7") - 20 sheets	SU:1	N139859
36 cm x 26 cm (14" x 10") - 20 sheets	SU:1	N139854
41 cm x 31 cm (16" x 12") - 20 sheets	SU:1	N139853
51 cm x 36 cm (20" x 14") - 20 sheets	SU:1	N139852



Watercolour Block 300 g (140 lb) Cold pressed

Glued 4 sides.

14,8 cm x 10,5 cm (6" x 4") - A6 - 20 sheets	SU:1	N139876
21 cm x 14,8 cm (8" x 6") - 20 sheets	SU:1	N139878
24,5 cm x 10,5 cm (9 2/3" x 4") - 20 sheets	SU:1	N139877
26 cm x 18 cm (10" x 7") - 20 sheets	SU:1	N139875
30 cm x 30 cm (15" x 15") - 20 sheets	SU:1	N139901
36 cm x 26 cm (14" x 10") - 20 sheets	SU:1	N139874
41 cm x 31 cm (16" x 12") - 20 sheets	SU:1	N139873
51 cm x 36 cm (20" x 14") - 20 sheets	SU:1	N139872

WATERCOLOUR PAPERS IN SHEETS

Watercolour Pure Rag 300 g (140 lb)

1 sheet 76 x 56 cm (30" x 22")

Rough grain

SU:10

N261820

Cold pressed

SU:10

N261821

Hot pressed

SU:10

N261822

SOFT PASTEL



"L'esprit du Pastel" (C4)

Spiral bound.

Grey grained paper with crystal separators, for pastel and artist's chalks.

130 g (60 lb).

25 sheets.

Italian binding.

16 cm x 24 cm (6" x 9 1/2")

SU:5

N136727

24 cm x 32 cm (9 1/2" x 12 1/2")

SU:5

N136726

32,5 cm x 40,5 cm (12 5/8" x 16")

SU:5

N136725



Antique White 001	Light green 008
Sand 002	Dark green 009
Sienna 003	Light blue 010
Earth 004	Dark blue 011
Peach 005	Light grey 012
Salmon 006	Dark grey 013
Van Dyck brown 007	Charcoal 014

Pastel Card

Paper for all dry drawing techniques : soft pastel, charcoal and graphite. This surface is created with finely ground (pH neutral) natural cork applied to a 170 lb. (pH neutral) board and creates a soft sand-like surface.

360 g (170 lb)

6 colours : Antique White 001, Sand 002, Sienna 003, Light Blue Grey 010, Light Grey 012, Charcoal 014.

Pads glued one side

4 sizes - 2 x 6 colours :

16 x 24 cm (6 1/2" x 9 1/2") SU:5 N136753

24 x 32 cm (9 1/2" x 12 1/2") SU:5 N136750

30 x 40 cm (12" x 15 3/4") SU:2 N136752

39.5 x 59.5 cm (15 3/4" x 23 1/2") SU:1 N136754

+ 1 sheet of tracing paper in each pad

"Pastel Card" in sheets

14 shades : Antique White 001, Sand 002, Sienna 003, Earth 004, Peach 005, Salmon 006, Van Dyck Brown 007, Light Green 008, Dark Green 009, Light Blue Gray 010, Dark Blue Gray 011, Light Gray 012, Dark Gray 013, Charcoal 014

1 sheet 65 x 50 cm (26" x 19 1/2") / shade S.U.: 10 N262187 + no.

1 sheet 60 x 80 cm (26" x 31 1/2") SU:10 N262190 + no.

Available colours: 001, 002, 003, 010, 011, 012

Pastel papers, Velvet, 130 g (60 lb)

1 sheet 65 x 50 cm (26" x 19 1/2"), grey SU:25 N261975

1 sheet 65 x 50 cm (26" x 19 1/2"), beige SU:25 N261976

1 sheet 65 x 50 cm (26" x 19 1/2"), black SU:25 N261977

OIL PASTEL



Oil pastel pad

Spiral bound.

Card for oil pastel with crystal inserts. Acid free.

12 sheets - 340 g (160 lb).

24 cm x 16 cm (9 1/2" x 9 1/2") SU:5 N136760

32 cm x 24 cm (12 1/2" x 9 1/2") SU:5 N136761

30 x 40 cm (12" x 15 3/4") SU:2 N136762

40 x 60 cm (15 3/4" x 23 1/2") SU:1 N136763

"Oil Pastel Pad" Drawing Paper 340 g (160 lb)

1 sheet 65 x 50 cm (26" x 19 1/2") SU:25 N261690

1 sheet 65 x 100 cm (26" x 39 1/2") SU:25 N261691

CREATION Albums & Blocks



Maxi

Slightly buff paper for pencil, sketching and drawing.

90 g - 42,8 lb - Glued 1 side. 250 sheets.

24 cm x 32 cm (9 1/2" x 12") SU:2 N139651

25 cm x 25 cm (10" x 10") SU:2 N139652

29.7 cm x 42 cm (12" x 16 1/2") - A3 SU:2 N139650

32 cm x 32 cm (12 1/2" x 12 1/2") SU:2 N139653

15 cm x 15 cm (4" x 4") SU:2 N139660



Drawing Paper For Ink and Calligraphy

Top-glued album. Hot-pressed, acid-free, 35 sheets, 125g (60lb).

21 cm x 29,7 cm (8" x 12") - A4 SU:5 N136030.A4



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N136286	104	N139716	104	N260285	100	P10559	23
N136287	104	N139717	104	N260286	100		
N136288	104	N139720	104	N260892	100		

GENERAL TERMS OF USE

Conditions of use of any product of the Sennelier brand

MAX SAUER, hereafter MAX SAUER, indicates that the products of its Sennelier brand are inspected at every stage of fabrication and are developed to guarantee optimal use under normal conditions of use. These conditions are as follows: use of Sennelier products within the framework of artistic activities, to the exclusion of restaurant activities, on surfaces made of canvas or acid-free paper, under conditions of indoor exposure in which the rate of humidity is less than 60% and with indirect lighting having no ultra-violet (UV) rays.

In any event, MAX SAUER does not under any circumstances guarantee the result that the user wishes to obtain, and recommends doing tests beforehand to verify the compatibility between colours or colour mixes and the surfaces and tools used for application. These latter items can, in fact, modify the characteristics of Sennelier products. The user recognizes that he is solely responsible for mixes or the application of Sennelier products on any surface that he chooses.

By using Sennelier products, the user acknowledges that said products could undergo undesired variations over time, of a nature to lead to modifications in appearance of the final result.

The liability of MAX SAUER may not be sought by the user as concerns the consequences of using Sennelier products in accordance with instructions for said products given by third parties (resellers, art teachers, etc...).

Sennelier products may contain noxious ingredients, which would be indicated on the products in question. Furthermore, MAX SAUER reminds the user that particular care must be applied when handling products that are specified as dangerous on the labels, as required by regulation, that are placed on them.

In the presence of such components, MAX SAUER reminds the user that it is always important to respect the following minimal precautions for use:

- Do not ingest the product;
- Avoid contact with skin and eyes;
- Wear appropriate attire and protect clothing, shoes and other clothing accessories;
- Keep the product away from a child who could use it alone and domestic animals, notably during use and storage;
- If applicable, supervision by an adult when the product is used by a child;
- The products must be stored away from light, in a ventilated and temperate environment (between 10 and 30°C).

In case of a problem, contact the emergency medical services (anti-poison centre, etc...).

Use of Sennelier products is deemed as acceptance of these conditions of use.

For additional information concerning the composition of Sennelier products, contact MAX SAUER by telephone at +33 2 96 68 2000, or by email at mail@raphael.fr

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