

NEVSKAYA  PALITRA

# CATALOGUE



NEVSKAYAPALITRA.RU

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*White Nights*

## To convey the beauty of the moment...

The professional series of water colours 'White night' is a landmark of the plant 'Nevskaya palitra'.

Artists' colours plant 'Nevskaya palitra' has been producing water colours since 1934, maintaining the highest quality of the products.

'White nights' are time-tested artists' water colours. They are used by professional artists striving for authenticity and durability of created works.

High-quality pigments of own production and well-established manufacturing technology have made the water colours 'White nights' the favorite ones by several generations of artists. Water colours 'White nights' are popular not only in Russia. This product known under the brand 'White nights' all over the world is highly-appreciated by professional artists.



WATER COLOURS

Artists' water colours 'White nights' are produced of fine-grained pigments of binding and a natural gum arabic binder, recognized as the best vegetable resin for artists' colours manufacture.

WATER COLOURS OF THE PROFESSIONAL SERIES 'WHITE NIGHTS' ARE:

- 66 fine- grained colours highly replete with pigment;
- main part of the colour palette is single pigment and lightfast colours;
- high quality pigments of own production among which there are earth colours; cadmium and cobalt pigments;
- high colour intensity;
- perfect washable and spreading.

Such properties as brightness and colour pureness, high lightfastness, good spreading and transparency made water colours 'White nights' the favorite ones by several generation of artists.

The colour palette of the water colours 'White nights' offers balanced palette reaching 66 colours, 46 of which are single pigment ones. The main part has medium and high indexes of lightfastness.

The artists' colours 'White nights' are produced in 2.5 ml pans or in 10 ml tubes, in sets of 12, 16, 24, 36 and 48 colours.



Water colour colours in tubes of 10 ml. **Article 1901...**  
Water colour colours in pans of 2,5 ml. **Article 1911...**  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

 Zinc white 100 *** □ P.W.4	 Hanza yellow 215 ** □ P.Y.1	 Lemon 214 *** □ P.Y.3	 Cadmium lemon 203 *** □ P.Y.35	 Cadmium yellow medium 201 *** ■ P.Y.35	 Indian yellow 228 *** □ P.Y.150	 Yellow ochre 218 ** □ P.Y.43, P.Y.1
 Naples yellow 209 *** ■ P.Y.42, P.Y.35, P.O.20, P.W.4	 Golden 216 ** □ P.Y.3, P.O.13	 Golden deep 217 *** □ P.O.62	 Indian gold 244 *** □ P.Y.150, P.R.101	 Cadmium orange 304 *** ■ P.O.20	 Orange lake 320 * □ P.O.17	 Titan red 226 *** □ P.O.36
 Red ochre 309 *** □ P.R.102	 Shakhnazarskaya red 311 *** □ P.R.102	 English red 321 *** ■ P.R.101	 Venetian red 357 *** □ P.R.102, P.R.187	 Vermilion (HUE) 312 * □ P.R.4, P.Y.1	 Cadmium red light 302 *** ■ P.R.108	 Scarlet 318 * □ P.R.2, P.R.4
 Ruby 323 *** □ P.R.170	 Camine 319 ** □ P.R.170-1	 Quinacridone red 361 *** □ P.V.19	 Madder lake red light 313 *** □ P.R.187	 Claret 325 * □ P.R.12	 Rose 322 * □ P.R.81	 Quinacridone rose 324 *** □ P.R.122
 Quinacridone violet rose 622 *** □ P.V.19	 Quinacridone lilac 609 *** □ P.V.19	 Violet rose 608 * □ P.V.2	 Quinacridone violet 621 *** □ P.V.55	 Ultramarine violet 613 *** □ P.V.15	 Violet 607 * □ P.V.3	 Ceruleum blue 503 *** □ P.B.35
 Azure blue 519 *** □ P.B.15-3, P.G.7	 Bright blue 509 *** □ P.B.15-3	 Azure 513 *** □ P.B.15	 Cobalt blue 508 *** ■ P.B.28	 Prussian blue 518 *** □ P.B.27	 Blue 515 *** □ P.B.15-6	 Ultramarine 511 *** ■ P.B.29
 Blue lake 510 * □ P.B.1	 Indanthrene blue 524 *** □ P.B.60	 Indigo 516 ** □ P.Bk.7, P.B.15, P.V.3	 Turquoise blue 507 *** □ P.B.15-3, P.G.7	 Emerald green 713 *** □ P.G.7	 Green light 717 *** □ P.G.36	 Green original 719 *** □ P.Y.35, P.G.7
 Yellowish green 718 *** □ P.G.7, P.Y.3	 Sap green 716 *** □ P.Y.150, P.G.36, P.Bk.7	 Olive green 727 ** □ P.G.17, P.Y.1, P.Bk.7	 Chromium oxide 704 *** ■ P.G.17	 Green 725 ** □ P.G.8	 Green Earth 730 *** □ P.Br.7, P.G.17	 Raw Sienna 405 *** ■ P.Br.7
 Burnt Sienna 406 *** ■ P.Br.7	 Umber 418 *** □ P.Y.43, P.Br.7, P.Bk.7	 Burnt umber 408 *** ■ P.Br.7	 Mars brown 412 *** □ P.Br.6 tr.	 Sepia 413 *** ■ P.R.102, P.R.187, P.Bk.7	 Voronezhskaya black 806 *** ■ P.Bk.8	 Payne's gray 812 ** ■ P.Bk.7, P.B.15, P.V.3
 Neutral black 805 *** ■ P.R.187, P.B.15-1, P.Bk.7	 Ivory black (HUE) 811 *** □ P.R.102, P.Bk.7	 Lamp black 801 *** ■ P.Bk.7				

Graphical symbols:  
\*\*\* - high lightfastness (for white hues - low yellowing)  
\*\* - medium lightfastness  
\* - low lightfastness  
■ - opaque  
□ - semi-transparent  
□ - transparent





EXTRA-FINE ARTISTS' WATER COLOURS SET



Extra-fine artists' water colours set 'White Nights', 12 colours in 2,5 ml pans, plastic box

Code: **1942036**



Extra-fine artists' water colours set 'White Nights', 24 colours in 2,5 ml pans, palette, plastic box

Code: **1942090**



Extra-fine artists' water colours set 'White Nights', 36 colours in 2,5 ml pans, palette, plastic box

Code: **1942258**



Extra-fine artists' water colours set 'White Nights', 24 colours in 2,5 ml pans, cardboard box

Code: **1941061**



Extra-fine artists' water colours set 'White Nights', 12 colours in 10 ml tubes, cardboard box

Code: **1941127**



Extra-fine artists' water colours set 'White Nights', 24 colours in 10 ml tubes, cardboard box

Code: **19411228**

'LENINGRAD' AND 'SAINT-PETERSBURG'

'White nights' pans are sold in the sets under the same name, also in the sets named 'Leningrad' and 'Saint Petersburg'. They differ from each other by colour palette and the number of included colours in the sets.



Extra-fine artists' water colours set, 'Leningrad', 24 colours in 2,5 ml pans, cardboard box

Code: **1941015** (№1, 24 colours)  
Code: **1941020** (№2, 16 colours)



Extra-fine artists' water colours set 'Saint-Petersburg', 24 colours in 2,5 ml pans, palette, plastic box

Code: **19420173**



GIFT SETS

Gift sets of artists' colours 'White nights' are produced of noble solid wood. The gift set includes a squirrel brush by 'Nevskaya palitra'.



