

l'Aquarelle

Honey-Based, Color Palette of the Impressionists



SENNELIER



The roots of Sennelier watercolors are to be found in the Impressionist school

At that time, painters drew their inspiration from nature and set out to reproduce natural light. Watercolor technique offered spontaneity, lightness of touch, fluidity and transparency allowing a quick translation of a particular light, movement, or shape. Paul Cézanne, for instance, produced forty or so watercolors of the Mont Sainte Victoire in Provence. Earlier on in England and on the Normandy coast in France, William Turner had established watercolor painting as an art form in its own right and had even managed to produce genuine masterpieces. Since then watercolors have become an acknowledged part of the history of painting. Artists love them because of their radiance and their spontaneity. It is such a pleasure when the painter plays with the light of the paper and the brightness of fleeting, intense pigments as they glisten, come together and swirl around under his brush producing a whole host of different effects.

A watercolor tailored to the needs of today's artists

We spent a long time working with many different artists to produce L'Aquarelle Sennelier. We consulted watercolorists from all over the world. A panel of professional painters carried out "blind" tests on a number of formulations. They clearly revealed what they were looking for: a watercolor which is luminous, brilliant and intense. L'Aquarelle Sennelier fulfills their every wish.



A honey-based watercolor

Honey has many virtues: a symbol of light and sun, an emblem of poetry and science, and used since ancient times as a remedy for dry skin and to help heal wounds. This nectar is used in L'Aquarelle Sennelier not only as a preservative but as an additive giving incomparable brilliance and smoothness to the paint. Always striving for excellence, Sennelier has reworked its watercolor formula with increasing the amount of honey in the paint to reinforce the longevity of the colours, their radiance and luminosity.



Watercolors Made in France using traditional methods

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

This mix of natural ingredients produces colours which have a smooth, bright texture and offer lively, colourful shades. The Gum Arabic 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.

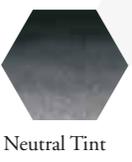
This exceptional and very high quality watercolor will help you make your works even more powerful due to the liveliness and purity of the hues. The colours mix together perfectly, offering superbly subtle shades. These smooth, intense colours will be a genuine pleasure to paint with. The addition of 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.

Your work of art deserves Sennelier.



French Artists' Watercolor

98 shades available in ½ pots pans , full pans and 10 and 21 ml tubes

 Titanium White 116 serie 1 ■ I	 Chinese White 112 serie 1 □ I	 Nickel Yellow 576 serie 4 ■ I	 Lemon Yellow 501 serie 1 □ II	 Aureoline 559 serie 4 □ II	 Cadmium Lemon Yellow 535 serie 4 ■ I	 Primary Yellow 574 serie 1 ■ n.r.
 Cad. Yellow Deep 533 serie 4 ■ I	 Sennelier Yellow Deep 579 serie 2 ■ I	 Cad. Yellow Orange 537 serie 4 ■ II	 Red Orange 640 serie 3 □ I	 Sennelier Orange 641 serie 2 ■ n.r.	 Chinese Orange 645 serie 3 □ I	 French Vermilion 675 serie 2 ■ I
 Aliz Crimson Lake 695 serie 3 □ III	 Venetian Red 623 serie 1 ■ I	 Alizarin Crimson 689 serie 1 □ II	 Carmine 635 serie 3 □ I	 Crimson Lake 688 serie 3 □ n.r.	 Quinacridone Red 679 serie 3 □ II	 Rose Madder Lake 690 serie 2 □ I
 Dioxazine Purple 917 serie 3 ■ III	 Prussian Blue 318 serie 1 □ I	 Indigo 308 serie 1 ■ II	 Blue Indanthrene 395 serie 3 □ n.r.	 Cobalt Deep 309 serie 4 ■ n.r.	 Cobalt Blue 307 serie 4 □ I	 Ultramarine Deep 315 serie 1 □ I
 Cerulean Blue Red Shade 305 serie 4 ■ I	 Turquoise Green 843 serie 4 ■ n.r.	 Cobalt Green 856 serie 4 ■ I	 Phthalocyanine Turquoise 341 serie 1 □ II	 Forest Green 899 serie 1 ■ I	 Phthalo. Green Deep 807 serie 1 □ II	 Viridian Green 837 serie 3 □ I
 Olive Green 813 serie 1 □ n.r.	 Phthalo. Green Light 805 serie 1 □ II	 Bright Yellow Green 871 serie 2 ■ II	 Brown Green 857 serie 2 □ n.r.	 Brown Pink 445 serie 1 □ n.r.	 French Ochre 565 serie 3 ■ I	 Light Yellow Ochre 254 serie 1 ■ I
 Neutral Tint 931 serie 1 ■ n.r.	 Van Dyck Brown 407 serie 1 ■ I	 Warm Sepia 440 serie 1 ■ I	 Raw Umber 205 serie 1 □ I	 Raw Sienna 208 serie 1 □ I	 Burnt Umber 202 serie 1 □ I	 Transparent Brown 435 serie 1 □ I

