PIGMENTS
& APPLICATION PRODUCTS

At the end of the 19th century, when he developed oil colours for his artist customers who would include immortal names like Cézanne, Gauguin and Picasso, Gustave Sennelier recognized the need for producing paints that only contained the highest quality pigments. In order to craft superior colours, Gustave verified that the origins of the pigments were from selected traditional sources, while precisely identifying their specific chemical characteristics. Ultimately, his great respect for these materials not only insured the permanence of works created with his paints, but also assured the production of an increasing array of unique colours of unsurpassed beauty and quality.

Since then, some pigments have disappeared, their natural resources depleted and others have been restricted due to their toxicity. But with recent innovations and research Sennelier offers a wide variety of synthetic pigments that perfectly match the performance of such ancient mineral pigments such as Lapis Lazuli and Cinnabar. Yet at the same time Sennelier still mines the earth for minerals and other natural elements from traditional sources - pigments like clays and iron oxides used in ochres and the preparation of “burnt” earth colours from calcified soil.

At the dawn of the 21st century, Sennelier still keeps a watchful eye on the pigments selected for its lines of artists’ quality oils, oil sticks, watercolours, soft pastels and oil pastels. These very same pigments are available to artists wishing to master the preparation of their own colours.

Site internet : **www.sennelier.fr**

Scale 1

Kraft bag

Plastic jar

This range comprises 94 colours. 92 of them are presented in 200 ml* plastic jars and 50 colours in 1 kg Kraft bags**.

* For density reasons, certain colours are packaged in 100 ml jars.
** Lithopone white and Meudon white are exclusively available in 1kg Kraft bag.

Plastic jar

200 ml *(6,7 US floz)* *S.U. : 1* ***Code : N133001 + no.***
Density varies for each pigment, weight is given on the label and on next page.

Kraft bag *(see next page)*

1 kg *S.U. : 1* ***Code: N133002 + n°***

Range of pigments *(incuding the graphite)*

- 81 colours x 3 + 5 binding mediums (oil paint, watercolour, tempera, gouache and acrylic) x 2
- 12 colours on display x 2

Range *S.U.: 1* ***Code: N133000***

No	Colour	Weight
108	Flake White	160 g - 5,6 oz
128	Lithopone White	1 kg
131	Meudon White	1 kg
116	Titanium White	140 g - 4,9 oz & 1 kg
119	Zinc White	110 g - 3,8 oz & 1 kg
385	Primary Blue	100 g - 3,5 oz & 1 kg
320	Azure Blue (hue)	180 g - 6,3 oz & 1 kg
323	Cerulean Blue substitute	180 g - 6,3 oz & 1 kg
305	Cerulean Blue	145 g - 5,1 oz
307	Cobalt Blue	130 g - 4,5 oz
308	Indigo Blue	50 g - 1,7 oz & 1 kg
309	Cobalt Deep	140 g - 4,9 oz
341	Turquoise Cobalt	140 g - 4,9 oz
387	Phthalocyanine Blue	100 g - 3,5 oz
312	Ultramarine Light	60 g - 2,1 oz & 1 kg
315	Ultramarine Deep	85 g - 3 oz & 1 kg
318	Prussian Blue	80 g - 3 oz & 1 kg
574	Primary Yellow	70 g - 2,4 oz & 1 kg
511	Bright Yellow	80 g - 3 oz
539	Cadmium Yellow Light substitute	120 g - 4,2 oz &1 kg
543	Cadmium Yellow Deep substitute	100 g - 3,5 oz & 1 kg
545	Cadmium Yellow Lemon substitute	140 g - 4,9 oz & 1 kg
541	Cadmium Yellow Medium substitute	80 g - 3 oz & 1 kg
547	Cadmium Yellow Orange substitute	110 g - 3,8 oz
535	Cadmium Yellow Lemon	90 g - 3,1 oz
529	Cadmium Yellow Light	140 g - 4,9 oz
533	Cadmium Yellow Deep	150 g - 5,2 oz
531	Cadmium Yellow Medium	150 g - 5,2 oz
537	Cadmium Yellow Orange	120 g - 4,2 oz
549	Chrome Yellow Light	100 g - 3,5 oz
551	Chrome Yellow Deep	100 g - 3,5 oz
555	Chromium Orange Yellow	100 g - 3,5 oz
501	Lemon Yellow	100 g - 3,5 oz & 1 kg
517	Indian Yellow substitute	90 g - 3,1 oz & 1 kg
505	Mars Yellow	110 g - 3,8 oz
567	Naples Yellow substitute	90 g - 3,1 oz & 1 kg
576	Nickel Yellow	150 g - 5,2 oz
694	Alizarin Scarlet Lake	70 g - 2,4 oz & 1 kg
696	Alizarin Red Lake	60 g - 2,1 oz & 1 kg
697	Solferino Lake (Tyrian Pink)	30 g - 1,0 oz
763	Black Lake	80 g - 3 oz
755	Ivory Black	120 g - 4,2 oz & 1 kg
761	Black for Fresco	35 g - 1,2 oz
759	Mars Black	180 g - 6,3 oz & 1 kg
252	Yellow Ochre	80 g - 3 oz & 1 kg
259	Red Ochre	90 g - 3,1 oz & 1 kg
255	Brown Ochre	90 g - 3,1 oz & 1 kg
686	Primary Red	110 g - 3,8 oz & 1 kg
613	Cadmium Red Light substitute	90 g - 3,1 oz & 1 kg
615	Cadmium Red Orange substitute	100 g - 3,5 oz & 1 kg
617	Cadmium Red Purple substitute	100 g - 3,5 oz
605	Cadmium Red Light	120 g - 4,2 oz
606	Cadmium Red Deep	120 g - 4,2 oz
609	Cadmium Red Orange	110 g - 3,8 oz
611	Cadmium Red Purple	140 g - 4,9 oz & 1 kg
603	Red Deep Permanent	150 g - 5,2 oz