Gift extra-fine artists' water colours set 'White Nights', 12 colours in 2,5 ml pans, wooden box (beech)

Code: **1944084**



Gift extra-fine artists' water colours set 'White Nights', 24 colours in 2,5 ml pans, squirrel brush, wooden box

Code: **1944085** (beech)  
Code: **1943018** (birch)



Gift extra-fine artists' water colours set 'White Nights', 36 colours in 2,5 ml pans, squirrel brush, wooden box

Code: **1944086** (beech)  
Code: **1943040** (birch)



Gift extra-fine artists' water colours set 'White Nights', 48 colours in 2,5 ml pans, squirrel brush, wooden box

Code: **1944087** (beech)  
Code: **1943033** (birch)







WATER COLOURS 'WHITE NIGHTS'

White Nights

WHITE NIGHTS



Extra-fine artists' water colours set  
'White nights Fantasy', 24 colours  
in 2,5 ml pans, plastic box

Code: 19421195



Extra-fine artists' water colours set  
'White night Landscape', 24 colours  
in 2,5 ml pans, plastic box

Code: 19421194



Extra-fine artists' water colours set  
'White nights Plein air', 12 colours  
in 2,5 ml pans, plastic box

Code: 19421193



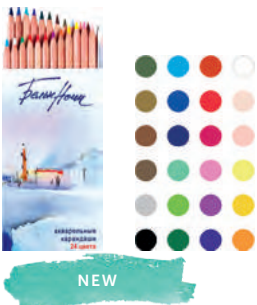
WATER COLOUR PENCILS

Water colour pencils of professional series 'White nights' combine the properties of water colours and coloured pencils. They are developed for artists, designers and illustrators.

They can be perfectly washable with a brush, allowing to create water colour art works. For reaching water colour effect it's possible to work in wet technique using the pencils on wet paper, or in dry technique washing necessary places with wet brush. The brush is included in each set.

High-quality saturated pigments of lead has elevated lightfastness, intensity and colour pureness.

It is recommended to use water colour paper for painting with water colour pencils 'White nights'.



Water colour pencils set with brush, cardboard box

Code: **158411216** (12 colours)  
Code: **158411217** (24 colours)



Water colour pencils set with brush, cardboard box

Code: **158411218** (36 colours)  
Code: **158411219** (48 colours)



Water colour pencils set with brush, tin-plate

Code: **1581201220** (24 colours)  
Code: **1581201221** (36 colours)



Water colour pencils set with brush, tin-plate, 48 colours

Code: **1581201222**





## Live colours through time...

'Master-Class' is an artists' series for professional artists and the most demanding masters. Thanks to many years of experience, well-established technologies and innovation developments 'Master-Class' colours are used in the hardest restoration works of world art masterpieces and architectural monuments: The Cathedral of St. Basil the Blessed, The Great Kremlin Palace, The Cathedral of Christ the Savior, pictures of The State Hermitage Museum and The State Tretyakov Gallery, also for Old Russian icons.

'Master-Class' series includes acrylic, oil, tempera and gouache colours.

### 'MASTER-CLASS' SERIES IS:

- high quality pigments of own production among which there are earth colours; cadmium and cobalt pigments;
- fine-grained colours with high concentration of pigment;
- the main part of the palette is single pigment and light-fast colours;
- pure and deep colours, unique and inimitable tints.



## OIL COLOURS

'Master-Class' oil colours are produced according to traditional recipes based on specially processed linseed oil, recognized as the best binding for oil colours.

Besides linseed oil, natural resin 'dammar' produced on the Malay Archipelago Islands is a part of the oil. It improves the adhesion of colour with primer, maintaining its brightness and colour purity after drying.

In order to mix all components together the colour is ground in special machines. To achieve optimal quality the quantity of grinding is individually selected for each colour. In some cases, the quantity of grinding for 'Master-Class' colours reaches up to 40.

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

Oil colours in tubes of 46 ml. **Article 1104...**

The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

 Titanium white 101 *** P.W.6, P.W.4	 Zinc white 100 *** P.W.4	 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 207 ** P.Y.32	 Cadmium lemon 203 *** P.Y.35	 Cadmium yellow light 200 *** P.Y.35	 Cadmium yellow medium 201 *** P.Y.35	 Cadmium yellow deep 202 *** P.Y.37	 Cadmium orange 304 *** P.O.20	 Naples rose 333 *** P.Y.42, P.W.4, P.W.6
 Coral pink 353 ** P.R.4, P.W.6, P.W.4	 Petersburg rose 354 ** P.R.170, P.W.6, P.W.4	 Vermilion (HUE) 312 *** P.R.108, P.R.4, P.Y.3, P.W.4	 Cadmium red light 302 *** P.R.108	 Cadmium red deep 303 *** P.R.108	 Quinacridone red 361 *** P.V.19	 Quinacridone rose 324 *** P.V.19
 Quinacridone violet rose 622 *** P.R.122	 Madder lake red permanent 339 ** P.R.187	 Madder lake rose permanent 338 ** P.R.146	 Madder lake violet permanent 340 ** P.R.631	 Petersburg lilac 617 ** P.R.12, P.W.6, P.W.4	 Quinacridone lilac 609 *** P.V.19	 Quinacridone violet 621 *** P.V.55
 Manganese violet light 614 *** P.V.16	 Cobalt violet light 602 *** P.V.14	 Cobalt violet deep 603 *** P.V.14	 Ultramarine rose 605 *** P.R.259	 Ultramarine violet 613 *** P.V.15	 Royal blue 521 *** 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	 Ceruleum blue 505 *** P.B.35	 Cobalt blue medium 508 *** P.B.28	 Cobalt blue spectral 502 *** P.B.74	 Ultramarine light 521 *** P.B.29	 Ultramarine deep 524 *** P.B.29	 Indanthrene blue 524 *** P.B.60
 Phthalocyanine blue 500 ** P.B.15	 Prussian blue 518 ** P.B.27	 Indigo 516 ** P.B.15, P.Bk.7	 Chromium Cobalt greenish blue 709 ** P.B.36	 Chromium Cobalt bluish green 708 ** P.B.36	 Turquoise blue 507 ** P.B.15.3, P.G.7, P.W.4	 Turquoise greenish 733 *** 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	 English green light 737 *** P.Y.35, P.B.27	 English green deep 704 *** P.Y.35, P.B.27	 Chromium oxide 706 *** P.G.17	 Cobalt green light 704 *** P.G.19
 Cobalt green deep 705 *** P.G.19	 Sap green 716 ** P.G.8, P.Y.83	 Olive green 727 *** P.G.17, P.Y.83, P.Bk.7	 Viridian 701 ** P.G.8, P.Y.1	 Green Tavush 736 *** P.G.23	 Glaukonite 702 *** P.G.23	 Green Bjri 739 *** P.G.23
 Volkonskoite 700 *** P.G.23	 Araratskaya green 715 ** P.Y.42tr, P.G.8	 Olive green Arzakan 740 *** P.G.23	 Ochre light 206 *** P.Y.43	 Yellow ochre 218 *** P.Y.43, P.Y.42	 Yellow ochre Metskar 205 *** P.Y.43	 Gold ochre 205 *** P.Y.43, P.R.102
 Ochre deep Kotayk 241 *** P.Y.43	 Golden Arzakan 247 *** P.Y.43	 Yellow Vyke 245 *** P.Y.43	 Yellow travertine 246 *** P.Y.43	 Orange travertine 248 *** P.R.102	 Red ochre 309 *** P.R.102	 Shakhsnazar'skaya red 311 *** P.R.102
 Red brown Sevan 358 *** P.R.102	 Cherry Metskar 359 *** P.R.102	 Gutankarskaya crimson 360 *** P.R.102	 Gutankarskaya violet 619 ** P.R.102	 Cherry Tavush 356 ** P.R.102	 English red 367 *** P.R.101	 Venetian red 357 *** P.R.102, P.R.187
 Indian red 301 *** P.R.101	 Caput mortuum 601 *** P.R.101	 Brown light Sevan 427 *** P.Br.7	 Violet gray Lory 816 *** P.Br.7	 Violet brown Sevan 428 *** P.Br.7	 Raw Sienna 405 *** P.Br.7	 Burnt Sienna 406 *** P.Br.7
 Red brown Sevan 414 *** P.Br.7	 Transparent Mars yellow 404 *** P.Y.42tr	 Transparent Mars orange 403 *** P.R.101tr	 Mars brown light 308 *** P.Br.7	 Mars brown deep 402 *** P.Br.7	 Transparent Mars brown 401 *** P.Br.6tr	 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 809 *** P.B.29, P.Bk.7	 Black travertine 807 *** P.Bk.8	 Mars black 'warm' 817 *** P.Bk.11, P.R.101tr	 Mars black 801 *** P.Bk.11
 Ivory black (HUE) 811 *** P.Br.11, P.Br.2tr	 Lamp black 801 ** P.Br.7					

