



# OIL PAINTING BASICS

BY MARIA PAVLOVA

 @art\_pavlova



NEVSKAYA PALITRA  
St. Petersburg



*Ladoga. Sonnet*

# FOREWORD

*Painting enables us to see things in so far as they once were contemplated with love.*

---

Paul Valéry

Oil painting is a magic world filled with colour, hue, tint, shade, impression, emotion and feelings.

Oil paint enables us to achieve an immense freedom and flexibility to create works of art: it is amazingly wonderful for painting in broad brush strokes or in fine lines and detail; it is inherently slow drying compared to the other mediums, which allows a painter to make as many corrections as he/she is willing to.



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## Tips from Maria Pavlova

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# LEARN THE INGREDIENT SYMBOLS AND READ THE LABEL

Oil paint is made from pigment and oil as a binding agent. Sometimes other ingredients, such as wax, can be added but only in really small amounts. The best paint oil is linseed, but it has to be refined and bleached, no other type can be taken. Pentaerythritol ester obtained from sunflower oil is added to the white pigment as any other oil will make paint yellow and dark over time.

The following pigments are used as ingredients of oil paints: earth and minerals, cobalt and cadmium complexes, iron oxides, as well as a huge variety of bright synthetic organic pigments.

At a store, you can find a wide range of oil paint and a huge variety of colours, hues and tints. Labels will help you understand the physical properties of paint better and to make your choice.

1. *The pigment composition*
2. *Lightfastness*
3. *Hiding power*



1 English letters will indicate the pigment colours:



White



Yellow



Orange



Red



Blue



Violet



Green



Brown



Black

When selecting paint, you should contemplate the pigment ingredients because a mixture of several paints can result unexpected colour. For instance, two bright vibrant paints of the same group may give a dirty dull hue if you mix them. Hence, boring and ugly parts of an oil painting – a failure typical for beginning artists.

Practically, this means that if you mix, for example, Naples yellow and Petersburg rose, you obtain a six-pigment paint. Yet, this does not mean that you should buy only single pigment paints, for quite a few shades cannot be achieved when only two pigments are blended.

To illustrate the above explanation:

Titanium white: ingredients – P.W.6, P.W.4

Phthalocyanine green: ingredients – P.G.7

Turquoise greenish: ingredients – P.G.7, P.W.6, P.W.4

As you can see from the symbols, turquoise greenish is made from the same pigments as phthalocyanine green and Titanium white altogether. Does this mean, then, that if you mix Titanium white and phthalocyanine green, you can obtain just the same hue? Well, yes, it does, in fact.



2

Asterisks indicate lightfastness rates. This term is used for a property of a colourant that describes how resistant to fading it is when exposed to light. Paints with a high lightfastness rate do not fade or dark or yellow even in 100 years.

Symbols and definitions:

\*\*\* high lightfastness    \*\* medium lightfastness    \* low lightfastness

6 Obviously, you should choose paints with three asterisks, but this does not mean at all that you have to avoid paints with fair or poor lightfastness rates.

3 Further, oil paint can be classified as opaque and transparent:  
■ opaque    ▣ semi-transparent    □ transparent

**Opaque paint** can hide and block all the underlying layers fully and completely, whereas transparent paint, on the contrary, leaves the underlying area seen through. **Transparent paint** is ideal for glazing (the term 'glaze' means a thin transparent or semi-transparent layer on a painting applied onto the underlying and dry layer or onto a clean ground in order to make the colour rich and bright or, on the contrary, make a certain part of a painting less bright or darker).

**Semi-transparent colours** can be used to block the underlying area fully and completely or, vice versa, to modify the appearance of the underlying layers of paint.

**Now, the question is how to read and understand all these symbols?**

For example, Ochre light, semi-transparent lightfast paint, is good for fine layers and thick pastose strokes.

Indian yellow, transparent and fair lightfast paint, is ideal for glazing.

Titanium white is opaque paint that causes a lower level of the yellowing.



