

ACRYLICS

GOLDEN :

Heavy Body Acrylic Colours 120 colours incl. 14 iridescent, 10 interference & 14 Historical

Available in 60ml tubes and in 119 ml, 236ml, 473ml and 946ml jars (2 whites and 2 blacks only). We stock the whole range in 60ml tubes, 35 colours in the 236ml jars and a selection of blacks and whites in the 473ml.

(In 60ml tubes Series 1: \$13.75, 2: \$15.60, 3: \$17.05, 4: \$18.30, 5: \$19.55, 6: \$22.65, 7: \$24.65, 8: \$27.90, 9: \$31.20 **In 236ml jars** Series 1: \$34.55, 2: \$39.60, 3: \$42.65, 4: \$45.65, 5: \$53.75, 6: \$63.65, 7: \$71.75, 8: \$77.20, 9: \$87.40 **In the 473ml**, we stock Carbon Black, Titanium White, and Buff Titanium all three @ \$55.55

The original line of GOLDEN Artist Acrylics is known for its exceptionally smooth, thick buttery consistency. It contains the largest assortment of unique pure pigments in a 100% acrylic emulsion vehicle available to the professional artist. These paints have the ability to “stand up” and retain brush strokes or palette knife marks on the canvas. These colors offer excellent permanency and lightfastness. There are no fillers, extenders, opacifiers, toners, or dyes added.

Each Heavy Body color is formulated differently depending on the nature of the pigment. Colors that tolerate higher pigment “loads” dry to a more opaque, matte finish. Colors that are more reactive and do not accept high pigment loading dry to a glossy finish and tend to be more transparent. Heavy Body colors contain no additives, such as matting agents, therefore the gloss of each color will be different. All HB colors are thixotropic in nature. This means that when brushing or stirring, the paints actually lose viscosity and feel much thinner. The faster the paints are moving, the thinner they feel. Returned to a state of rest, the paints gradually increase in thickness until they are again restored to their formulated viscosity.

Fluid Acrylic Colours 36 colours & 12 Iridescent / Interference colours (119ml)

Available in 30ml, 119ml (Series 1: \$20.65, 2: \$23.70, 3: \$25.55, 4: \$11.35, 5: \$32.40, 6: \$37.50, 7: \$42.00, 8: \$45.00, 9: \$50.40) & 473ml (limited range)

Fluid Acrylics are highly intense, permanent acrylic colors with a consistency similar to heavy cream. Produced from lightfast pigments, not dyes, they offer very strong colors with very thin consistencies. No fillers or extenders are added and the pigment load is comparable to the Heavy Body Acrylics.

Unlike mixtures of heavy-bodied paints and water which produce weak color and films by dilution, Fluid Acrylics contain high pigment levels suspended in an acrylic polymer vehicle. The result offers fine dispersion, high tinting strength, durability, flexibility and good adhesion. Fluid Acrylics are ideal for spraying, brushing, staining, and can be mixed with other GOLDEN Products. Blend with Airbrush Medium for spray application. Excellent for fabric application.

Gel Mediums & Molding Pastes

GOLDEN's Gel Mediums & Molding Pastes offer artists many ways to build texture. They range in consistency from pourable to moldable with varying degrees of sheen and transparency. They are used to create glazes, extend paints, build texture, and change finishes. Many are excellent glues for collage work. Even though acrylic colors are offered in various different consistencies and finishes, the use of gels and molding pastes in conjunction with such colors will broaden the working properties and expand on the possible results. Gels can be thought of as colorless paints, as they are composed of similar polymers as are the acrylic paints. They may be considered the “glue” or binder that dry to form continuous, durable films. They are made of 100% acrylic polymers, which have proven to have excellent flexibility and chemical, water and ultraviolet radiation resistance.

Pastes contain Marble Dust or Diatomaceous Earth, clays or other fillers resulting in a white or clay-tone finish. Different pastes have been formulated to contain specific properties. See each description for further information.