## Graphical symbols:

- \*\*\* - high lightfastness (for white hues - low yellowing)
- \*\* - medium lightfastness
- \* - low lightfastness
- - opaque
- - semi-transparent
- - transparent



OIL COLOURS SETS  
OF 'MASTER-CLASS'



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

Code: 1141001



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

Code: 1141082



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

Code: 1141083

GIFT SETS



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

Code: 1141965



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

Code: 1143003

THE SETS OF OIL 'THE EARTH OF ARMENIA'



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

Code: 1141723



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

Code: 11411190





## ACRYLIC COLOURS

Artists' acrylic colours of 'Master-Class' series are specially developed for professional artists; they combine production traditions and innovations. High pigment saturation and minimum content of fillers allow them to maintain the shine, intensity and colour depth after drying. The carefully balanced basis gives colour rich texture and volume.

## ARTISTS' ACRYLIC COLOURS DIFFER FROM OIL ONES BY FOLLOWING CHARACTERISTICS:

- acrylic is water-soluble colours what significantly facilitates working process; acrylic does not require any special fluids, colour can perfectly be washed away from brushes with water;
- in compare with oil colours, acrylic does not smell that is why this material is more convenient for work indoors;
- acrylic colours dry quickly what lets significantly reduce the terms of artists' works creation. Drying time of thin oil colour layer is a week in average; thin acrylic colour layer dries approximately for half an hour.

Acrylic colours are produced in sets of 6 colours in 46 ml tubes, of 8 and 12 colours in 18 ml tubes, also in 46 ml tubes (50 colours in the assortment).



Acrylic colours in tubes of 46 ml. **Article 12304...**

The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

Titanium white 101 *** ■ P.W.6	Zinc white 100 *** ■ P.W.4	Naples flesh 222 *** ■ P.Y.74, P.R.101, P.W.6	Naples yellow 209 *** ■ P.Y.42, P.Y.83, P.W.6	Lemon 214 *** ■ P.Y.3	Cadmium lemon 203 *** ■ P.Y.35	Permanent yellow 237 ** ■ P.Y.74, P.Y.83
Cadmium yellow light 200 *** ■ P.Y.35	Cadmium yellow medium 201 *** ■ P.Y.35	Cadmium yellow deep 202 *** ■ P.Y.37	Cadmium orange 304 *** ■ P.O. 20	Orange 315 *** ■ P.O. 73	Vermilion (HUE) 312 *** ■ P.R.112, P.R.2, P.Y.74	Permanent red 350 *** ■ P.R.2, P.R.112
Cadmium red light 302 *** ■ P.R.108	Cadmium red deep 303 *** ■ P.R.108	Claret 325 *** ■ P.R.12	Carmine 319 *** ■ P.V.19, P.R.122	Madder lake red 317 *** ■ P.R.264	Rose light 335 *** ■ P.R.122, P.W.4, P.W.6	Quinacridone lilac 609 *** ■ P.R.122, P.V.23, P.W. 4
Violet rose 608 *** ■ P.R.122	Violet 607 *** ■ P.V.19, P.V.23, P.W.4	Celestial blue 512 *** ■ P.B.15.3, P.W.4, P.W.6	Ceruleum blue (HUE) 503 *** ■ P.B. 29, P.B.15.3, P.W.6	Cobalt blue 508 *** ■ P.B.28	Indanthrene blue 524 *** ■ P.B.60	Ultramarine light 501 *** ■ P.B.29
Phthalocyanine blue 500 *** ■ P.B.15.3	Indigo 516 *** ■ P.B.15.3, P.V.23, P.Bk.7	Turquoise blue 507 *** ■ P.G.7, P.B.15.3, P.W.4	Yellowish green 718 *** ■ P.Y.3, P.G.7, P.Y.83	Sap green 716 *** ■ P.Y.83, P.B.15.3	Cobalt green light 706 *** ■ P.G.50	Green deep 710 *** ■ P.G.7, P.Y.83
Emerald green 713 *** ■ P.G.36	Phthalocyanine green 703 *** ■ P.G.7	Chromium oxide 704 *** ■ P.G.17	Olive green 727 *** ■ P.Y.83, P.Bk.7	Yellow ochre 218 *** ■ P.Y.42, P.Y.83	Ochre light 206 *** ■ P.Y.42	Gold ochre 205 *** ■ P.Y.42
English red 300 *** ■ P.R.101	Raw Sienna 405 *** ■ P.Y.42	Burnt Sienna 406 *** ■ P.Y.42, P.R.101, P.Bk.7	Raw umber 415 *** ■ P.Y.42, P.Bk.11	Burnt umber 408 *** ■ P.Br.6, P.R.101, P.Bk.7	Payne's gray 812 *** ■ P.B.15.3, P.V.23, P.Bk.7	Mars black 800 *** ■ P.Bk.11
Lamp black 801 *** ■ P.Bk.7						

## Graphical symbols:

\*\*\* - high lightfastness (for white hues - low yellowing)  
\*\* - medium lightfastness  
\* - low lightfastness

■ - opaque  
□ - semi-transparent  
□ - transparent

(HUE) - analog colour on basis of organic pigment



It is possible to reach magnificent variety of effects the with help of 'Master-Class' acrylic colours: pastose consistency and classical shine of the colours allow imitating volume oil painting. At the same time, much diluted with water colour is capable of reproducing light and aeriality of water colour painting.

Wide opportunities, given to an artist with 'Master-Class' acrylic colours, makes them an ideal tool both for traditional painting and for creative design works, allowing reaching the splendid result all the time.



ACRYLIC COLOURS SETS  
OF 'MASTER-CLASS'



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

Code: 12341417



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

Code: 12341418



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

Code: 12341317



Gift set of extra-fine artists' oil colours,  
12x18 ml tubes, gloss acrylic varnish,  
2 brushes (synthetic), cardboard box

Code: 12341966



TEMPERA COLOURS

Tempera is the most ancient type of colour. Sarcophagi in Ancient Egypt was decorated by tempera. It was used for icon painting at all times, for magnificent frescoes and for timeless masterpieces. This colour is the predecessor of acrylic: it is water-soluble and forms indelible layer after drying. It is flexible and can be applied both in pastose and glazing techniques. Tempera, as acrylic, can be used for painting on any surface: on wood, cardboard, paper, glass, stone, and canvas. But unlike acrylic, tempera becomes velvety after drying, not glossy.

The palette consists of natural tints, as one of the key properties of tempera is the natural depth of colours. It is hard to get complex colour blends in tempera painting. It is rather a poster painting, but it is sonant, open and understandable. Tempera can be well mixed with water colour and gouache. Such colour blending lets reach unusual effects. 'Master-Class' tempera is intended for monumental and easel painting, also for decorative works on different surfaces. These colours are pigment suspension and fillers in polyvinyl acetate dispersion with various additives.