# SELECT THE PALETTE AND LEARN HOW TO BLEND THE COLOURS

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The sketch is thought through and the preliminary drawing is made. Now only particular colours are left to choose. Here comes the most difficult moment as there is no ideal solution. As an option, you may buy a set of primary colours and buy additional colours later. Or rather you could read art painting reference books and find the primary colour set and buy the recommended colours one by one.

We are all different, and we all like different colour mixtures. Like with food, tastes are differ, and you never can tell whether you like something or not until you try it.

Please do mix, test and choose again. Don't be afraid to experiment and fail (because one may fail).



Personally I have discovered quite fascinating mixtures:

- Emerald green and Cadmium orange, when mixed together, give a lovely hue of summertime saturated fresh greens;
- Cobalt blue medium and Yellow ochre, when mixed together, give an amazing distinguished hue that can be further played with – you can obtain a warmer tint if you add more Ochre or, on the contrary, have a cooler colour if you introduce more Cobalt;
- Umber Leningradskaya, Madder lake red permanent and Titanium white, when mixed together, will give a fine subtle and nuanced violet shade.

Paints, when mixed with whites, give really cool colours.

What shall I do if I want a warm rose light shade? Logically, you would say, I should just take Cadmium red and Titanium white and mix them together. Well, no, that is not right, not really. I cannot obtain the desirable shade this way. But transparent and semi-transparent paints and layers as well as a white canvas will help me achieve the result.



# LEARN HOW TO WORK WITH OIL PAINT

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Like in any other art, like music, dancing - there is no «ideal painting» formula, but there are some basics:

Painting does not speak in terms of 'ideal painting'. It does not just like any other art, such as: instrumental music, vocal music, dance... but there are basics, instead:

1. Composition
2. Proper colour shade solution
3. Balance of warm and cool colours
4. Beautiful colours

Painting, whether completed in one or in several sessions, without leaving paint to dry, is traditionally called **alla prima**. This includes sketches, drawings and drafts. The advantage of alla prima technique is that paint dries completely and only slightly alters the colour when dry.

Another technique is **multilayer painting**. If you experiment with paint application technique, thickness of layers, with using hard or soft brushes, you can achieve complex effects and special design and structure of the surface. This technique allows us to demonstrate all capacities of oil painting. You can take paint with a brush in different manners: applying a manufactured colour, painting in layers or mixing different mediums.





You can create complex textures with a spatula, a piece of cloth, crumpled paper or even with your fingers. Whatever you have at hand is good enough.

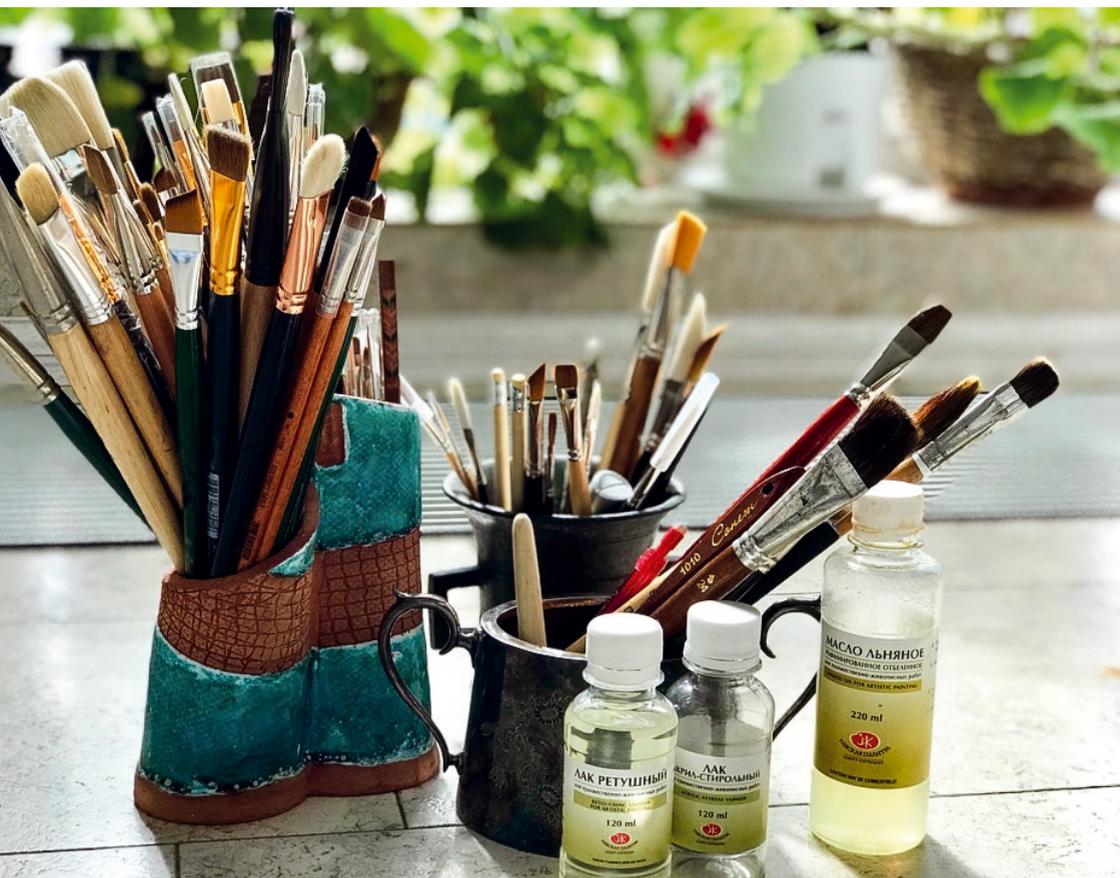
Oil painters use **coloured ground** (pigment is added directly to the ground). Peter Paul Rubens, for example, used reddish ground layers on canvas, whereas Alexander Ivanov preferred yellow grounding.