Why are there so many different ones? Over the years, artists have continuously requested new gel or pastes that behave and/or handle differently than what currently existed and Golden has simply tried to follow their dreams and formulated the desired products. Admittedly, such a large number of different gels and pastes can seem staggering and can be confusing. However, with at least a general

understanding of the various products available, and an inclination to experiment, you can create new ways in which to express yourselves, and probably apply materials in ways even the manufacturer has not thought about!

NEW MATISSE : 95 colours in Structure Formula (75ml tubes available in all 7 series, available in series 1 to 5 only 250ml and 500ml Series 1: \$29.60, 2: \$37.20, 3: \$58.95, 4: \$78.30, 5: \$86.00, 6: \$138.80, 7: \$174.45; 1L available in series 1 to 4 only), Series 1: 52.80, 2: \$64.15, 3: \$96.35, 4: \$136.20

We have chosen to stock the large quantities in Matisse, an Australian professional artist acrylic paint of international standard. It is water-resistant, permanent and totally flexible in light and heavy impasto applications. Matisse has a versatile range of permanent artist colours of maximum light exposure standard.

Matisse Structure Formula is a rich impasto paint that many artists love. Available in 66 colours, Matisse Structure Formula paint is ideal for application with a brush or palette knife for striking textured effects, or combined with the range of Matisse Mediums for exceptional flexibility of application and finish. The intense, vibrant colours of the Structure Formula paints cover the full colour spectrum, including several uniquely Australian colours.

Only the finest quality pigments and ingredients are selected for the Matisse range of premium acrylic colours. All have the highest lightfastness rating of ASTM 1 or 2 and are archival quality- so you can create with confidence knowing your artwork will stand the test of time. Each are fully compatible with the range of Matisse Mediums working together to create a highly versatile painting system for all artists. They can also be applied undiluted by brush or knife to give a rich deep impasto finish or the colours may be thinned with water for washes and watercolour effects.

GOUACHES (also called Opaque Watercolours)

HOLBEIN : "Irodori Antique Opaque Watercolour" (see watercolours)

NEW LEFRANC ET BOURGEOIS : **Flashe** Range of 41 colours (some are really flash!)

Available in 400ml glass jars (Series 1: \$38.30, 2: \$17.65, 3: \$40.85, 4: \$45.95, 5: \$63.78)

Flashe's characteristics allow the artist to regain the advantage of ancien tempera. They can be diluted in water, are opaque, waterproof after drying and can therefore be painted over without bleeding. The colours are very matt and provide excellent coverage. The superior grade resin provides lasting flexibility and ensures optimum longevity. FLASHE is a multi-purpose product with many uses: Preparing grounds for using oil or acrylic paints, creation of canvas paintings, theatre sets, advertising decors, thumbnail sketches or trompe l'œil drawings.

NEW PÉBÉO : **Studio Gouache** Range of 23 colours

(Available in 220ml tubes, all colours \$ 13.65)

With its transparent, practical and economical 220ml tube, Studio Gouache is a particularly attractive idea for artists and students. It offers them a trichromatic black and a true, balanced primary system, which by mixing the binary shades results in pale grey tones.

The lively and intense Studio Gouache colours dry in perfectly uniform flat areas while retaining their effect, without dusting. Studio Gouache is ideal for producing models, studies, decors and illustrations. Mixed with the colour, ox gall increases adhesion to the base. When dry, works can be protected with gouache varnish. The brushes in sable or pure squirrel are best suited for gouache painting techniques.



SENNELIER : Range of 59 colours

(Available in 21ml tubes, Series 1: \$10.40, 2: \$12.10, 3: \$13.30, 4: \$12.55, 5: \$13.80)

This range of colours is manufactured using Sennelier artists' quality pigments and superior natural gums. The unctuous consistency of these colours enables the creation of regular backgrounds. These gouaches, which are non vinyl, have exceptional colouring power, giving deep and opaque brush strokes. They are mixable with each other and are highly colourfast (with the exception of a few clearly mentioned tones, necessary for illustration work). These gouaches can be applied with a brush, air-brush or quill on most types of paper and card. Water-soluble, they can be mixed with watercolours and inks to obtain other combinations of opacity and transparency.