TEMPERA COLOURS SETS  
OF 'MASTER-CLASS'



Extra-fine artists' tempera colours set,  
10x46 ml tubes, cardboard box

Code: 1641032



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

Code: 1641007

Tempera colours in tubes of 46 ml. **Article 1604...**

The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

 Titanium white 101 *** P.W.6	 Naples yellow (HUE) 209 ** P.Y.42, P.W.6	 Cadmium lemon 203 *** P.Y.35	 Cadmium yellow light 200 *** P.Y.35	 Cadmium yellow medium 201 *** P.Y.35	 Cadmium orange 304 *** P.O.20	 Cadmium red light 302 *** P.R.108
 Cadmium red deep 303 *** P.R.108	 Madder lake red (HUE) 317 ** P.R.187, P.R.170:1	 Iron red 316 *** P.R.101	 Caput mortuum 604 *** P.R.101	 Ceruleum blue (HUE) 503 ** P.B.29, P.B.15:3, P.W.6	 Cobalt blue 508 *** P.B.28	 Ultramarine 511 ** P.B.29
 Phthalocyanine blue 500 ** P.B.15	 Cobalt green light 706 *** P.G.50	 Emerald green 713 ** P.G.7	 Chromium oxide 704 *** P.G.17	 Ochre light 206 *** P.Y.42, P.R.101, P.W.6	 Raw Sienna 405 *** P.Br.7	 Burnt Sienna 406 *** P.Br.7
 Burnt umber 408 *** P.Br.7	 Lamp black 801 ** P.Bk.7					

Graphical symbols:

\*\*\* - high lightfastness (for white hues - low yellowing) ■ - all the colours are opaque  
\*\* - medium lightfastness (HUE) - analog colour on basis of organic pigment  
\* - low lightfastness



GOUACHE COLOURS

Gouache, as water colour, is water-soluble colour based on gum arabic. However, as opposed to transparency and aeriality of water colours, one of the most valuable properties of gouache is high opacity – the ability of colour to overcoat underlying layer. 'Master-Class' gouache is distinguished by perfect covering ability and paint layer density. Paint layer becomes matt velvety after drying. All these properties allow using it in serious art and graphic works.

GOUACHE COLOURS SETS  
OF 'MASTER-CLASS'



Extra-fine artists' gouache colours set,  
12x40 ml, cardboard box

Code: 1741010



Extra-fine artists' gouache colours set,  
16x20 ml, cardboard box

Code: 1741092

Gouache 'Master Class' is produced in jars of 40 ml, 100 ml and 220 ml.  
To select a 40 ml volume before the last three digits, add **1720** ...  
To select a 100 ml, add **1727** ... To select a 220 ml, add **1723** ...

 Zinc white 100 *** P.W.4	 Titanium white 101 *** P.W.6	 Strontium yellow 207 ** P.Y.32	 Lemon 214 ** P.Y.3	 Yellow light 215 ** P.Y.1	 Cadmium yellow pale 212 *** P.Y.37, P.Y.2, P.W.4	 Ochre light 206 *** P.Y.42, P.Y.1
 Gold ochre 205 *** P.Y.42, P.R.102	 Red ochre 309 *** P.R.102, P.W.4, P.W.6	 Orange 315 ** P.O.13, P.W.4	 Vermilion (HUE) 312 ** P.R.4, P.Y.1	 Red 331 ** P.R.4	 Madder lake red 339 ** P.R.63.1, P.R.187	 Carmine (HUE) 330 * P.R.81, P.W.4
 Violet light 605 * P.R.81.1, P.V.2, P.W.4	 Violet deep 606 * P.V.3, P.W.4	 Prussian blue 506 ** P.B.27, P.V.3	 Ultramarine 511 ** P.B.29, P.W.4	 Cobalt blue light 504 *** P.B.28, P.W.6	 Turquoise blue 507 ** P.B.15.3, P.G.7, P.W.4	 Cobalt green light 706 *** P.G.50
 Emerald green 714 * P.G.7, P.Y.3, P.W.4	 Sap green 716 *** P.G.7, P.Y.32, P.W.6	 Bright green 711 * P.G.7, P.Y.3	 Green deep 710 *** P.G.8, P.Y.1	 Chromium oxide 704 *** P.G.17, P.W.4	 Burnt Sienna 406 *** P.R.101, P.Y.42, P.W.6	 Raw umber 415 *** P.Y.42, P.R.101, P.Bk.11
 Burnt umber 408 *** P.Br.7	 Lamp black 801 *** P.Bk.7, P.B.27					

Graphical symbols:

- \*\*\* - high lightfastness (for white hues - low yellowing)
- \*\* - medium lightfastness
- \* - low lightfastness
- - opaque
- - semi-transparent
- - transparent



ARTISTS' COLOURED  
PENCILS

Artists' coloured pencils of 'Master-Class' series are specially developed for artists, designers, and illustrators. They are intended for painting, drawing and mixed-media technique. High quality, saturated pigments of the lead have higher light-fastness, intensity and colour purity. The finest grinding of the pigments gives a pencil the softness of applying and the possibility of getting smooth colour transition.



COLOURED PENCILS SETS  
OF 'MASTER-CLASS'

NEW



Professional coloured pencils,  
cardboard box

Code: **152411184** 12 colours

Code: **152411185** 24 colours



NEW



Professional coloured pencils,  
24 colours, tin-plate

Code: **1521201186**



NEW



Professional coloured pencils,  
36 colours, tin-plate

Code: **1521201187**



NEW



Professional coloured pencils,  
48 colours, tin-plate

Code: **1521201188**







WOODEN PALETTES

Made from natural wood. In compare with cheaper analogs from fibreboard and alike materials, wooden palettes 'Master-Class' are less in weight therefore this increases significantly the level of comfort in continuous work.

The 'Master-Class' palettes do not require any extra processing before using: they are sold oiled in several layers.



OVAL PALETTE

- 21105 size 30,6x23 cm, plywood
- 21106 size 41x31 cm, plywood



RECTANGULAR PALETTE

- 21100 size 20x27 cm, plywood
- 21101 size 23x30,6 cm, plywood
- 21102 size 23x35,6 cm, plywood
- 21103 size 23,5x37 cm, plywood
- 21104 size 30x40 cm, plywood

PLANE-TABLES

- GP17323040 Plane-tables 30x40 cm, plywood
- GP17323050 Plane-tables 30x50 cm, plywood
- GP17324050 Plane-tables 40x50 cm, plywood
- GP17324060 Plane-tables 40x60 cm, plywood

- GP17325060 Plane-tables 50x60 cm, plywood
- GP17325070 Plane-tables 50x70 cm, plywood
- GP17326080 Plane-tables 60x80 cm, plywood





STRETCHED CANVAS

Canvases are produced from different materials and have different grain and density. Linen canvas is the most durable and weatherproof one. Cotton canvas is less durable but it has even chain of yarns. The grain degree is defined by the thickness of yarns. The larger grain, the heavier exposure the canvas can withstand. That is why a coarse-grained canvas is usually chosen for creating 'heavy' pastose painting or for large format. Accordingly, a fine-grained canvas is ideal for thin-layered painting and for work of small and medium formats.

High quality canvases 'Master-Class' are the basis of museum quality painting. They are fully handmade, even-equally strained yarns, gluing and priming of several layers, allow to get an excellent quality canvas in the end.

'Master-Class' canvases are recommended for professional painting and for important works.

Stretchers are made from natural wood – glued pine tree without branches that is less susceptible to sinking with time. The reliability of the construction is also ensured by increased width and thickness of stretchers (48\*19 mm). If necessary, the degree of stretching of a canvas can be regulated with the help of wedges.