An application technique, named **imprimatur** exists, it is an initial stain of one and the same colour applied to a light ground. It can be either transparent or opaque. For instance, you can create a drawing and then apply a transparent imprimatura up above. This will promptly translate into a gorgeous background and magnificent colour solution.

You can draw a sketch on a canvas with charcoal or pencil or simply with a brush. There is a huge variety of oil painting techniques. You can choose the one that suits you best.

## SUPPLEMENTARY ART MATERIALS AND THEIR PURPOSE USES

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Oil painting fluids can be divided into two groups: those that you hold in oil dippers and those that you use to finish your painting. The first group traditionally includes mediums, oils and varnishes for oil painting, the second group comprises finishing varnishes.

### **Well, what should be poured into a dipper?**

Traditionally, it is a triple blend, that is, a mixture that includes one-third of linseed oil, one-third of solvent (e.g. turpentine) and one-third of varnish. *Nevskaya Palitra* Artistic Paints Plant offers a ready made blend, but you can do it yourself: just take one-third Dammar or Silver-fir varnish plus one-third linseed oil and one-third solvent No.4, and mix them all together.

You can paint using only linseed oil, but then the paint layer will dry for a longer time and, most likely, will yellow over time. You can paint using only varnish, but then the finished painting will dark over time and the brush will be stuck in the paint layer quite shortly as varnish dries rapidly. You can paint using only solvent, but then the paint will dry faster. You should use solvents with caution as, when mixed with oil, solvent enables oil to be absorbed by such deep underlying layers of canvas that could not be reached if oil were used alone.

For this reason, in order to compensate and balance the fluid ratio, one makes the triple blend.

### **What can be applied to finish a completed painting?**

The answer is Dammar or styrene acrylic varnish. It protects the paint layer and gives a smooth gloss by recovering dull parts of the painting.

It is handy to apply varnish with a soft wide brush, for example, a synthetic bristle brush. Most varnishes become dry in 4 hours after application and dry completely in 24+ hours.



*Nevskaya Palitra* also manufactures retouch varnish that can be used as an interlayer. If a painting is being created for a long time, dull parts (pale or darkened parts of the paint layer without gloss and depth) can appear. A layer of retouch varnish helps to solve this problem.



