

# *l'Aquarelle*

Honey-Based, Color Palette of the Impressionists



**SENNELIER**

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L'Aquarelle  
FRENCH ARTIST  
WATERCOLOR  
Bleu d'Utrecht  
Ocre Jaune  
Cadmium  
Sennelier

L'Aquarelle  
FRENCH ARTIST  
WATERCOLOR  
bleu de Prusse  
(primaire)  
Phtalocyanine bleu  
Mineralblau  
Azul Mineral  
326  
série 1  
SENNELLER

L'Aquarelle  
FRENCH ARTIST  
WATERCOLOR  
Jaune Primaire  
Primary Yellow  
Primargelb  
Amarillo Primario  
574

L'Aquarelle  
FRENCH ARTIST  
WATERCOLOR  
578  
série 1  
Jaune Sennelier  
Sennelier Yellow  
Sennelier  
Sennelier

L'Aquarelle  
FRENCH ARTIST  
WATERCOLOR  
911  
série 2  
Cadmium  
Cadmium  
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

 Titanium White <b>116</b> serie 1 ■ I PW6 ***	 Chinese White <b>112</b> serie 1 □ I PW4 ***	 Nickel Yellow <b>576</b> serie 4 ■ I PY53 ***	 Lemon Yellow <b>501</b> serie 3 □ II PY3 ***	 Aureoline <b>559</b> serie 4 □ II PY40 ***	 Cadmium Lemon Yellow <b>535</b> serie 4 ■ I PY35 ***	 Primary Yellow <b>574</b> serie 1 ■ n.r. PY74 ***
 Cad. Yellow Deep <b>533</b> serie 4 ■ I PY35 ***	 Sennelier Yellow Deep <b>579</b> serie 1 ■ I PY83, PY153 ***	 Cad. Yellow Orange <b>537</b> serie 4 ■ II PY35, PO20 ***	 Red Orange <b>640</b> serie 3 □ I PO43, PY83 ***	 Sennelier Orange <b>641</b> serie 2 ■ n.r. PO73 ***	 Chinese Orange <b>645</b> serie 3 □ I PY150, PR209, PBz23 ***	 French Vermilion <b>675</b> serie 2 ■ I PR242 ***
 Aliz Crimson Lake <b>695</b> serie 3 □ III PR83 **	 Venetian Red <b>623</b> serie 1 ■ I PR101 ***	 Alizarin Crimson <b>689</b> serie 1 □ II PR209, PY83, PR179 ***	 Carmine <b>635</b> serie 3 □ I PV19 ***	 Crimson Lake <b>688</b> serie 3 □ n.r. PR209, PR146, PR206 ***	 Quinacridone Red <b>679</b> serie 3 □ II PR209 ***	 Rose Madder Lake <b>690</b> serie 2 □ I PV19 ***
 Dioxazine Purple <b>917</b> serie 3 ■ III PV23 ***	 Prussian Blue <b>318</b> serie 1 □ I PB27 ***	 Indigo <b>308</b> serie 1 ■ II PB60, PB15:1, PBk7 ***	 Blue Indanthrene <b>395</b> serie 3 □ n.r. PB60 ***	 Cobalt Deep <b>309</b> serie 4 ■ n.r. PB72 ***	 Cobalt Blue <b>307</b> serie 4 □ I PB28 ***	 Ultramarine Deep <b>315</b> serie 2 □ I PB29 ***
 Cerulean Blue Red Shade <b>305</b> serie 4 ■ I PB 28 ***	 Turquoise Green <b>843</b> serie 4 ■ n.r. PG50 ***	 Cobalt Green <b>856</b> serie 4 ■ I PB36 ***	 Phthalocyanine Turquoise <b>341</b> serie 2 □ II PB15:3, PG7 ***	 Forest Green <b>899</b> serie 1 ■ I PBk7, PG7, PY42 ***	 Phthalo. Green Deep <b>807</b> serie 1 □ II PB15:3, PG7 ***	 Viridian Green <b>837</b> serie 3 □ I PG18, PG7 ***
 Olive Green <b>813</b> serie 1 □ n.r. PY150, PG36, PBz23 ***	 Phthalo. Green Light <b>805</b> serie 1 □ II PG7, PY153 ***	 Bright Yellow Green <b>871</b> serie 2 ■ II PG7, PY3 ***	 Brown Green <b>857</b> serie 2 □ n.r. PY129 ***	 Brown Pink <b>445</b> serie 1 □ n.r. PY150, PG7, PBz23 ***	 French Ochre <b>565</b> serie 3 ■ I PY3, PY150, PBz23, PBz7 ***	 Light Yellow Ochre <b>254</b> serie 1 ■ I PY42, PY150 ***
 Neutral Tint <b>931</b> serie 1 ■ n.r. PB60, PBk7, PR209 ***	 Van Dyck Brown <b>407</b> serie 1 ■ I PBk7, PR101 ***	 Warm Sepia <b>440</b> serie 1 □ I PBz7, PBk7 ***	 Raw Umber <b>205</b> serie 1 □ I PBz7 ***	 Raw Sienna <b>208</b> serie 1 □ I PBz7 ***	 Burnt Umber <b>202</b> serie 1 □ I PBz7 ***	 Transparent Brown <b>435</b> serie 1 □ I PBk7, PR101 ***