WHITE PRIMER

Oil primed stretched canvas,  
extra-fine grain, 100% linen,  
230 g/m<sup>2</sup>

GP1772030 20x30 cm  
GP1773040 30x40 cm  
GP1774050 40x50 cm  
GP1774060 40x60 cm  
GP1775060 50x60 cm  
GP1775070 50x70 cm  
GP1776080 60x80 cm

Oil primed stretched canvas,  
medium grain, 100% linen,  
335 g/m<sup>2</sup>

GP1782430 24x30 cm  
GP1783040 30x40 cm  
GP1784050 40x50 cm  
GP1784060 40x60 cm  
GP1785060 50x60 cm  
GP1785070 50x70 cm  
GP1786080 60x80 cm

Oil primed stretched canvas,  
coarse grain, 100% linen,  
370 g/m<sup>2</sup>

GP1793040 30x40 cm  
GP1794050 40x50 cm  
GP1794060 40x60 cm  
GP1795060 50x60 cm  
GP1795070 50x70 cm  
GP1796080 60x80 cm

Acrylic primed stretched canvas,  
extra-fine grain, 100% linen,  
230 g/m<sup>2</sup>

GPA1772030 20x30 cm  
GPA1773040 30x40 cm  
GPA1774050 40x50 cm  
GPA1774060 40x60 cm  
GPA1775060 50x60 cm  
GPA1775070 50x70 cm  
GPA1776080 60x80 cm

Acrylic primed stretched canvas,  
medium grain, 100% linen,  
335 g/m<sup>2</sup>

GPA1782030 20x30 cm  
GPA1782040 20x40 cm  
GPA1783040 30x40 cm  
GPA1784050 40x50 cm  
GPA1784060 40x60 cm  
GPA1785060 50x60 cm  
GPA1785070 50x70 cm  
GPA1786080 60x80 cm

Acrylic primed stretched canvas,  
coarse grain, 100% linen,  
370 g/m<sup>2</sup>

GPA1792030 20x30 cm  
GPA1793040 30x40 cm  
GPA1794050 40x50 cm  
GPA1794060 40x60 cm  
GPA1795060 50x60 cm  
GPA1795070 50x70 cm  
GPA1796080 60x80 cm

Acrylic primed stretched canvas,  
extra-fine grain, 100% cotton,  
230 g/m<sup>2</sup>

GPA1842030 20x30 cm  
GPA1843040 30x40 cm  
GPA1844050 40x50 cm  
GPA1844060 40x60 cm  
GPA1845060 50x60 cm  
GPA1845070 50x70 cm  
GPA1846080 60x80 cm

Acrylic primed stretched canvas,  
medium grain, 100% cotton,  
335 g/m<sup>2</sup>

GPA1862030 20x30 cm  
GPA1862040 20x40 cm  
GPA1863040 30x40 cm  
GPA1864060 40x60 cm  
GPA1865070 50x70 cm  
GPA1866080 60x80 cm

Coloured PRIMER

Acrylic primed stretched canvas,  
extra-fine grain, 100% cotton,  
220 g/m<sup>2</sup>, light grey

GPA8842030 20x30 cm  
GPA8843040 30x40 cm  
GPA8844050 40x50 cm

Acrylic primed stretched canvas,  
extra-fine grain, 100% cotton,  
220 g/m<sup>2</sup>, light ochre

GPA5842030 20x30 cm  
GPA5843040 30x40 cm  
GPA5844050 40x50 cm

Acrylic primed stretched canvas,  
extra-fine grain, 100% cotton,  
220 g/m<sup>2</sup>, raw Sienna

GPA4842030 20x30 cm  
GPA4843040 30x40 cm  
GPA4844050 40x50 cm

Acrylic primed stretched canvas,  
extra-fine grain, 100% cotton,  
220 g/m<sup>2</sup>, raw umber

GPA2842030 20x30 cm  
GPA2843040 30x40 cm  
GPA2844050 40x50 cm

Acrylic primed stretched canvas,  
extra-fine grain, 100% cotton,  
220 g/m<sup>2</sup>, black

GPA3842030 20x30 cm  
GPA3843040 30x40 cm  
GPA3844050 40x50 cm  
GPA3845060 50x60 cm



CANVAS ROLL

Trying to make their working space maximum respective with creative tasks, some artists prefer buying a canvas roll and strain it on the stretcher by themselves. A stretcher, a cardboard, a hardboard or an artist sketch-board can be a base. Besides the possibility to work with non-standard sizes, canvas roll is a more available option on price.

Canvas rolls, as stretched canvases, have several-layered gluing and primer. They are handmade according to old technologies in compliance of the highest standards of quality.

Acrylic primed canvas,  
extra-fine grain

- GPA170351** 1,5x3,0 m, 100% linen,  
270 г/м²
- GPAC-C-1503** 1,5x3,0 m, 100% cotton,  
220 г/м²
- GPAC-C-203** 2,0x3,0 m, 100% cotton,  
220 г/м

Acrylic primed canvas,  
medium grain

- GPAC-G-1503** 1,5x3,0 m, 100% cotton,  
315 г/м²

Acrylic primed canvas,  
teatre coarse grain

- GPA172033** 2,0x3,0 m, 100% linen,  
370 г/м²

PRIMED CARDBOARD

Primed cardboard is a practical choice for sketches and student works. These inexpensive, light in weight and along with it enough durable bases are convenient for plein-air painting or at art school. White acrylic primer applied on a cardboard does several important functions: it provides easy applying and perfect adhesion of a paint layer with the surface, also it helps a colour to keep the saturation and brightness. It is intended for oil, acrylic, tempera and gouache painting.

Acrylic primed cardboard

- |                          |                          |
|--------------------------|--------------------------|
| <b>A1801520</b> 15x20 cm | <b>A1803040</b> 30x40 cm |
| <b>A1801824</b> 18x24 cm | <b>A1803050</b> 30x50 cm |
| <b>A1802030</b> 20x30 cm | <b>A1804050</b> 40x50 cm |
| <b>A1802430</b> 24x30 cm | <b>A1805060</b> 50x60 cm |

CANVAS CARDBOARD

Canvas cardboard combines virtues inherent to all cloth bases for the painting and for primed cardboard. Canvas cardboard is more durable than primed cardboard. At the same time, it is more affordable and compact than the classical stretched canvas. The surface of canvas cardboard has a characteristic texture of bound yarns, which is so appreciated by artists.

WHITE PRIMER

Acrylic primed canvas  
cardboard

- MK1831010** 10x10 cm
- MK1831015** 10x15 cm
- MK1831515** 15x15 cm

Acrylic primed canvas  
cardboard, 100% cotton

- MK1831824** 18x24 cm
- MK1832030** 20x30 cm
- MK1833040** 30x40 cm
- MK1834050** 40x50 cm
- MK1834060** 40x60 cm
- MK1835060** 50x60 cm

COLOURED PRIMER

Acrylic primed canvas  
cardboard, light grey

- A9831824** 18x24 cm
- A9832030** 20x30 cm
- A9833040** 30x40 cm
- A9834050** 40x50 cm

Acrylic primed canvas  
cardboard, umber

- A8831824** 18x24 cm
- A8832030** 20x30 cm
- A8833040** 30x40 cm
- A8834050** 40x50 cm

Acrylic primed canvas  
cardboard, black

- A4831824** 18x24 cm
- A4832030** 20x30 cm
- A4834050** 40x50 cm





NEVSKAYA  PALITRA

ARTISTS' BRUSHES AND LIQUIDS  
FOR PAINTING 'NEVSKAYA PALITRA'



ARTISTS' BRUSHES

The quality of the artists' brushes 'Nevskaya palitra' conforms to the highest requirements specified to the art materials by professional artists: they perfectly absorb and give back the colour, spring back into shape after use, conveniently lie in hand. Artists' brushes consist of 3 parts: a hair bundle is connected to a wooden handle with the help of a metal ferrule. Flat brushes are used for the painting large surfaces and the background. Round brushes are considered as unique as they allow applying wide and thin strokes, also they are ideal for fine detail work.

DIFFERENT BRUSHES ARE CHOSEN FOR DIFFERENT TECHNIQUE:

- for exquisited water colour painting soft natural brush is required: it absorbs easily and holds big amount of colour, controls colour flow. Kolinsky sable and squirrel brushes meet these requirements perfectly thanks to their well-absorbing scaly texture and flexibility;
- for painting with 'heavy' colours such as oil, acrylic, tempera, gouache, the tough brushes are required. Usually artists choose bristle brushes for oil, tamper and gouache painting, synthetic brushes - for acrylic painting.



