

Extra-Fine Oils



SENNELIER

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

Sennelier

Origins

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.

Reinvents Your Palette



The Next Generation of Oils

Today, Sennelier's classic palette is expanding 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.



A More Modern Paint

Dense, yet buttery, Sennelier oils are more highly pigmented and firmer than ever. The reformulated homogeneous consistency is better suited to the diversity of modern techniques and pictorial sensitivities. The slightly heavier body retains its unique creaminess, while offering greater versatility.

Sennelier's carefully selected pigments are ground longer, to provide the finest, most vivid colouration possible. Sennelier strives to provide the purest, most concentrated stable pigments. With improved lightfastness, the colour intensity will endure for generations.

Safflower oil, a binder with balanced drying power, provides the creamy texture that dries with an attractive satin finish in a uniform manner over the entire range. Unlike linseed oil, safflower oil is non-yellowing.

Greater Value



Sennelier offers product enhancements, more pigment per tube and larger tube sizes to provide better value. The standard 34ml tube has increased in size to a more convenient 40ml capacity at a more accessible price. The 18ml size has likewise increased to 21ml. In addition, a wider range of colours is available in all four sizes.

Previous capacity	New capacity	Number of shades available in this format
18ml tube	21ml	36*
34ml tube	40ml	144
200ml tube	200ml	90
1kg metal can (until now reserved for whites and black)	500ml	24*

* Please refer to the colour chart for information on the colours available in 21ml, 200ml and 500ml.

The number of series (price categories) has decreased from 7 to 6. Nearly half of the colours fall into the very affordable series 1 and 2 - a greater value for the artist!

A New Look

The key aesthetic elements of the original Sennelier tube design have been maintained, but updated. The characteristic silver tube now sports the company insignia. The label has been enhanced with a graduated colour strip. Key information is clearly highlighted: the colour occupies a larger space on the label, thus making it easier to spot in the studio. The colour name, number, series, light stability, pigment composition... are also clearly indicated. In addition, actual hand-painted colour swatches have been applied to the display and 500ml cans. The redesigned box for the 200ml tubes provides a better view of the colour inside.

An abstract painting featuring large, textured blocks of color. A vibrant red block is at the top, with a darker, more muted red block below it. To the right, a bright blue block is visible. The bottom of the painting transitions into a solid blue background.

The Palette

A circular logo for Sennelier. It features a central crest with a crown and two lions. The word 'SENNELIER' is written in a large, serif font across the middle. Below the crest, the word 'PARIS' is visible. The outer ring of the logo contains the text 'SOCIÉTÉ DES ARTS' at the top and 'FONDÉE EN 1858' at the bottom.

Sennelier introduces 50 new, luminous hues to its extensive palette of 95 historical colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. Specific traditional colours that have forged the reputation of the Sennelier brand have been retained, such as Madder Lake Deep and Genuine Cobalt Blue, the industry benchmark. Signature transparent colours, Chinese Orange and Cinnabar Green, for example, invented by Gustave Sennelier in conjunction with the Impressionists, have contributed significantly to the evolution of art styles (through the Fauves, Cubists, and beyond). From Bonnard's indispensable blues to Modigliani's favourite flesh tones, Sennelier colours have been inspired by the Masters and have been an inspiration to them.

Pigments developed recently through advancements in modern chemistry have resulted in lively, fresh, vivid colours, including more lightfast reds and purples, such as Permanent Alizarin Crimson Lake, Ultramarine Violet and Magenta, colours favoured in contemporary painting. Ultramarine Rose, for instance, is derived from a pigment invented at the end of the 19th century, but has not been popular until the last decade. Sennelier is at the forefront of a modern red generation with its flagship colour, Sennelier Red. Composed primarily of the pigment, diceto pyrrole, which was invented in the 1990's, Sennelier Red is a very vibrant hue with strong opacity and resistance to change.

Sennelier continues to expand upon its expertise in the blues range with the addition of several hues that border on green, including a rare Cobalt Turquoise. Bonnard Blue is a

modern cobalt turquoise pigment, similar to a cerulean, but more opaque. Sennelier Blue, a unique, highly concentrated phthalo pigment, is perfectly suited for wide gradations.