 Cad. Yellow Light 529 serie 4 ■ I	 Sennelier Yellow Light 578 serie 2 □ I	 Indian Yellow 517 serie 1 □ II	 Yellow Lake 561 serie 1 □ I	 Naples Yellow 567 serie 1 ■ I	 Yellow Sophie 587 serie 1 ■ n.r.	 Naples Yellow Deep 566 serie 1 ■ I
 Scarlet Laquer 612 serie 2 ■ II	 Rose Dore Madder Lake 691 serie 2 □ I	 Bright Red 619 serie 2 ■ n.r.	 Cadmium Red Light 605 serie 4 ■ I	 Sennelier Red 636 serie 2 □ n.r.	 Perylen Brown 499 serie 3 □ II	 Cadmium Red Purple 611 serie 4 ■ I
 Opera Rose 659 serie 2 □ n.r.	 Cobalt Violet Light Hue 911 serie 2 ■ II	 Perm. Magenta 680 serie 3 □ I	 Cobalt Violet Deep Hue 913 serie 2 ■ II	 Red Violet 905 serie 3 ■ I	 Helios Purple 671 serie 3 □ III	 Blue Violet 903 serie 2 □ I
 French Ultramarine Blue 314 serie 1 □ I	 Ultramarine Light 312 serie 1 □ I	 Blue Sennelier 399 serie 1 □ II	 Phthalocyanine Blue 326 serie 1 □ II	 Cinereous Blue 344 serie 1 ■ II	 Royal Blue 322 serie 1 ■ II	 Cerulean Blue 302 serie 4 ■ I
 Emerald Green 847 serie 2 □ I	 Sennelier Green 817 serie 1 □ I	 Cadmium Green Light 823 serie 4 ■ I	 Hooker's Green 809 serie 1 □ n.r.	 Chromium Oxide Green 815 serie 3 ■ I	 Green Earth 213 serie 1 □ I	 Sap Green 819 serie 1 ■ II
 Yellow Ochre 252 serie 1 ■ I	 Gold Ochre 257 serie 1 ■ n.r.	 Quinacridone Gold 599 serie 3 □ n.r.	 Burnt Sienna 211 serie 1 □ I	 Perm. Aliz. Crims. Deep 699 serie 2 □ n.r.	 Caput Mortum 919 serie 2 ■ I	 Payne's Grey 703 serie 1 ■ I
 Warm Grey 705 serie 1 ■ I	 Sennelier Grey 709 serie 1 ■ I	 Greenish Umber 203 serie 1 ■ I	 Light Grey 707 serie 1 ■ I	 Lamp black 753 serie 1 ■ I	 Ivory Black 755 serie 1 ■ I	 Raw Sepia 443 serie 1 ■ I

Conforms to ASTM standards
I Very good lightfastness
II Good lightfastness
III Average lightfastness
n.r. not listed

■ Opaque
▣ Semi-opaque
□ Transparent
n.r. not listed

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Ref : S21043_02