## ABOUT THE AUTHOR:



*I have been painting with oil paints for the last 25 years and all this time I have been using products made by Nevskaya Palitra.*

### Maria Pavlova

Graduated from Ilya Repin St. Petersburg State Academic Institute of Fine Arts, Sculpture and Architecture (tutored by Professor Vladimir Sokolov)

Member of Russian Association of Artists since 2005

Nominated at ART EN CAPITAL International Exhibition, Paris, France, in 2012; nomination: animal painting

 [art\\_pavlova](#)



## EXTRA-FINE PROFESSIONAL OIL COLOURS PALETTE

- Master-Class oil colours palette includes 99 colours, of which:
  - 66 have a high light-resistance index;
  - 64 are mono-pigment;
- The most famous among Nevskaya Palitra's series;
- Pure and deep colours, unique and inimitable tints with natural earth, cadmium, cobalt, iron oxide pigments;
- High concentration of pigment in every colour.

Colours are produced in 46 ml tubes and in the sets.

### Graphical symbols:

- \*\*\* - high lightfastness
- \*\* - medium lightfastness
- \* - low lightfastness
- - opaque paints
- ▣ - semi-transparent paints
- - transparent paints

|   |  |
|---|--|
|   |  |
| Titanium white<br>101 ***■<br>P.W.6, P.W.4          | Zinc white<br>100 ***□<br>P.W.4                                |
|   |  |
| Cadmium lemon<br>203 **■<br>P.Y.35                  | Cadmium yellow light<br>200 ***■<br>P.Y.35                     |
|   |  |
| Petersburg rose<br>354 **■<br>P.R.170, P.W.6, P.W.4 | Vermilion (HUE)<br>312 ***□<br>P.R.108, P.R.4, P.Y.3,<br>P.W.4 |
|   |  |
| Quinacridone violet rose<br>622 ***□<br>P.R.122     | Madder lake red<br>permanent<br>339 **□<br>P.R.187             |
|   |  |
| Manganese violet light<br>614 ***□<br>P.V.16        | Cobalt violet light<br>602 **□<br>P.V.14                       |
|   |  |
| Ceruleum blue<br>503 ***□<br>P.B.35                 | Cobalt blue medium<br>505 ***□<br>P.B.28                       |
|   |  |
| Indigo<br>516 **□<br>P.B.15, P.Bk.7                 | Chromium Cobalt<br>greenish blue<br>709 **■<br>P.B.36          |
|   |  |
| English green light<br>737 ***□<br>P.Y.35, P.B.27   | English green deep<br>738 ***□<br>P.Y.35, P.B.27               |
|   |  |
| Sap green<br>716 **□<br>P.G.8, P.Y.83               | Olive green<br>727 ***□<br>P.G.17, P.Y.83, P.Bk.7              |
|   |  |
| Yellow ochre<br>218 ***□<br>P.Y.43, P.Y.42          | Gold ochre<br>205 ***□<br>P.Y.43, P.R.102                      |
|   |  |
| Indian red<br>301 ***■<br>P.R.101                   | Caput mortuum<br>601 ***■<br>P.R.101                           |
|   |  |
| Mars brown deep<br>403 ***□<br>P.Br.7               | Transparent Mars<br>brown deep<br>404 ***□<br>P.Br.6tr         |
|   |  |
| Mars black<br>800 ***■<br>P.Bk.11                   | Ivory black (HUE)<br>811 ***■<br>P.Bk.11, P.Br.6tr             |