Within the yellow family, authentic Aureoline is the only pigment that can replace true Indian Yellow, but yet it is much more stable. The new palette consists of three additional Naples Yellows and Turner Yellow, a lightfast, modern pigment, similar to a Cadmium Yellow Medium, but with a warm golden transparent glow.







































In response to artists of the 21st century, Sennelier brings you a greater range of earth tones and muted greys (Tuscan Earth, Cool Grey and Titanium Buff, for example) that are created with pure mono-pigments or multiple pigments to yield the highest vibrancy. They have an unparalleled luminosity, which is unachievable by mixing the actual oil paints. Golden Green, an organo-metallic complex that has been used in the Fine Arts only in the last decade, produces interesting transparent colour variations (from yellow green to olive green).

Mixability is a priority for Sennelier. All pigment compositions are carefully orchestrated to provide the most brilliant, saturated combinations when intermixed. Whether used straight from the tube or mixed extensively, Sennelier oils are uniquely balanced and harmonious.

Artists working in all styles will find the colours that are indispensable for their creations in Sennelier's new range of oil paints...

Sennelier Reinvents

 <p>138 serie 1 *** I ■ Unbleached titanium PW6/PW4/PBr24/PG17/PBk11</p>	 <p>136 serie 1 *** I ■ Titanium buff PW6/PB24/PY154</p>	 <p>253 serie 1 *** I ■ Pale ochre PW6/PY42/PR101</p>	 <p>568 serie 2 *** I ■ Naples yellow light PW6/PW4/PY153/PY154</p>	 <p>513 serie 2 *** I ■ Warm bright yellow PW4/PW6/PY65</p>	 <p>563 serie 2 *** nr ■ Naples yellow warm PW6/PW4/PY83/PO73</p>
 <p>258 serie 5 *** I ■ Amber ochre PY41</p>	 <p>567 serie 2 *** II ■ Naples yellow PW6/PW4/PY3/PY74</p>	 <p>566 serie 2 *** I ■ Naples yellow deep PW6/PY42/PR101</p>	 <p>559 serie 5 *** II ■ Aureoline PY40</p>	 <p>576 serie 4 *** I ■ Nickel yellow PY53</p>	 <p>545 serie 4 *** II ■ Cadmium yellow lemon hue PY3</p>
 <p>535 serie 6 *** I ■ Cadmium yellow lemon PY35</p>	 <p>501 serie 2 *** II ■ Lemon yellow PY3</p>	 <p>583 serie 4 *** nr ■ Turner yellow PY93</p>	 <p>539 serie 4 *** II ■ Cadmium yellow light hue PY3/PY154</p>	 <p>529 serie 6 *** I ■ Cadmium yellow light PY35</p>	 <p>541 serie 4 *** II ■ Cadmium yellow medium hue PY3/PY83</p>
 <p>531 serie 6 *** I ■ Cadmium yellow medium PY35</p>	 <p>503 serie 4 *** I □ Alizarin yellow lake PY154/PY83</p>	 <p>561 serie 3 *** nr □ Yellow lake PY13/PB23</p>	 <p>590 serie 3 *** I □ Indian yellow orange PY83</p>	 <p>511 serie 2 *** I ■ Bright yellow PY83</p>	 <p>543 serie 4 *** I ■ Cadmium yellow deep hue PY154/PY83</p>
 <p>533 serie 6 *** I ■ Cadmium yellow deep PY35</p>	 <p>537 serie 6 *** I ■ Cadmium yellow orange PY35/PO20</p>	 <p>547 serie 4 *** I ■ Cadmium yellow orange hue PY83/PO43</p>	 <p>674 serie 4 *** nr ■ Vermilion PO73/PR254/PY1:1</p>	 <p>615 serie 4 *** nr ■ Cadmium red orange hue PO13</p>	 <p>609 serie 6 *** I ■ Cadmium red orange PO20</p>
 <p>693 serie 5 *** nr □ Chinese lake PO61</p>	 <p>645 serie 3 *** nr □ Chinese orange PY13/PY83</p>	 <p>691 serie 4 *** nr □ Rose dore madder lake PR209/PY83</p>	 <p>649 serie 3 *** I □ Orient lake PY83/PV19</p>	 <p>661 serie 4 *** nr ■ Antique red PY42/PR101/PR254/PR209/PY83</p>	 <p>675 serie 4 *** nr ■ French vermilion PR255/PY170</p>