INKS (also called **Liquid Watercolour**)

NEW ART SPECTRUM : artist's pigmented inks (500ml bottles @ \$24.85)

NEW COPIC : 13 archival quality pigment ink liners (0.33mm, 0.05mm, 0.1mm, 0.3mm, 0.5mm, 0.8mm, 1.0mm in black + 0.1mm & 0.3 in grey and sepia @ \$5.40 Brush stroke small and medium @\$6.25) These fine and brush liners have acid-free, waterproof pigment ink. If used with the COPIC markers they can also act as a barrier for fill areas.

SENNELIER : 27 colors

Traditional Shellac based Coloured "Indian" Drawing Inks (30ml bottles @ \$13.00 Silver & White \$13.30 Gold \$15.50)

The traditional shellac ground pigment inks have been mainly replaced by the more brightly coloured transparent dye inks that most art manufacturers now offer. However, the unparalleled richness and unique style evident in the satine sheen and opaque appearance is only achieved using these traditional inks. Due to the shellac base, these inks are not recommended to be diluted with water or used in an airbrush. For best results, use a nib pen and brush, fingers or sponge to manipulate the ink.

Note: Each bottle comes with a special rubber dropper top to fill nib pens and minimise waste.

Traditional "A la Pagode" China Drawing Ink (30ml \$9.80, 125ml \$21.20, 250ml \$28.30, 500ml \$57.20 & 1litre)

This famous ink, known for 100 years as 'A La Pagode' is made in the same traditional style of shellac based with ground lampblack pigment. The effect offers stunning blackness with an almost bluish mass tone and a high lustre. Washed onto areas with a brush will produce an effect like that of Japanese lacquer, and from the nib pen, a deep dense black on the finest lines. Dries to a waterproof line that may be washed over with watercolour.

TALENS : 46 brilliant colours + opaque white and gold

Ecoline 46 brilliant colours + opaque white (30 ml @ \$7.70) + opaque gold (30ml @ \$14.00)

Ecoline colours are ready to use liquid water colour paint for diverse creative applications, they have excellent adhesion to drawing and watercolour papers and boards. This extensive range comes in a handy 30ml square bottle with a wide neck.

OILS

ART SPECTRUM : 96 colours

Available in 40ml tubes (Series 1: \$9.15 - 2: \$13.05, 3: \$16.25, 4: \$28.90, 5: \$41.00) in 150ml, 500ml (series 1 to 4), 1L and 4L (only in Titanium white)

Art Spectrum are a very good value Australian oil paint. To make their oils AS use only lightfast pigments and pure linseed oil (safflower oil in whites). All colours are triple-milled to ensure that every pigment particle is completely coated with the vehicle, and evenly dispersed. This results in a stable paint film which has even surface tensions. All Art Spectrum's oil colours are permanent and improved permanency information and new pigments have enabled them to replace the toxic and fugitive colours with non-toxic and cleaner colours of superior lightfastness. AS does not substitute pure

pigments with blanc fixe (a heavy filler) to simulate quality by artificially increasing the weight of oil paints. Their careful selection ensures clean colours and superior colour mixing without muddiness. Their colours include a unique range developed for the Australian landscape.

BLOCKX : 84 colours (9 series + 3 whites)

Available in 20ml, 35ml (Series 1: \$15, 2: \$17.90, 3: \$15, 4: \$26.40, 5: \$29.90, 6: \$63.80, 7: \$44, 8: \$55, 9: \$85.80), 200ml, 500ml & 5litres.