SQUIRREL

Code: **2123...** Brushes round, long handle

01 №1 (1 mm)	07 №7 (7 mm)
02 №2 (2 mm)	08 №8 (8 mm)
03 №3 (3 mm)	09 №9 (9 mm)
04 №4 (4 mm)	10 №10 (10 mm)
05 №5 (5 mm)	11 №11 (11 mm)
06 №6 (6 mm)	12 №12 (12 mm)

Code: **2113...** Brushes round, short handle

01 №1 (1 mm)	07 №7 (7 mm)
02 №2 (2 mm)	08 №8 (8 mm)
03 №3 (3 mm)	09 №9 (9 mm)
04 №4 (4 mm)	10 №10 (10 mm)
05 №5 (5 mm)	11 №11 (11 mm)
06 №6 (6 mm)	12 №12 (12 mm)

Code: **2223...** Brushes flat, long handle

04 №4 (4 mm)	14 №14 (14 mm)
06 №6 (6 mm)	16 №16 (16 mm)
08 №8 (8 mm)	18 №18 (18 mm)
10 №10 (10 mm)	20 №20 (20 mm)
12 №12 (12 mm)	

SYNTHTIC

Code: **NP3123...** Brushes round, long handle

000 №00 (1,1 mm)	04 №4 (4 mm)
00 №0 (1,2 mm)	05 №5 (5 mm)
01 №1 (1 mm)	06 №6 (6 mm)
02 №2 (2 mm)	08 №8 (8 mm)
03 №3 (3 mm)	

Code: **NP3113...** Brushes round, short handle

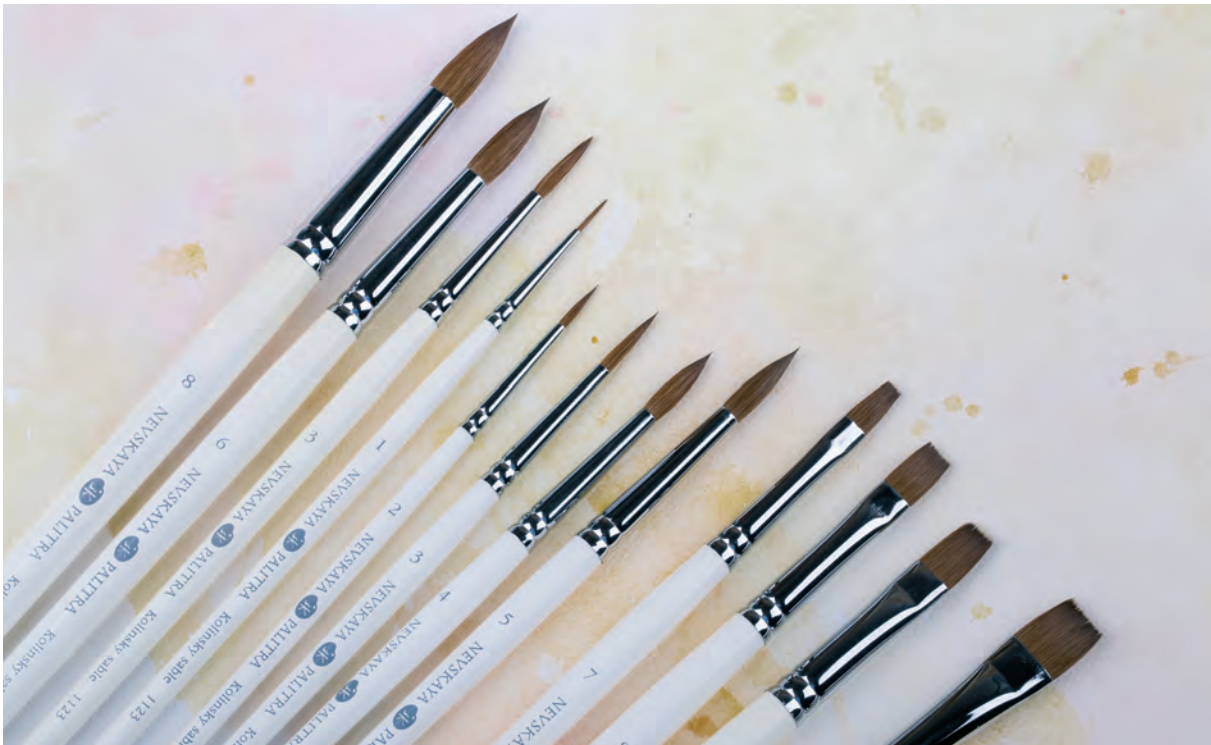
000 №00 (1,1 mm)	03 №3 (3 mm)
00 №0 (1,2 mm)	04 №4 (4 mm)
01 №1 (1 mm)	05 №5 (5 mm)
02 №2 (2 mm)	06 №6 (6 mm)

Code: **NP3223...** Brushes flat, long handle

02 №2 (3 mm)	14 №14 (15 mm)
04 №4 (4 mm)	16 №16 (16 mm)
06 №6 (6 mm)	18 №18 (18 mm)
07 №7 (7 mm)	20 №20 (20 mm)
08 №8 (8 mm)	22 №22 (23 mm)
10 №10 (10 mm)	24 №24 (24 mm)
12 №12 (12 mm)	26 №26 (26 mm)

The last digits in the code, denoted by the dots, correspond to a specific code of the brush (2 or 3 digits).





KOLINSKY

Code: **1123...** Brushes round, long handle

000 №00 (0,5 mm) 05 №5 (5 mm)  
00 №0 (0,8 mm) 06 №6 (6 mm)  
01 №1 (1 mm) 07 №7 (7 mm)  
02 №2 (2 mm) 08 №8 (8 mm)  
03 №3 (3 mm) 09 №9 (9 mm)  
04 №4 (4 mm)

Code: **1113...** Brushes round, short handle

000 №00 (0,5 mm) 03 №3 (3 mm)  
00 №0 (0,8 mm) 04 №4 (4 mm)  
01 №1 (1 mm) 05 №5 (5 mm)  
02 №2 (2 mm) 06 №6 (6 mm)

Code: **1223...** Brushes flat, long handle

02 №2 (3 mm) 08 №8 (8 mm)  
04 №4 (4 mm) 10 №10 (10 mm)  
06 №6 (6 mm) 12 №12 (12 mm)  
07 №7 (7 mm) 14 №14 (15 mm)

BRISTLE

Code: **2014R/...** Brushes round, long handle

1 №1 (5 mm) 6 №6 (8 mm)  
2 №2 (4 mm) 8 №8 (10 mm)  
3 №3 (5 mm) 10 №10 (12 mm)  
4 №4 (6 mm) 12 №12 (14 mm)  
5 №5 (7 mm)

Code: **2014F/...** Brushes flat, short handle

1 №1 (5 mm) 6 №6 (12 mm)  
2 №2 (6 mm) 8 №8 (15 mm)  
3 №3 (7 mm) 10 №10 (12 mm)  
4 №4 (10 mm) 12 №12 (22 mm)  
5 №5 (11 mm)



BRUSHES WITH TANK

- Comfortable for working with water colour, ink, water colour markers and pencils;
- It is ideal for plain-air and sketching;
- A reservoir of soft plastic, with which it is convenient to regulate the amount of water.



NEW

ROUND

Code: **15710312...**

01 № 1 (2,5 mm)  
02 № 2 (4 mm)  
03 № 3 (5 mm)

FLAT

Code: **15710312..**

04 № 1 (5 mm)  
05 № 2 (7,5 mm)

The last digits in the code, denoted by the dots, correspond to a specific code of the brush (2 digits)



## LIQUIDS FOR PAINTING 'NEVSKAYA PALITRA'

Artistic Paints Plant 'Nevskaya palitra' uses natural selected components (natural resins, linseed oil, gum turpentine and other) in the production of the auxiliary materials for the artistic painting works. Skillful dilution of the colours, the application of thin intermediate layers of varnish in the multilayered painting, the varnish coating of dried paintings, the use of the additives for shine or matt effect – all of these are meant to contribute to the effect desired by an artist and increase durability of an art work.