Colours available in 21 ml, 200ml and 500 ml

Your Palette



636 serie 4

*** nr ☒

Sennelier red
PR255



613 serie 4

*** nr ☐

Cadmium red light hue
PO73/PR254/PY1:1



605 serie 6

*** I ☐

Cadmium red light
PR108



638 serie 4

*** nr ☐

Cinnabar red
PR208



688 serie 3

*** nr ☐

Crimson lake
PR209



677 serie 3

*** II ☐

Chinese vermilion
PR48:4/PY83



698 serie 5

*** nr ☐

Geranium lake
PR209/PY83



690 serie 3

*** nr ☐

Rose madder lake
PR209



619 serie 4

*** nr ☐

Permanent intense red
nr



657 serie 2

*** nr ☐

Permanent rose
PW6/PR208/PR209



607 serie 6

*** I ☐

Cadmium red medium
PR108



618 serie 4

*** II ☐

Cadmium red deep hue
PR170/PV16



606 serie 6

*** I ☐

Cadmium red deep
PR108



689 serie 5

*** nr ☐

Madder lake deep
PR179/PR209/PY83



699 serie 5

*** nr ☐

Permanent alizarin
crimson deep
PR206



695 serie 3

*** III ☐

Alizarin crimson
PR83



696 serie 3

*** nr ☐

Permanent alizarin crimson
(quinacridone)
PR209/PR179/PR202



635 serie 4

*** nr ☐

Carmine red
PR202/PR101/PY42/PBk11



616 serie 4

*** II ☐

Cadmium red medium hue
PR170



639 serie 3

*** III ☐

Carmine deep
PR146



671 serie 4

*** I ☐

Quinacridone magenta
PR122



953 serie 2

*** nr ☐

Ultramarine rose
PR259



941 serie 5

*** I ☐

Magenta
PV19



911 serie 4

*** nr ☒

Cobalt violet hue
PW6/PR209/PV16



915 serie 3

*** I ☒

Manganese violet
PV16



916 serie 2

*** I ☒

Ultramarine violet
PV15



917 serie 4

*** I ☐

Dioxazine violet
PV23



901 serie 2

*** I ☐

King's blue
PW6/PB29/PV16



301 serie 2

*** I ☐

Blue-grey
PW6/PB29/PBk11/PB27



322 serie 3

*** I ☐

Royal blue
PW6/PB29/PB15:6



312 serie 2

*** I ☐

Ultramarine light
PB29



315 serie 2

*** I ☐

Ultramarine deep
PB29/PV23



314 serie 2

*** I ☐

French ultramarine blue
PB29



395 serie 2

*** I ☒

Flemish blue
PB29/PB15:6



399 serie 2

*** I ☐

Sennelier blue
PB29/PB15:6



307 serie 6

*** I ☒

Cobalt blue
PB72

☒ : Opaque
☐ : Transparent
☒ : Semi-opaque
nr : not rated

144 Extra-Fine



303 serie 4

*** I ■

Cobalt blue hue

PB29/PB15:3



318 serie 2

*** I □

Prussian blue

PB27



308 serie 2

*** I ■

Indigo hue

PBk8/9/PB15:3



305 serie 6

*** I ■

Cerulean blue

PB35



326 serie 3

*** I □

Phthalo blue

PB15:1



347 serie 6

*** I □

Alizarin blue lake

PB15:3



328 serie 3

*** I ■

Manganese blue

PW6/PB15:4



323 serie 2

*** I ■

Cerulean blue hue

PB15:4/PW6



320 serie 2

*** I ■

Azure blue

PB15:4/PG7



345 serie 2

*** I ■

Bonnard blue

PB36



339 serie 3

*** I ■

Turquoise light

PG50



343 serie 6

*** I ■

Cobalt turquoise

PG50/PB15:1/PG7



833 serie 6

*** I ■

Cobalt green light

PG19



835 serie 6

*** nr ■

Cobalt green deep

PG26



807 serie 3

*** I □

Chromium green deep

PB27/PY154/PG7



837 serie 4

*** I □

Viridian

PG18



818 serie 3

*** I □

Phthalo green cool

PG7



817 serie 3

*** I □

Phthalo green warm

PG36



847 serie 2

*** I ■

Emerald green

PW6/PG7/PY154



821 serie 2

*** II ■

Baryte green

PW6/PY3/PG7



845 serie 3

*** II ■

Permanent green

PY3/PG36



825 serie 6

*** I ■

Cadmium green deep

PY35/PG7



831 serie 4

*** I ■

Yellow cinnabar green

PY154/PG36



849 serie 4

*** I ■

Permanent yellow green

PY35/PG17



829 serie 4

*** I ■

Cinnabar green deep

PG36/PY83/PW6