This small family-owned company has been making artist quality oil paints since 1865. Jacques Blockx, a brilliant chemist, was sought out by French and Belgian artists for his advice on pigments and as a response, commenced manufacture of his selection of oil paints. The brand is synonymous with the highest of quality where no compromise is made in their manufacture, either in the cost of pigments or the time for manufacture, for they are still made today on the same slow moving stone three-roll mills that have been used for a century. Amongst the most ardent supporters of this paint have been Rene Magritte and Paul Signac, or more recently, the technical painting master, Salvador Dali. The concept is that the pigment is not just the colour, but the way it paints irrespective of the pigment and its concentration.

The colours have been ground only in cold pressed poppy oil which is around six times the cost of cold pressed linseed oil. Difficult pigments are put through the three-roll mill up to five times to ensure perfect wetting and fluidity with the maximum quantity of pure pigments without a trace of fillers. Many of the colours are unique to Blockx and are a tribute to the vision of the original Jacques Blockx. Note that Blockx do not make any range other than professional quality. In 1918 the factory employed 14 staff, today they employ only 8, ensuring a semi-handmade quality opposed to mass production paints.

Amber Medium & Amber Varnish, Blockx's speciality:

Amber is a natural fossilised resin, found around the coastal regions of the Baltic Sea. First used by the Flemish masters, this product has been used to impart a jewel-like richness to oil paintings. For centuries it was then overlooked but rediscovered in 1860 by Jacques Blockx. The secret of its preparation is still well kept and Blockx is the only supplier to still produce this expensive-to-manufacture medium. Available only in a 10ml glass vial.

1. What differences are there between YOUR varnish and other ones? Our amber varnish is a "fat" varnish which can be applied immediately without waiting for the usual minimum 6 month drying period and become an integral part of the painting since they have the same nature, and is therefore not removable.
2. Is it possible to repaint a picture which was painted or varnished with amber several years before? Yes. this is an additional advantage of our varnish. You just have to apply, using your finger for example, a light scumble of painting medium and touch up varnish. Thanks to this scumble the part to be repainted will recover its color and the application of the new layer of color will be easier.
3. But it is very expensive ! Yes, but you only use a very small quantity so that finally you don't pay much more for an incomparable fastness and a matchless effect.
4. Can varnish be used as a medium ? Yes.
5. Can medium be used as a varnish ? No.
6. How can it be removed after 10 years ? It can never be removed as it is an integral part of the painting.
7. But varnish gets old and dirty just like a wall or a window ! You must not fear any deterioration due to aging. And it is easy to clean: you can use soap, rainwater and a soft brush. Of course the parts that have not been protected by paint or varnish must not be wet.
8. What does it look like ? Is it mat or glossy ? When it has just been applied it seems glossy but with the time it becomes glazed (mat).
9. Why would I put amber in my painting ? To give it more depth, thanks to its refraction index. To protect and keep the purity and the fineness of shades and pigments. To make further maintenance easier. Particularly to allow superposing of glaze fresh on fresh without mixing them - excepted if you want it- and - as Rubens did - finishing a picture in a few days or ever in a few hours.

10. Which painters have used amber in their painting? First the "Flemish Masters" whose technical superiority can be appreciated in most art galleries. A lot of modern artists of any speciality. Among whom S. DALI who wrote about Blockx's amber in his book "50 Magic Secrets".

11. You put poppyseed oil into most of your colors, but this oil is less solid than linseed oil!

Yes but a painting is not meant to stay outside. Moreover it is possible to add amber to give a matchless solidity and at the same time avoid the well-known yellowing of linseed oil in the darkness.

12. Is the yellowing of linseed oil so considerable?

It is sufficient to kill some shades, particularly whites and blues.

13. How must your amber varnish be used?

You can give it the fluidity you want by adding turpentine spirit. And then, it can be applied like another varnish. The more fluid it is, the quicker the drying will be and the thinner the varnish layer will be. Please note however that a picture painted with varnish or medium in all its parts doesn't need to be varnished. It is already protected in the mass.

