Extra-Fine Oils

Sennelier
modern since 1887
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 Cézanne 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 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.
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.
All New Mediums

Sennelier expands its selection of auxiliary oil painting products with the launch of many new items designed to broaden the range of creative possibilities. From the Sennelier original, to the Harmony Oil, to the Sennelier A la Mode, the new line of 24 modified alkyd medium, enhances fluidity, reduces drying time and leaves a semi-gloss sheen when dry. Flow ‘n Dry, Sennelier’s original, non-meth retarder, has been expanded to a wider range of coloured alkyd extenders, which increase body for “alla prima” paintings and facilitate the superimposition of paint layers to create a sense of depth. Sennelier’s new transparent medium spirit is essential for accentuate pigments. With Sennelier’s unique range of supplementary oil painting aids, the creative possibilities are limitless.

Greater Value

In response to artists of the 21st century, Sennelier brings the palette of oil paints to a whole new level with the introduction of a complete line of new hues, including a range of pigments that have been used in the fine arts only in the last decade, producing more brilliant, saturated combinations when intermixed. Whether used straight from the tube or mixed extensively, Sennelier pigments 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 pigments.

In keeping with the practices of the 21st century, Sennelier brings a greater range of earth tones and muted greys. Also new are a deeper scarlet, a warm taupe and auburn tones. Not surprisingly, 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 an interesting transparent colour variations (from yellow green to olive green).

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Sennelier expands its selection of all-natural oil-painting products with the launch of nine new ranges designed to broaden the range of creative possibilities. New to Sennelier’s original palette, the Collection of the Masters, are two new colour ranges: the Collection of the Masters, for the 19th century, and the Collection of Modern Masters, for the 20th century. In addition, new ranges have been introduced to the Sennelier’s Ancillary range of products, bringing an extended range of full-function, transparent colours, brilliant and vibrant hues and the industry benchmark of stability to this already extensive range of product options. Sennelier continues to expand upon its expertise in the field of the art of oil paint manufacturing, with its latest series of new products to offer artists a greater range of earth tones and muted greys (Tuscan Earth, Cool Grey and Titanium Buff, for example) that are inspired to them. In response to artists of the 21st century, Sennelier brings artists working in all styles will find the colours that are uniquely balanced and harmonious. Sennelier expands its selection of all-natural oil-painting products with the launch of nine new ranges designed to broaden the range of creative possibilities. New to Sennelier’s original palette, the Collection of the Masters, are two new colour ranges: the Collection of the Masters, for the 19th century, and the Collection of Modern Masters, for the 20th century. In addition, new ranges have been introduced to the Sennelier’s Ancillary range of products, bringing an extended range of full-function, transparent colours, brilliant and vibrant hues and the industry benchmark of stability to this already extensive range of product options. Sennelier continues to expand upon its expertise in the field of the art of oil paint manufacturing, with its latest series of new products to offer artists a greater range of earth tones and muted greys (Tuscan Earth, Cool Grey and Titanium Buff, for example) that are inspired to them. In response to artists of the 21st century, Sennelier brings artists working in all styles will find the colours that are uniquely balanced and harmonious. Sennelier expands its selection of all-natural oil-painting products with the launch of nine new ranges designed to broaden the range of creative possibilities. New to Sennelier’s original palette, the Collection of the Masters, are two new colour ranges: the Collection of the Masters, for the 19th century, and the Collection of Modern Masters, for the 20th century. In addition, new ranges have been introduced to the Sennelier’s Ancillary range of products, bringing an extended range of full-function, transparent colours, brilliant and vibrant hues and the industry benchmark of stability to this already extensive range of product options. Sennelier continues to expand upon its expertise in the field of the art of oil paint manufacturing, with its latest series of new products to offer artists a greater range of earth tones and muted greys (Tuscan Earth, Cool Grey and Titanium Buff, for example) that are inspired to them. In response to artists of the 21st century, Sennelier brings artists working in all styles will find the colours that are uniquely balanced and harmonious.
Sennelier expands its selection of artist-quality oil painting products with the launch of two new categories: All New Mediums and Greater Value. This brings a greater range of earth tones and muted greys (such as Tuscan Earth, Cool Grey and Titanium Buff, for example) that are available in this format. A New Look

In response to the needs of the 21st century, Sennelier brings you a greater range of earth tones and muted greys. Choose Earth, Cool Grey and Titanium Buff, for example — all created with pure mono-pigments in 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 paints. Golden Green, an organo-metallic complex that has been in the Fine Arts only in the last decade, produces paints. Golden Green, an organo-metallic complex that has been in the Fine Arts only in the last decade, produces paints. Golden Green, an organo-metallic complex that has been in the Fine Arts only in the last decade, produces paints.

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All New Mediums

Sennelier expands its collection of quality oil painting products with the launch of 25 new mediums designed to broaden the range of creative possibilities. How is the Sennelier’s original tube design being rethought to improve dispensing? What new technology enables artists to create more dramatic effects in a much shorter time? Why is there a new red pigment...? All answers are revealed in this article.

In response to artists of the 21st century, Sennelier brings forward new mediums which are indispensables for their creations. In Sennelier’s new range of oil painting mediums, artists working in all styles will find the colours that are uniquely balanced and harmonious. Used straight from the tube or mixed extensively, Sennelier mediums can provide brilliant, saturated combinations when intermixed. Whether you are a beginner or an expert, Sennelier mediums are the key aesthetic elements of the original Sennelier tube design have been maintained, but updated. The characteristic silver tube now sports a new and more modern design. 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 sensitive painters. With Sennelier’s complete range of supplementary oil painting aids, the creative possibilities are limitless.

Greater Value

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Sennelier continues to expand upon its expertise in the creation of oil painting mediums. A wide range of new oil painting mediums have been developed through advancements in modern chemistry. These new colours, which are derived from the Masters’ techniques: Van Eyck and Veronese, for instance, are vivid, lightfast colours which are perfect for the 21st century artist. With Sennelier’s complete range of supplementary oil painting aids, the creative possibilities are limitless.

- Flow 'n Dry, Sennelier’s original alkyd medium, enhances fluidity, reduces drying time and leaves a semi-gloss sheen when dry.
- Paste, which increases body for “alla prima” paintings and facilitates the superimposition of paint layers to create a sense of depth.
- Signature transparent colours, Chinese Orange and Lake Deep and Genuine Cobalt Blue, the industry benchmark for the future.

The number of series (price categories) has decreased from 7 to 6.
The number of shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consists of a wide array of mono-pigmented colours. The full range of 144 shades consist...
**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.

**OILS**

**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%).
**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.
**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)**

**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.

**MISCELLANEOUS PRODUCTS**

**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.

**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.