813 serie 3

*** I ■

Olive green

PR102/PG36



815 serie 3

*** I ■

Chromium oxide green

PG17



819 serie 2

*** I □

Sap green

PG36



805 serie 3

*** nr ■

Chromium green light

PR107/PW6/PG36/PO43



851 serie 4

*** I □

Golden green

PY129



827 serie 4

*** I ■

Cinnabar green light

PR101/PG36/PY83/PY154



445 serie 4

*** I ■

Brown pink

PY83/PB17



517 serie 2

*** nr ■

Indian yellow hue

PY13/PG17



254 serie 1

*** I ■

Light yellow ochre

PB124



257 serie 1

*** nr ■

Gold ochre

PY119/PY83



252 serie 1

*** I ■

Yellow ochre

PR101/PY42/PBk11

*** : Very good lightfastness
= I ASTM Lightfastness

** : Good lightfastness
= II ASTM Lightfastness

* : Average lightfastness
= III ASTM Lightfastness

Oil Colours



650 serie 2
*** I ■
Blush tint
PW6/PY42/PR208/PR101



505 serie 2
*** I ■
Mars yellow
PY83/PO43



219 serie 1
*** nr ■
Italian earth
PB24/PR101/PY154/PG17/PW6/PY42



208 serie 1
*** I ■
Raw Sienna
PBk11/PY83



255 serie 1
*** I ■
Brown ochre
PY42/PW6/PR101/PG7



217 serie 1
*** nr ■
Tuscan earth
PY119



647 serie 2
*** I □
Mars orange
PY42/PR101



631 serie 2
*** nr □
Mars red
PB23/PR101/PY42/PBk11



211 serie 1
*** I ■
Burnt Sienna
PBk11/PR101



250 serie 1
*** I ■
Modigliani ochre
PR102/PY43/PW4



623 serie 1
*** I ■
Venetian red
PR101



259 serie 1
*** I ■
Red ochre
PR101/PR102



627 serie 1
*** I ■
English red
PR101



471 serie 4
*** nr □
Madder brown
PB23



407 serie 1
*** nr ■
Van Dyck brown
PB23/PR101



629 serie 2
*** I ■
Indian red
PR101



919 serie 1
*** I ■
Caput Mortum
PR101/PB29/PV23



931 serie 2
*** nr ■
Neutral tint
PBk9/PR209/PB60



202 serie 1
*** I ■
Burnt umber
PBk11/PW6/PR101



412 serie 3
*** nr □
Sennelier transparent brown
PBk9/PO49/PB23



205 serie 1
*** I ■
Raw umber
PBk11



411 serie 1
*** I ■
Van Dyck brown deep
PY42/PR101/PBk7



438 serie 1
*** I ■
Sepia
PBk9/PY83/PR101



213 serie 1
*** I ■
Green earth
PG23



203 serie 1
*** I ■
Greenish umber
PY83/PBk7/PB60



215 serie 1
*** I ■
Cassel earth
PBk11/PR101



705 serie 1
*** I ■
Warm grey
PW6/PBk11/PR101/PY42



707 serie 1
*** I ■
Cool grey
PW6/PBk11/PR101/PY43



703 serie 2
*** I ■
Payne's grey
PB60/PBk7/PV19



768 serie 1
*** I □
Carbon black
PBk8



757 serie 1
*** I ■
Peach black
PBk7/PB60



759 serie 1
*** I ■
Mars black
PBk11



755 serie 1
*** I ■
Ivory black
PBk9



108 serie 3
*** I ■
Flake white
PW1/PW4



116 serie 1
*** I ■
Titanium white
PW6/PW 4



119 serie 1
*** I ■
Zinc white
PW4/PW6

123 serie 1
*** I ■
Zinc titanium white
PW6/PW4

This colour chart is produced within the limitations of printing.

All New Mediums

Sennelier expands its selection of ancillary oil painting products with the launch of many new items designed to broaden the range of creative techniques. Flow 'n Dry, Sennelier's original alkyd medium, enhances fluidity, reduces drying time and leaves a semi-gloss sheen when dry. Other innovations include mediums to mimic the Masters' techniques: Van Eyck and Veronese pastes, which increase body for "alla prima" paintings and facilitate the superimposition of paint layers to create a sense of depth. Sennelier's new odourless mineral spirits is essential for sensitive painters. With Sennelier's complete range of supplementary oil painting aids, the creative possibilities are limitless.