14. How long does the drying last? Generally 1 or 2 days to be off-dust, but it can take one week or even more for thick layers of varnish that have not been, or have been insufficiently diluted with turpentine spirit.

15. Wouldn't we get a better protection with a thicker layer? Two thin layers are always superior to a too thick layer, which would create problems such as cracks, flowings, non hardening, ... Besides an abnormally long drying would encourage dust encrusting. If you have never seen a painting made or varnished with amber, you cannot realize to which extent it can emphasize the most subtle tints and preserve them through years. In this matter we now have a personal experience of more than 130 years.

LANGRIDGE : around 50 colours arriving in April 2009.

Available in 40ml and 140ml tubes, 500ml, 1L and 4L tins

NEW R & F : Pigment sticks 88 colours + a blending stick Available in small sticks of 38ml (1.9 x 12.7cm) (Series 1: \$14.30, 2: \$15.75, 3: \$17.15, 4: \$18.95, 5: \$23.90, 6: \$26.60, 7: \$29.70, 7a: \$35.55 + Pearlescent \$22.90, blending stick small \$9.35 / large \$15.15) and large sticks 188ml (3.8 x 16.5cm)

Oil paint in stick form represents a revolutionary development in oil painting. It means that the paint can be applied directly to a surface without the distancing factor of the brush. This makes it possible to dispense not only with the brush, but with knives, palettes, and solvents, thereby making oil sticks more immediate and portable than standard oil painting materials.

R & F pigment sticks are equal in quality to the finest oil paints. They are richly pigmented, with a lipstick soft consistency that gives them the same fluidity, subtlety, and durability of traditional oil colors. But Pigment Sticks are much more than just a substitute for tube oils. There are many other uses for Pigment Sticks that go beyond traditional oil paints.

SENNELIER :

Oil paints 145 colours Available in 18ml, 34ml (Series 1: \$14.60, 2: \$18.40, 3: \$22.70, 4: \$32.75, 5: \$49.40, 6: \$60.50) 200ml & 1kg tin (whites & blacks only)

The development of Impressionist painting is almost in parallel with the development of Sennelier oil paints when French artists began to break loose from the Academie's rigidity and, to better experience their bold new sense of gesture, requested that the feel of the new colours match their expressive style. The evidence of quality and long-term consistency is visible in most of the world's major art collections where Sennelier paint is present on the canvases of Monet, Bonnard, Chagall, Kandinsky, Modigliani or Yves Klein. In keeping with early manufacturing traditions, the paint of today is highly concentrated without fillers, employing special methods of manufacture. Difficult colours are milled on granite stone rollers and the paint base comprises oil of Carthame, cold-pressed, which gives the paint its specific buttery feel, drying to a satin finish, a more natural look than the heavy

gloss typical of many oil paints. Carthame oil also does not have the yellowing effect of linseed oil, used as a base by many paint manufacturers.

With its current range, Sennelier has retained many unique colours, such as Genuine Naples Yellow, Madder Lake Pink, Pouzzoles Red, Pink Brown or the beloved, Neutral Tint. New hues have been added in recent years such as Chinese Orange and Permanent Intense Red.

Oil sticks : 55 colours (The diameter is 20mm with an overall volume of 38ml, Series 1: \$9.25, 2: \$11.00, 3: \$14.10 Giant is an extra large version of the above sticks, but in a smaller colour range. Each giant stick is 30mm in diameter, with an overall volume of approximately 100ml \$24.20) Perhaps the creamiest of all of the paint sticks, Sennelier sticks are made from the finest selected pure pigments, mineral waxes and vegetable oils to give the easiest application. They work well with other sticks, but are best used to finish, due to their superior working ability and softer consistency. Each stick is shrink-plastic wrapped for instant freshness when opened, ready to use. Available in an extensive 55 colour range, which includes copper silver and gold metallics.