Naples yellow pale  
223 \*\*\*■  
P.Y.42, P.W.4, P.W.6



Naples flesh  
222 \*\*\*■  
P.Y.42, P.W.4, P.W.6



Naples yellow  
209 \*\*■  
P.Y.37, P.Y.42, P.O.20,  
P.W.4



Golden yellow  
249 \*\*\*□  
P.Y.42, P.Y.150



Indian yellow  
228 \*\*□  
P.Y.83, P.R.101tr



Strontium yellow  
353 \*\*■  
P.Y.32



Cadmium yellow medium  
201 \*\*\*■  
P.Y.35



Cadmium yellow deep  
202 \*\*\*■  
P.Y.37



Cadmium orange  
304 \*\*\*■  
P.O.20



Orange  
315 \*\*\*□  
P.O.64



Naples rose  
333 \*\*\*■  
P.Y.42, P.W.4, P.W.6



Coral pink  
352 \*\*■  
P.R.4, P.W.6, P.W.4



Cadmium red light  
202 \*\*\*■  
P.R.108



Cadmium red deep  
303 \*\*\*■  
P.R.108



Geranium red  
364 \*\*\*□  
P.R.2



Thioindigo pink (HUE)  
310 \*\*\*□  
P.R.207



Quinacridone red  
361 \*\*\*□  
P.R.19



Quinacridone rose  
324 \*\*\*□  
P.R.19



Madder lake rose  
permanent  
338 \*\*□  
P.R.146



Venice purple  
365 \*\*\*□  
P.R.179, P.R.10



Madder lake violet  
permanent  
340 \*\*□  
P.R.631



Peterburg lilac  
617 \*\*■  
P.R.12, P.W.6, P.W.4



Quinacridone lilac  
609 \*\*\*■  
P.V.19



Quinacridone violet  
621 \*\*\*■  
P.V.55



Cobalt violet deep  
603 \*\*\*■  
P.V.14



Ultramarine rose  
341 \*\*□  
P.R.259



Ultramarine violet  
613 \*\*□  
P.V.15



Royal blue  
528 \*\*■  
P.B.29, P.W.6, P.W.4



Turquoise bluish  
527 \*\*\*■  
P.G.7, P.B.15, P.W.6,  
P.W.4



Celestial blue  
512 \*\*□  
P.B.15:3, P.W.4



Cobalt blue spectral  
502 \*\*\*■  
P.B.74



Ultramarine light  
501 \*\*□  
P.B.29



Ultramarine deep  
733 \*\*\*■  
P.B.29



Indanthrene blue  
524 \*\*\*□  
P.B.60



Phthalocyanine blue  
500 \*\*□  
P.B.15



Prussian blue  
518 \*\*■  
P.B.27



Chromium Cobalt  
bluish green  
708 \*\*■  
P.B.36



Turquoise blue  
507 \*\*□  
P.B.15:3, P.G.7, P.W.4



Turquoise greenish  
732 \*\*\*■  
P.G.7, P.W.6, P.W.4



Malachite green light  
732 \*\*\*■  
P.G.7, P.Y.83, P.W.6,  
P.W.4



Phthalocyanine green  
703 \*\*□  
P.G.7



Emerald green  
720 \*\*□  
P.G.7, P.B.15, P.G.17,  
P.G.8, P.Y.1



Chromium oxide  
704 \*\*\*■  
P.G.17



Cobalt green light  
706 \*\*\*■  
P.G.19



Cobalt green deep  
705 \*\*\*■  
P.G.19



May green  
745 \*\*\*□  
P.Y.35, P.G.36



Yellow-green vermilion  
746 \*\*\*□  
P.Y.35, P.B.29, P.W.6



Irgazin yellow  
257 \*\*□  
P.Y.129



Viridian  
701 \*\*□  
P.G.8, P.Y.1



Green Tavush  
736 \*\*\*□  
P.G.23



Glaukonite  
702 \*\*\*□  
P.G.23



Volkonskoite  
700 \*\*\*□  
P.G.23



Araratskaya green  
715 \*\*□  
P.Y.42tr, P.G.8



Ochre light  
206 \*\*\*■  
P.Y.43



Ochre deep Kotayk  
241 \*\*\*■  
P.Y.43



Orange travertine  
248 \*\*\*□  
P.R.102



Red ochre  
309 \*\*\*■  
P.R.102



Shakhnazarskaya red  
311 \*\*\*■  
P.R.102



English red  
300 \*\*\*■  
P.R.101



Venetian red  
357 \*\*\*■  
P.R.102, P.R.187



Violet gray Lory  
816 \*\*\*■  
P.Br.7



Raw Sienna  
405 \*\*\*■  
P.Br.7



Burnt Sienna  
406 \*\*\*■  
P.Br.7



Transparent Mars yellow  
204 \*\*\*□  
P.Y.42tr



Transparent Mars orange  
208 \*\*\*□  
P.R.101tr



Mars brown light  
402 \*\*\*■  
P.Br.7



Vandyke brown  
401 \*\*□  
P.Br.7



Raw umber "Leningrad"  
407 \*\*\*■  
P.Br.7



Burnt umber  
408 \*\*\*■  
P.Br.7



Petersburg grey  
808 \*\*■  
P.B.28, P.Br.7, P.W.6



Payne's gray  
812 \*\*□  
P.Bk.7, P.B.15, P.V.55



Mars black "warm"  
813 \*\*\*■  
P.Bk.11, P.R.101tr



Lamp black  
801 \*\*■  
P.Bk.7

# PAINTS IN SETS

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Extra-fine artists' oil colours set  
12x18 ml tubes, cardboard box