### AUXILIARY LIQUIDS

For professional use of the colours a number of auxiliary materials is required, allowing to widen possibilities of an artist and use the artists' colours most effectively. These materials are oils, varnishes and diluents. The choice of the auxiliary tools depends on the personal preferences and the experience of each artist, the goals he would like to reach and the conditions in which the painting takes place.

## OILS FOR PAINTING

THE PROCESS OF THE PRODUCTION OF LINSEED OIL, SUITABLE FOR THE USE IN PAINTING, CONSISTS OF SEVERAL STAGES:



### LINSEED OIL

Such a process of linseed oil production allows improving its optical properties, doing its layer drier and more durable. Linseed oil is used in painting for the diluting of the colours, in the manufacture of glue-oiled primer, also as an intermediate layer for improving adhesion of the colours layers. The adding of linseed oil to the colours reduces their consistency, improves the spreading and increases the brightness. It is highly important to add linseed oil into the colours carefully, especially into the 'cold' tints. Excess of oil can result the yellowing of the paint layer with time.

### STAND LINSEED OIL №2

For increasing of viscosity, cleaned and bleached linseed oil is processed additionally by way of thermal polymerization. Oils, produced this way, are called stand. The adding of stand oil allows increasing the shine and the transparency of the colour without reducing their consistency. Due to that, stand oil can be used in the glazing technique (with adding of the diluent). The drying process of stand linseed oil layer is longer than of usual one, but it is less prone to the yellowing and more resistant to moisture.



Linseed oil

Code: **2333912** 120ml  
Code: **2332912** 220ml



Stand linseed oil №2

Code: **2333925** 120ml  
Code: **2332925** 220ml





DILUENTS FOR PAINTING

THE DILUENTS ARE AUXILIARY LIQUIDS USED IN PAINTING.

Depending on the composition the diluents are used for the dilution of the oil colours and artists' varnishes or for the tool cleaning and paintings. It is important to use the diluents carefully. Excessive dilution of the colours with the diluents can result destruction of a paint layer.



DILUENT №1

'Diluent №1' consists of white spirit and turpentine. It is used for the diluting of the design oil colours and artists' varnishes. Its use for important art works is not recommended.

Code: **2433900** 120 ml  
Code: **2432900** 220 ml



DILUENT №2

'Diluent №1' consists of white spirit. It is used for the cleaning of the brushes, the palettes and the canvases from the paint layer. It is not suitable for the diluting of the artists' varnishes.

Code: **2433901** 120 ml  
Code: **2432901** 220 ml



OIL DILUENT

The composition of the diluent for the artists' oil colours, in addition to linseed oil, also includes white spirit and siccative. Complementary components allow diluting the colours without increasing the drying time.

Code: **2433903** 120 ml  
Code: **2432903** 220 ml



DILUENT 'TEE'

It is the classical diluent for the artists' oil colours and varnishes. The composition of the 'Tee' consists of stand linseed oil, dammar varnish, turpentine and isopropyl alcohol. The optimum ratio of the components allows using this diluent in important art works. The adding of the 'Tee' into the colours allows doing them brighter and more intensive. That also appends glossy effect.

Code: **2433918** 120ml  
Code: **2432918** 220ml



DILUENT №4

It consists of pinene and it is used for the diluting of the artists' oil colours and varnishes. It can be also used in important art works as it is not subject to the resinification and the yellowing with time. The adding of 'Diluent №4' into the glazing colours improves their optical properties.

Code: **2433902** 120ml  
Code: **2432902** 220ml



VARNISHES FOR PAINTING

Varnishes are resin solutions in various solvents which give various properties and determine their purpose.

ARTISTS' VARNISHES ARE DIVIDED INTO:

- Interlayer varnishes;
- Varnishes for the diluting of the colours or 'varnishes on the palette';
- Varnishes for coating or painting.



Fir varnish, 120 ml  
Code: **2533909**



Dammar varnish, 120 ml  
Code: **2533905**



Retouching varnish, 120 ml  
Code: **2533911**



Acryl-styrene varnish, 120 ml  
Code: **2533935**



Fixative varnish, 120 ml  
Code: **2533910**





*Ladoga.*

## Modern classic of Russian painting

'Ladoga' is a series of professional artist' colours at a reasonable price. They are recommended for professional artists who have to be quite price sensitive when choosing the best type of drawing sets for important works at the best value for money. Pigment cost has much influence on the final price of artist' colours, and 'Nevskaya Palitra' is pleased to offer artists a professional product for an advantageous price. We have developed new recipes and formulas of colours that are imitation versions of cadmium, cobalt and other expansive pigments, and, based on them, created the new 'Ladoga' set.

The new colours have colours and properties similar to their reference standards. The earth colours (ochre, sienna, umbra and etc.) are based on natural pigments, which translates into the full colour saturation and depth of colour shades.

To correspond to the highest professional product level, the Ladoga colours are based on a variety of components meticulously selected and mixed, and manufactured in applying traditional reliable technologies.

### 'LADOGA' MEANS:

- modern high-quality pigments - high concentration of pigments provides the full saturation of colours;
- careful crushing of materials and traditional quality binders, giving an impeccable homogeneity and spreading;
- earth colours are based on natural pigments;
- the main palette includes light-fast colours – they maintain their original colour and give no yellowing and cracks over time.

As the colours are created using analog pigments, they are marked with letter 'A' on the labels.  
The 'Ladoga' series includes oil, water colour and acrylic colours.





OIL COLOURS

Artists' oils of the 'Ladoga' series are a well-balanced palette of hues for skillful masters. The binders in the Ladoga oils are the same components as used in the 'Nevskaya Palitra' premium series. The colours have intense, deep, natural colourshades. They are perfectly well mixed, creating new pure tints. They have a dense, uniform consistency, which makes it possible to work in the pastose painting.

Oil tubes, 54 colours of 46 ml. **Code – 2223...**  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

Zinc white 100 *** P.W.4	Titanium white 101 *** P.W.6, P.W.4	Naples yellow light 219 ** P.Y.83, P.W.6, P.W.4	Naples flesh 222 *** P.Y.42, P.W.4, P.W.6	Naples orange yellow 329 *** P.Y.3, P.O.13, P.W.6, P.W.4	Naples rose 333 *** P.Y.42, P.W.4, P.W.6	Strontium yellow 207 ** P.Y.32
Cadmium lemon (HUE) 203 ** P.Y.3, P.W.6	Cadmium yellow light (HUE) 200 ** P.Y.1, P.Y.3, P.W.6	Cadmium yellow medium (HUE) 201 ** P.Y.1, P.Y.83, P.W.6	Cadmium yellow deep (HUE) 202 ** P.Y.1, P.O.13, P.W.6	Cadmium orange (HUE) 304 ** P.Y.83, P.O.13, P.W.6	Cadmium red light (HUE) 302 ** P.R.2, P.R.4, P.W.6	Cadmium red deep (HUE) 303 ** P.R.4, P.R.170
Cadmium purple (HUE) 306 ** P.R.4, P.R.170, P.V.2	Madder lake red (HUE) 317 ** P.R.2, P.R.63.1	Carmine (HUE) 330 ** P.R.170, P.V.3	Caput mortuum deep 330 *** P.R.101	Cobalt violet light (HUE) 602 ** P.R.81.1, P.V.3, P.W.4	Cobalt violet deep (HUE) 603 ** P.R.81.1, P.V.3, P.W.4	Ceruleum blue (HUE) 506 ** P.B.15, P.B.29, P.G.7, P.W.4
Celestial blue 512 ** P.B.15.3, P.W.4	Cobalt blue light (HUE) 504 ** P.B.29, P.B.15, P.W.4	Cobalt blue medium (HUE) 505 ** P.B.29, P.B.15, P.W.4	Cobalt blue spectral (HUE) 502 ** P.B.29, P.V.3, P.W.4	Ultramarine light 501 ** P.B.29	Phthalocyanine blue 500 ** P.B.15	Prussian blue 506 ** P.B.27
Indigo 516 ** P.B.15 P.Bk.7	Turquoise blue 507 ** P.B.15.3, P.G.7, P.W.4	Chromium Cobalt greenish blue (HUE) 708 ** P.B.15.3, P.G.7, P.G.17, P.W.4	Cobalt green light (HUE) 706 ** P.G.8, P.G.7, P.Y.1, P.W.6	Cobalt green deep (HUE) 705 ** P.G.8, P.G.7, 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
Sap green 716 ** P.G.8, P.Y.83	Chromium oxide 704 *** P.G.17	Viridian 701 ** P.G.8, P.Y.1	Glaukonite 702 *** P.G.23	Ochre light 206 *** P.Y.43	Yellow ochre 218 *** P.Y.43, P.Y.42	Gold ochre 205 *** P.Y.43, P.R.102
Raw Sienna 405 *** P.Y.42, P.R.101, P.Br.6, P.Y.83	Burnt Sienna 406 *** P.R.101, P.Br.6, P.Y.83	Red ochre 309 *** P.R.102	Englisd red 300 *** P.R.101	Indian red 301 *** P.R.101	Mars brown light 402 *** P.Br.7	Mars brown deep 403 *** P.Br.7
Vandyke brown 401 ** P.Br.7	Burnt umber 408 *** P.Br.7	Raw umber "Leningrad" 407 *** P.Br.7	Lamp black 801 ** P.Br.7	Shungite 802 *** P.Br.8		