TALENS :

Van Gogh H2Oil: 40 colours

Available in 40ml tubes @\$10.00 - 18 colours also available in 150ml @ \$31.25

H2Oil colour is an oil paint with very special properties. It has a short drying time and can be thinned with water. It is no longer necessary to use turpentine or white spirit. As a result H2Oil colour is very easy to use and is also environmentally friendly, while the finished painting looks like a real oil painting and can be varnished much sooner.

PASTELS

NEW **CONTE A PARIS :**

84 Hard Pastel Crayons (\$2.80)

Used by the masters Picasso, Degas, Delacroix, for over a century, the Conte crayon range is one of the finest pastel ranges available. Thinner and harder than traditional pastels, these are ideal for drawing and sketching. The edges and ends provide both the precision required for detailed line work and are suitable for larger applications such as coloured backgrounds.

48 Pastel Pencils (\$4.00)

The Conté Pastel Pencils are more densely textured than soft pastels for which they provide the ideal and complimentary companion product. They are particularly suitable for complex detailed works and subtle shading techniques.

SENNELIER :

Soft Pastels in 525 shades (165 in stock @ \$4.85) and 49 shades in Giant (\$19.35)

In the 1880's a determined young chemist opened an art shop opposite the Louvre in central Paris. Fascinated by the new theories in colour put forward at that time, Gustave Sennelier was able to discuss and experiment to give his patrons new formulas, first in tempera, gouache and oil paint for Renoir, Degas, Cezanne, and Monet and later in soft pastel, where he created special colours just for Degas. Bonnard and Gauguin were both customers and late in life, he created the oil pastel especially for Picasso.

Since 1890, Sennelier have supplied the world's largest range of soft pastels: 'L'ecu'. These are all hand-made and come in the basic range of 525 colours, although there are now two additional ranges of iridescents and metallics which add another 50 pastels to the range. Again these pastels are hand-made, but with new 20th century pigments and metallics to give luminescence, and lustre (especially on dark papers). Sennelier recommend giving pastel work a coat of their special fixative to prevent dulling and oxidation.

All pastels are naturally air-dried and have recently been re-formulated to carry the stringent US



non-toxic label, for health and safety. Empty boxes are available to make up your own colour sets for portrait, landscape or other specific use. The pastels measure 10mm in diameter and 70mm long, whereas the giant Pastels – same formula as 'l'ecu' – measures 38mm diameter by 110mm long. Containing 18 times the amount of pastel found in a regular-sized stick, these pastels are excellent for artists working on a large format and offer substantial cost savings and ease of application.

Oil Pastels in 110 classic colours & 10 iridescent available (\$3.50)

Also available in large & (white & black only) Giant sizes

Sennelier Artists' Quality oil pastels were originally developed in collaboration with Picasso in the 1940's. These creamy, lipstick-like pastels are rich in pigment, very opaque and lightfast. Created in a palette very close to oil paints, they may be thinned with turpentine and worked with a brush. Exceptionally smooth and creamy, these pastels are the ultimate in the combination of blending power and opacity. The 70x10mm diameter pastels will work well on a variety of substrates, from paper and gessoed boards through to metal plates and glass. Whilst the basic range is 100 colours, there are many new pigments in the iridescent, pearlescent and metallic ranges. They all offer outstanding lightfastness except for the latest range of 6 fluorescents.



PIGMENTS

JACQUARD :

Pearl Ex Powdered Pigments Sold in 14ml glass jars @ \$17.15

Jacquard Pearl-Ex Pigments are non-toxic, inert, powdered pigments that exhibit extreme colour fastness and stability. Ideal for interior, exterior and archival applications, they can be incorporated into any viscous medium ie: oil, acrylic, gouache, varnish and clay or they may be spread dry on any porous surface. Their temperature resistance allows them to be fired in a kiln up to 600 degrees.