Extra-fine artists' oil colours set  
8x18 ml tubes, cardboard box



Extra-fine artists' oil colours set  
6x46 ml tubes, cardboard box



Gift set of extra-fine artists' oil colours  
12x18 ml tubes, linseed oil 120 ml,  
2 brushes (bristle), cardboard box



Gift set of extra-fine artists' oil  
colours 12x18 ml tubes, brush,  
wooden box



Extra-fine artists' oil colours set  
«Seascape», 8x18 ml tubes,  
cardboard box



Extra-fine artists' oil colours set  
«Pastel shades», 8x18 ml tubes,  
cardboard box



Extra-fine artists' oil colours set  
«Portrait», 8x18 ml tubes,  
cardboard box



Extra-fine artists' oil colours set  
«Plein air», 8x18 ml tubes,  
cardboard box



- Ladoga oil colours palette includes 54 colours;
- Is series with reasonable price for professional artists and amateurs;
- We use analogues of expensive cadmium and cobalt pigments in unique Ladoga recipes;
- More affordable price for professional artists and beginners.

Colours are produced in 46 ml tubes and in the sets.

|  |   |   |   |   |  |
|--|---|---|---|---|--|
|    |    |    |                                      |    |    |
| Zinc white<br>100 *** ■<br>P.W.4   | Titanium white<br>101 *** ■<br>P.W.6, P.W.4   | Naples yellow light<br>219 *** ■<br>P.Y.83, P.W.6, P.W.4                            | Naples flesh<br>222 *** ■<br>P.Y.42, P.W.4, P.W.6   | Naples orange yellow<br>329 *** ■<br>P.Y.3, P.O.13, P.W.6, P.W.4                    | Naples rose<br>333 *** ■<br>P.Y.42, P.W.4, P.W.6                                     |
|    |    |    |                                      |    |    |
| Strontium yellow<br>207 * ■<br>P.Y.32  | Cadmium lemon (HUE)<br>203 *** ■<br>P.Y.3, P.W.6                                    | Cadmium yellow light (HUE)<br>200 *** ■<br>P.Y.1, P.Y.3, P.W.6                      | Cadmium yellow medium (HUE)<br>201 *** ■<br>P.Y.1, P.Y.83, P.W.6  | Cadmium yellow deep (HUE)<br>202 *** ■<br>P.Y.1, P.O.13, P.W.6                      | Cadmium orange (HUE)<br>304 *** ■<br>P.Y.83, P.O.13, P.W.6                           |
|    |    |    |                                      |    |    |
| Cadmium red light (HUE)<br>302 *** ■<br>P.R.2, P.R.4, P.W.6                        | Cadmium red deep (HUE)<br>303 *** ■<br>P.R.4, P.R.170                               | Cadmium purple (HUE)<br>306 *** ■<br>P.R.4, P.R.170, P.V.2                          | Madder lake red (HUE)<br>317 *** ■<br>P.R.2, P.R.63:1   | Carmine (HUE)<br>330 *** ■<br>P.R.170, P.V.3  | Caput mortuum deep<br>601 *** ■<br>P.R.101   |
|    |    |    |                                      |    |    |
| Cobalt violet light (HUE)<br>602 * ■<br>P.R.81:1, P.V.3, P.W.4                     | Cobalt violet deep (HUE)<br>706 *** ■<br>P.R.81:1, P.V.3, P.W.4                     | Ceruleum blue (HUE)<br>503 *** ■<br>P.B.15, P.B.29, P.G.7, P.W.4                    | Celestial blue<br>703 *** ■<br>P.B.15:3, P.W.4  | Cobalt blue light (HUE)<br>504 *** ■<br>P.B.29, P.B.15, P.W.4                       | Cobalt blue medium (HUE)<br>505 *** ■<br>P.B.29, P.B.15, P.W.4                       |