The mediums packaging has been modified: the flatter, more stable bottle will fit easily into paint boxes to facilitate transport and plein air painting. The size has increased to 75ml for greater value, and the redesigned labels clearly define each product.





SPIRITS

Rectified Turpentine Spirits (75 - 250 - 500ml - 1l)

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.

Mineral Spirits (75 - 250 - 500ml - 1l)

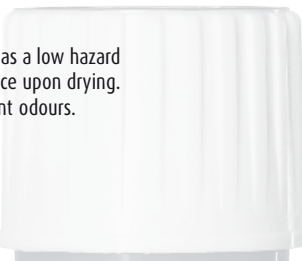
Less greasy and less odorous solvent compared to turpentine. Evaporates less quickly than turpentine spirits. Used for extending oil colours or certain varnishes (painting and touch up varnishes). Its high penetration power allows it to deeply penetrate the paint. Excess will accentuate the matte finish.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

Essential Mineral Oil (75ml)

Essential mineral oil evaporates less quickly than petroleum spirits. Creamy texture under the brush and leaves no trace after evaporation. Allows the paste to remain fresh longer while working. Limited effect on the final appearance. May be used for cleaning fresh paint from brushes.

Odour Free Mineral Spirits (75 - 250ml)

Solvent that produces a viscous mixture, which evaporates slowly, has a low hazard level 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.



Clarified Linseed Oil (75 - 250 - 500ml - 1l)

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.

Boiled Linseed Oil (75 - 250ml)

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.

Refined Safflower Oil (75 - 250ml)

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.

Clarified Poppy Seed Oil (75 - 250ml)

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.

Stand Oil (75 - 250ml)

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.

Venice Turpentine (32 - 120ml)

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%).



OILS



DRIERS

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

White Drier (75 - 250ml)

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.

Courtrai Drier (75 - 250ml)

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.

Cobalt Drier (75ml)

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.



LIQUID MEDIUMS

Turner Painting Medium (75 - 250ml - 1l)

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.

Flow 'n Dry (Alkyd Medium) (75 - 250 - 500ml - 1l)

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.

Fluid 'n Dry (Fluid Alkyd Medium) (75 - 250ml)

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. Fluid version of Flow 'n Dry alkyd medium.

Universal medium (75 - 250ml)

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 mineral spirits, turpentine and odour free mineral spirits.



PASTE MEDIUMS

Gel 'n Dry (Gel Alkyd Medium) (40ml tube)

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.

Van Eyck Medium (40ml tube)

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.

Veronese Medium (40ml tube)

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.

Turner Transparent Medium (40ml tube)

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

Impasto Medium (200ml jar - 2,5kg jar)

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.





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%.

Extra-Fine Painting Varnish (75 - 250ml - 1l)

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.

Pure Mastic Gum Varnish (75ml)

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.

Gloss Painting Varnish (75 - 250ml - 1l)

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.

Satin Painting Varnish (75 - 250ml - 1l)

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.

Matte Painting Varnish (75 - 250ml - 1l)

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.

Barrier Painting Varnish (Alcohol Based) (250ml)

Intermediate varnish used to isolate oil based paint layers. Particularly useful for the double varnishing technique. 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.



TOUCH UP VARNISHES

The role of touch-up varnishes is to locally mask any sinkage, to brighten colours and, above all, to provide a good anchor for fresh paint when restarting work on paint that has already dried. They may also be used as provisional varnishes while waiting for a final varnish to be applied.

Turner Touch Up Varnish (75 - 250 - 500ml - 1l)

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.

Touch Up Varnish (Alcohol Based) (75ml)

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.



MISCELLANEOUS PRODUCTS

Dammar Gum in Solution (33%) (250ml - 1l)

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.

Oil and Acrylic Brush Cleaner (75ml)

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.



Available at :

S E N N E L I E R

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

Max Sauer s.a.s. - 2, rue Lamarck - BP 204
22002 Saint Brieuc cedex - France
T. +33 (0)2 96 68 20 00 - F +33 (0)2 96 61 77 19
E-mail : mail@raphael.fr - Internet : www.sennelier.fr