LANGRIDGE:

Langridge Dry Pigments 75 pigments (42 colours + 12 earths + 4 metal + 4 iridescent + 4 interference + 4 photoluminescent + 5 basic spirit dyes)

Available in 120ml glass jar (Series 1: \$13.20, 2: \$17.60, 3: \$22.00, 4: \$27.50, 5: \$34.10, 6: \$48.20)
500ml, 1L & 4L

Langridge is an Australian company which, since its establishment, has supplied artists with the highest specification pigments sourced from around the world. Every colour is verified for its origin and identified for its chemical characteristics to provide the artist with a range of pigments noted for their quality of grade and fineness, ensuring the maximum benefit in tone and chroma. As colourmen, Langridge supplies traditional earths from original sources as well as constantly researching and selecting modern pigments to satisfy artist demand for new colours of vibrancy and intensity. These finely ground artist's pigments are used for mixing with clear etching base or other clear printmaking ink bases to extend your colour palette. Can also be used to mix up oil and acrylic paints, watercolours, pastels, tempera and other pigment applications.

SENNELIER :

Pure Graphite (100g @ \$31.95) **6 Metallic Pigments** (15g & 40g @ \$28.65 depending on colours)

SCHMINCKE : Bronze Powders with binder Sold in 20ml glass jars @ 18.15

Brilliant bronzes, copper, silver, aluminium and golds moistened with organic solvent for oil paintings and bronzing. Add 3 parts Schmincke bronze-medium and 2 parts painting medium. To maintain gloss and luminance paste up right before painting. The increase of binder results in better resistance to removal.

WATERCOLOURS

for Liquid Watercolour – see INKS

for Opaque Watercolour – see GOUACHES

BLOCKX : 47 shades

Available in 1/2 & full pans, 5ml tubes and Giant pans (Series 1: \$25.50 - 2: \$30.80, 3: \$40.15)

Blockx's extra-fine watercolours with honey still maintain secret splendour and are composed of the finest ingredients, blended today in the same deliberate manner as did craftsmen of the past. Rare, tough pigments are thoroughly crushed, then and unlike any other brand of watercolour paint, Blockx traditional recipe has evolved around a pure clover honey mixed with a small amount of glycerin. The honey acts to disperse the pigment better in water, especially in thin washes, whilst the glycerin slows the drying. This unique combination has for decades given European artists the advantage of high workability in the wet, especially when placing one light veil over another. These watercolours have long been sought after by museums and art galleries throughout the world for art and book restoration, establishing the pigment quality as highly respected and one which has already stood the test of time in circumstances of critical assessment. We recommend these paints be used with plenty of water as, if applied too thickly, drying problems may be encountered.

HOLBEIN : 108 colours

Available in 5ml tubes (Series 1: \$6.05, 2: \$7.25, 3: \$8.60, 4: \$9.60, 5: \$10.65, 6: \$13.10) and 15ml tubes. For the past 100 years Holbein has developed and produced its moist transparent watercolor as an industry leader in brush handling qualities, light fastness, physical permanence, colour vigor and a full range palette that retains its clean, crisp and brilliant characteristics. This month, the range has extended into a line of

NEW **"Irodori Antique Opaque Watercolour"** (48 colours in 15ml tubes) have just come out to enhance the existing range with the colours of the ancient pigments used in Japan and China for centuries. Delicate and highly saturated, these colours will granulate more freely and tend to be a bit more opaque, in the true Asian fashion. Mixed with a little gum arabic but not too much because of their exceptional pigment density, they have no ox-gall added as this chemical can impede brushwork and decrease vibrancy of the washes. Irodori is mat and flat and will dry hard so squeeze only what you need from your tube

SENNELIER : 80 colours

Available in 1/2 pans (Series 1: \$8.80, 2: \$9.60, 3: \$12.25, 4: \$13.05, 5: \$14.65), 10 and 21ml tubes

Sennelier has always been the main supplier of watercolour in France since the 19th century. Made from specially selected gums and ground in the original porcelain machines used till the present day, they have a large range of 80 strong colours. Available in both 10ml tubes as well as half pans (a little less expensive).