|    |    |    |                                      |    |    |
| Cobalt blue spectral (HUE)<br>502 *** ■<br>P.B.29, P.V.3, P.W.4                    | Ultramarine light<br>501 *** ■<br>P.B.29  | Phthalocyanine blue<br>500 *** ■<br>P.B.15  | Prussian blue<br>506 *** ■<br>P.B.27  | Indigo<br>516 *** ■<br>P.B.15 P.Bk.7  | Turquoise blue<br>507 *** ■<br>P.B.15:3, P.G.7, P.W.4                                |
|  |  |  |                                    |  |  |
| Chromium Cobalt greenish blue (HUE)<br>708 *** ■<br>P.B.15:3, P.G.7, P.G.17, P.W.4 | Cobalt green light (HUE)<br>706 *** ■<br>P.G.8, P.G.7, P.Y.1, P.W.6                 | Cobalt green deep (HUE)<br>702 *** ■<br>P.G.8, P.G.7, P.W.4                         | Phthalocyanine green<br>720 *** ■<br>P.G.7  | Emerald green<br>720 *** ■<br>P.G.7, P.B.15, P.G.17, P.G.8, P.Y.1                   | Sap green<br>716 *** ■<br>P.G.8, P.Y.83  |
|  |  |  |                                    |  |  |
| Chromium oxide<br>704 *** ■<br>P.G.17  | Viridian<br>701 * ■<br>P.G.8, P.Y.1   | Glaukonite<br>702 *** ■<br>P.G.23   | Ochre light<br>206 *** ■<br>P.Y.43  | Yellow ochre<br>218 *** ■<br>P.Y.43, P.Y.42   | Gold ochre<br>205 *** ■<br>P.Y.43, P.R.102   |
|  |  |  |                                    |  |  |
| Raw Sienna<br>405 *** ■<br>P.Y.42, P.R.101, P.Br.6, P.Y.83                         | Burnt Sienna<br>406 *** ■<br>P.R.101, P.Br.6, P.Y.83                                | Red ochre<br>309 *** ■<br>P.R.102   | Englisid red<br>300 *** ■<br>P.R.101  | Indian red<br>301 *** ■<br>P.R.101  | Mars brown light<br>402 *** ■<br>P.Br.7  |
|  |  |  |  |  |  |
| Mars brown deep<br>403 *** ■<br>P.Br.7   | Vandyke brown<br>401 * ■<br>P.Br.7  | Burnt umber<br>408 *** ■<br>P.Br.7  | Raw umber "Leningrad"<br>407 *** ■<br>P.Br.7  | Lamp black<br>801 *** ■<br>P.Bk.7   | Shungite<br>802 *** ■<br>P.Bk.8  |

\*\*\* - high lightfastness   \*\* - medium lightfastness   \* - low lightfastness

■ - opaque paints   □ - semi-transparent paints   □ - transparent paints

(HUE) - analog colour on basis of organic pigment

# Ladoga. PAINTS IN SETS

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Oil colours set 8x18 ml tubes, cardboard box



Oil colours set 12x18 ml tubes, cardboard box



Oil colours set 6x46 ml tubes, cardboard box



Oil colours set 10x46 ml tubes, cardboard box

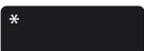


Artists' oil colours gift set 12 colours in 18 ml tubes, linseed oil 120 ml, brush bristle long handle flat №2 and round №3

- Sonnet oil colours palette - 41 colours, includes 4 metallic colours;
- Studio line recommended for professional art education;
- Is the best ratio of price and quality;
- Colours based on analogue pigments are exactly in tone line with the original.

Colours are produced in 46 ml and 120 ml tubes, and in the sets.