Conforms to ASTM standards

I Very good lightfastness = \*\*\*  
II Good lightfastness = \*\*  
III Average lightfastness = \*  
nr not listed

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

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

 Cad. Yellow Light <b>529</b> serie 4 ■ I PY35 ***	 Sennelier Yellow Light <b>578</b> serie 1 □ I PY153 ***	 Indian Yellow <b>517</b> serie 1 □ II PY154, PY153 ***	 Yellow Lake <b>561</b> serie 1 □ I PY150 ***	 Naples Yellow <b>567</b> serie 1 ■ I PY35, PW6, PW4 ***	 Yellow Sophie <b>587</b> serie 1 ■ n.r. PY93 ***	 Naples Yellow Deep <b>566</b> serie 1 ■ I PB24 ***
 Scarlet Laquer <b>612</b> serie 2 ■ II PR188 ***	 Rose Dore Madder Lake <b>691</b> serie 2 □ I PR255 ***	 Bright Red <b>619</b> serie 2 ■ n.r. nr ***	 Cadmium Red Light <b>605</b> serie 4 ■ I PR108 ***	 Sennelier Red <b>636</b> serie 2 □ n.r. PR254 ***	 Perylen Brown <b>499</b> serie 3 □ II PR209, PY83, PR179 ***	 Cadmium Red Purple <b>611</b> serie 4 ■ I PR108 ***
 Opera Rose <b>659</b> serie 2 □ n.r. fluo, PR81:1 *	 Cobalt Violet Light Hue <b>911</b> serie 2 ■ II PV16, PR122, PW6 ***	 Perm. Magenta <b>680</b> serie 3 □ I PV19 ***	 Cobalt Violet Deep Hue <b>913</b> serie 2 ■ II PR122, PV16 ***	 Red Violet <b>905</b> serie 3 □ I PV16 ***	 Helios Purple <b>671</b> serie 3 □ III PR122 ***	 Blue Violet <b>903</b> serie 2 □ I PV15 ***
 French Ultramarine Blue <b>314</b> serie 2 □ I PB29, PV15 ***	 Ultramarine Light <b>312</b> serie 2 □ I PB29 ***	 Blue Sennelier <b>399</b> serie 1 □ II PB 15:6 ***	 Phthalocyanine Blue <b>326</b> serie 1 □ II PB15:3 ***	 Cinereous Blue <b>344</b> serie 1 ■ II PB15:3, PW4 ***	 Royal Blue <b>322</b> serie 1 ■ II PB15:6, PW6, PB29 ***	 Cerulean Blue <b>302</b> serie 4 ■ I PB28 ***
 Emerald Green <b>847</b> serie 1 □ I PG36 ***	 Sennelier Green <b>817</b> serie 1 □ I PG36 ***	 Cadmium Green Light <b>823</b> serie 4 ■ I PG7, PY35 ***	 Hooker's Green <b>809</b> serie 1 □ n.r. PY83, PG36 ***	 Chromium Oxide Green <b>815</b> serie 3 ■ I PG17 ***	 Green Earth <b>213</b> serie 1 □ I PB7 ***	 Sap Green <b>819</b> serie 1 ■ II PB29, PY153 ***
 Yellow Ochre <b>252</b> serie 1 ■ I PY43 ***	 Gold Ochre <b>257</b> serie 1 ■ n.r. PY 119, PY42, PY83 ***	 Quinacridone Gold <b>599</b> serie 3 □ n.r. PR101, PY150, PR206 ***	 Burnt Sienna <b>211</b> serie 1 □ I PB7 ***	 Perm. Aliz. Crims. Deep <b>699</b> serie 2 □ n.r. PR206 ***	 Caput Mortum <b>919</b> serie 1 □ I PR101 ***	 Payne's Grey <b>703</b> serie 1 ■ I PV19, PB15:1, PBK7 ***
 Warm Grey <b>705</b> serie 1 ■ I PW6, PY42, PBK11, PR101 ***	 Sennelier Grey <b>709</b> serie 1 □ I PW6, PBk9, PG17 ***	 Greenish Umber <b>203</b> serie 1 ■ I PB60, PBk7, PY83 ***	 Light Grey <b>707</b> serie 1 ■ I PW6, PB29, PBk7 ***	 Lamp black <b>753</b> serie 1 ■ I PBk9, PY43 ***	 Ivory Black <b>755</b> serie 1 □ I PBk9 ***	 Raw Sepia <b>443</b> serie 1 ■ I PB7, PBk7 ***

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