No	Colour	Weight
619	Helios Red	40 g - 1,4 oz & 1 kg
631	Mars Red	120 g - 4,2 oz
623	Venetian Red	170 g - 5,9 oz & 1 kg
679	Quinacridone Red	30 g - 1 oz
677	Chinese Vermilion (substitute)	100 g - 3,5 oz & 1 kg
675	French Vermilion (substitute)	100 g - 3,5 oz & 1 kg
471	Madder Brown	150 g - 5,2 oz
405	Red Brown	110 g - 3,8 oz
407	Van Dyck Brown	170 g - 5,9 oz
205	Raw Umber	120 g - 4,2 oz & 1 kg
202	Burnt Umber	140 g - 4,9 oz & 1 kg
208	Raw Sienna	120 g - 4,2 oz & 1 kg
211	Burnt Sienna	140 g - 4,9 oz & 1 kg
213	Green Earth	120 g - 4,2 oz & 1 kg
805	Chrome Green Light	120 g - 4,2 oz & 1 kg
807	Chrome Green Deep	130 g - 4,5 oz
821	Baryte Green	120 g - 4,2 oz
833	Cobalt Green Light	120 g - 4,2 oz & 1 kg
835	Cobalt Green Deep	120 g - 4,2 oz
869	Viridian substitute	170 g - 5,9 oz & 1 kg
837	Viridian (genuine)	80 g - 3 oz
815	Chromium Oxide Green	160 g - 5,6 oz & 1 kg
847	Emerald Green substitute	180 g - 6,3 oz & 1 kg
896	Phthalocyanine Green	90 g - 3,1 oz & 1 kg
909	Cobalt Violet Deep (genuine)	120 g - 4,2 oz
915	Mineral Violet	50 g - 1,7 oz & 1 kg
916	Ultra Marine Violet	100 g - 3,5 oz
036	Copper	100 g - 3,5 oz
040	Red Gold	90 g - 3,1 oz
030	Yellow Gold	90 g - 3,1 oz
020	Iridescent	100 g - 3,5 oz & 1 kg
010	Phosphorescent	15 g - 0,5 oz
502	Fluo Yellow	100 g - 3,5 oz
648	Fluo Orange	100 g - 3,5 oz
604	Fluo Red	100 g - 3,5 oz
654	Fluo Pink	100 g - 3,5 oz
895	Fluo Green	100 g - 3,5 oz
304	Fluo Blue	100 g - 3,5 oz

- Metallic colours (36, 40 and 30) are presented in 100 ml jars.
- Phosphorescent pigments (10) are packaged in a 15 ml jar.
- Colours to be used with care are packaged in 120 ml glass jars, fitted with safety caps (108, 549, 551 and 821).
All of these colours, along with iridescent and phosphorescent pigments are unavailable in Kraft bags.



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) *S.U. : 1* ***Code : N133657***

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 l jar (33,8 US floz) *S.U. : 1* ***Code : N262671***
5 l can (169 US floz) *S.U. : 1* ***Code : N262672***

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) *S.U. : 1* ***Code : N133646***
900 ml jar (30,4 US floz) *S.U. : 1* ***Code : N133647***
5 l can (169 US floz) *S.U. : 1* ***Code : N133648***

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) *S.U. : 1* ***Code : N130120***
1 l jar (33,8 US floz) *S.U. : 1* ***Code : N130121***

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) *S.U. : 1* ***Code : 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 floz) *S.U. : 1* ***Code : 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 floz) *S.U. : 1* ***Code : 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 floz) *S.U. : 1* ***Code : N133625***

Rabbitskin glue

Rabbitskin 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 *S.U. : 1* ***Code : N133501***

Crystals. 1 kg bag *S.U. : 1* ***Code : N133503***

Mastic Gum "Tears"

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 *S.U. : 1* ***Code : N133636***

Arabic Gum

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.

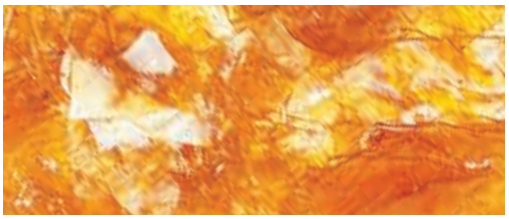
100 g jar *S.U. : 1* ***Code : N133506***

Dammar Gum

Dammar gum

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

100 g jar *S.U. : 1* ***Code : N133511***



Gum Lacquer

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 *S.U. : 1* ***Code : N133516***

Powdered asphaltum

Powdered asphaltum

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

100 g jar *S.U. : 1* ***Code : 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 *S.U. : 1* ***Code : N133495***

Carnauba wax

Hard natural wax, more brittle than beeswax (melting point: 82°C). Can be mixed with oil paints or used for making canvas protection wax.

100 g jar *S.U. : 1* ***Code : N133521***

Scale 1

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 Kraft bag *S.U. : 1* ***Code : 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 *S.U. : 1* ***Code : N133531***
1 kg Kraft bag *S.U. : 1* ***Code : N133533***

Casein

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 *S.U. : 1* ***Code : N133536***

Egg yolk

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 floz) *S.U. : 6* ***Code : N133658***

Beeswax

Beeswax