## Basic colours

|  |   |  |  |  |  |
|--|---|--|--|--|--|
|  *   |  * |   |     |     |  * |
| Titanium white<br>101 *** ■<br>P.W.6, P.W.4  | Zinc white<br>100 *** ■<br>P.W.4  | Flesh<br>235 *** ■<br>P.Y.42, P.W.6  | Orange pale<br>351 * ■<br>P.O.13, P.Y.3, P.W.6                                       | Yellow pale<br>239 *** ■<br>P.Y.42, P.W.6  | Lemon<br>214 * ■<br>P.Y.3  |
|  *   |  * |   |     |  *  |  * |
| Yellow light<br>213 * ■<br>P.Y.3, P.Y.1  | Yellow medium<br>220 * ■<br>P.Y.83, P.Y.1   | Yellow deep<br>221 * ■<br>P.Y.1, P.O.13, P.W.6                                     | Orange<br>315 * ■<br>P.O.13, P.W.4   | Red light<br>336 * ■<br>P.R.4  | Red deep<br>348 * ■<br>P.R.2   |
|      |    |   |     |  *  |  * |
| Rose light<br>335 * ■<br>P.R.81:1, P.W.4   | Purple<br>611 * ■<br>P.R.2, P.R.170   | Carmine<br>319 * ■<br>P.R.170, P.V.3   | Violet light<br>605 * ■<br>P.R.81:1, P.V.3, P.W.4                                    | Violet deep<br>606 * ■<br>P.V.3 P.W.4  | Blue<br>513 *** ■<br>P.B.15, P.W.4   |
|      |  * |   |  *  |     |    |
| Blue light<br>520 * ■<br>P.B.15:3, P.W.4   | Blue medium<br>526 * ■<br>P.B.15, P.W.4   | Milor blue<br>525 * ■<br>P.B.27  | Ultramarine<br>511 * ■<br>P.B.29   | Phthalocyanine blue<br>500 * ■<br>P.B.15   | Yellowish green<br>718 * ■<br>P.G.7, P.Y.1   |
|  *   |  * |   |     |  *  |  * |
| Green light<br>717 * ■<br>P.G.8, P.G.7, P.Y.1, P.W.6                                 | Green deep<br>710 * ■<br>P.G.8, P.W.4   | Emerald green<br>713 * ■<br>P.B.15, P.Y.1  | Phthalocyanine green<br>703 * ■<br>P.G.7   | Sap green<br>731 * ■<br>P.G.8, P.Y.83  | Yellow ochre<br>218 * ■<br>P.Y.43, P.Y.42  |
|  *  |   |  |  * |  * |   |
| Gold ochre<br>205 * ■<br>P.Y.43, P.R.102   | Raw Sienna<br>405 * ■<br>P.Y.42, P.Br.6, P.R.101, P.Y.83                            | Burnt Sienna<br>406 * ■<br>P.R.101, P.Br.6, P.Y.83                                 | Raw umber<br>415 * ■<br>P.Y.42, P.R.101, P.Bk.7, P.Y.83                              | Burnt umber<br>408 * ■<br>P.R.101, P.Bk.7, P.Y.83                                    | Gray<br>814 * ■<br>P.Bk.11, P.W.6  |
|  * |   |  |  |  |  |
| Lamp black<br>801 * ■<br>P.Bk.7  |   |  |  |  |  |

## «Metallic» colours

|  |   |   |   |
|--|---|---|---|
|  |  |  |  |
| Gold<br>965 * ■  | Copper<br>964 * ■   | Bronze<br>963 * ■   | Silver<br>966 * ■   |

\* - colours available in 120 ml tubes

## Graphical symbols:

\*\*\* - high lightfastness   \*\* - medium lightfastness   \* - low lightfastness  
■ - opaque paints   □ - semi-transparent paints   □ - transparent paints

# Sonnent PAINTS IN SETS



Studio oil colours set  
8x10 ml tubes, cardboard box



Studio oil colours set  
12x10 ml tubes, cardboard box



Oil colours set 'Bay',  
6 colours in tubes, primed canvas  
with sketch, palette knife, 2 brushes



Oil colours set 'Summer cafe',  
6 colours in tubes, primed canvas  
with sketch, palette knife, 2 brushes



Oil colours set 'Still life',  
6 colours in tubes, primed canvas  
with sketch, palette knife, 2 brushes



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