Graphical symbols:  
\*\*\* - high lightfastness (for white hues - low yellowing)  
\*\* - medium lightfastness  
\* - low lightfastness  
■ - opaque  
□ - semi-transparent  
□ - transparent  
(HUE) - analog colour on basis of organic pigment



OIL COLOURS SETS



Oil colours set, 8 x 18 ml

Code: 1241081



Oil colours set, 12 x 18 ml

Code: 1241004



Oil colours set, 6 x 46 ml

Code: 1241080



Oil colours set, 10 x 46 ml

Code: 1241006







## ACRYLIC COLOURS

'Ladoga' artist acrylic colours are combinations of pigments and acrylic dispersion. The colours have quite a dense consistency, due to which they can be used in the pastose painting. The stroke does not spread over time, keeping well its shape and texture given by the artist. The colours can imitate aerial watercolour technique if they are well diluted with water.

Having good adhesion, the colours can be used for almost any kind of surface (paper, carton, primed canvas, wood, metal, leather, cement).

The palette consists of 51 colours: 38 basic colours and 13 'metallic' colours.







Tubes of 46 ml, 38 basic colours. **Code – 2204...**  
Tubes of 46 ml, 13 'metallic' colours. **Code – 7604...**

Jars of 100 ml, 38 colours. **Code – 2227...**  
Jars of 220 ml, 29 colours. **Code – 2223...**

The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

BASIC COLOURS

 Titanium white 101 *** ■ P.W.6	 Zinc white 100 *** □ P.W.4	 Lemon 214 *** ■ P.Y.3	 Yellow light 213 ** ■ P.Y.74, P.W.6	 Yellow medium 220 ** ■ P.Y.83, P.Y.74, P.W.6	 Yellow deep 221 ** ■ P.Y.83	 Naples yellow 209 ** ■ P.Y.42, P.Y.83, P.W.6
 Ochre light 206 *** □ P.Y.42	 Gold ochre 205 *** ■ P.Y.42	 Orange 315 *** ■ P.O.73	 Vermilion (HUE) 312 *** □ P.R.112, P.R.2, P.Y.74	 Red 331 ** ■ P.R.112, P.R.2	 English red 300 *** ■ P.R.101	 Madder lake red 317 *** ■ P.R.264
 Carmine 319 *** ■ P.V.19, P.R.122	 Red deep 348 ** ■ P.R.264, P.R.112, P.R.2	 Rose light 335 *** ■ P.R.122, P.W.6	 Rose deep 334 *** ■ P.R.122	 Violet light 605 *** □ P.V.23, P.W.6	 Violet deep 606 *** ■ P.V.23, P.W.6	 Blue 515 *** ■ P.B.15:3, P.V.23, P.W.6
 Cobalt blue (HUE) 508 *** □ P.B.29, P.B.15:3, P.W.6	 Ultramarine 511 *** ■ P.B.29, P.W.6	 Ceruleum blue 503 *** ■ P.B.15:3, P.B.29, P.W.6	 Phthalocyanine blue 500 *** ■ P.B.15:3, P.W.6	 Celestial blue 512 *** □ P.B.15:3, P.W.6	 Turquoise blue 507 *** ■ P.B.15:3, P.G.7, P.W.6	 Emerald green 720 *** ■ P.B.15:3, P.G.7, P.W.6
 Phthalocyanine green 703 *** ■ P.G.7, P.W.6	 Green medium 722 ** ■ P.G.7, P.Y.74	 Chromium oxide 704 *** ■ P.G.17	 Green light 717 ** ■ P.G.7, P.Y.74	 Raw Sienna 405 *** ■ P.Y.42	 Burnt Sienna 406 *** ■ P.Y.42, P.R.101, P.Bk.7	 Raw umber 415 *** ■ P.Y.42, P.Bk.11
 Burnt umber 408 *** ■ P.Br.6, P.Bk.7, P.R.101	 Gray 814 *** ■ P.Bk.7, P.W.6	 Lamp black 801 *** ■ P.Bk.7				

'METALLIC' COLOURS

 Gold leaf 974	 Heraldry gold 970	 Maya gold 973	 Rozal gold 972	 Olympic gold 971	 Inca gold 969	 Aztec gold 968
 Antique gold 961	 Bronze 963	 Copper 964	 Silver 966	 Silver light 961	 Silver deep 962	

Graphical symbols:

\*\*\* - high lightfastness (for white hues - low yellowing)  
\*\* - medium lightfastness  
\* - low lightfastness  
■ - opaque  
□ - semi-transparent  
□ - transparent  
(HUE) - analog colour on basis of organic pigment



ACRYLIC AND WATER COLOUR SETS



Acrylic colours set,  
8 colours of 18 ml

Code: 2241178



Acrylic colours set,  
12 colours of 18 ml

Code: 2241008



Acrylic colours set,  
10 colours of 46 ml

Code: 2241142



Water colours set, 24 colours  
in pans of 2,5 ml, cardboard box

Code: 2041026





*Sonnet*

## Easy path to grand workmanship

Sonnet' is a studio series. It is recommended for work in the process of art education (including professional one). The main requirement to the material for 'amateurs' is easiness at work. Precisely this principle formed the basis for creating a set of materials 'Sonnet' for the beginning artists. Due to their high quality, the materials under 'Sonnet' brand have already become the reliable guide in the world of creativity for millions of the beginning artists. Using 'Sonnet' products, they study features when working with different types of materials, sharpen their workmanship in handling them, try new techniques of painting and create artistic works of an increasingly higher level.

Product assortment of 'Sonnet' series is more than 1500 items of materials for all popular techniques of creativity: painting, graphics, modeling, airbrushing, calligraphy. This is an easy path to the grand workmanship of woodcarving and others.



OIL COLOURS

Artists' oil colours of 'Sonnet' series are distinguished by color brightness and pureness, pastose consistency. The colours in sets are balanced by the time of drying, their blends do not result undesirable effects (illumination, darkening). The colours are produced on the base of the binder, developed as per the new recipe.

The palette contains bright and unusual colours, corresponding to modern ideas about painting.



Studio oil colours set, cardboard box

Code: 2641098 8 colours of 10 ml  
Code: 2641099 12 colours of 10 ml



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

Code: 6945789



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

Code: 6945790



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

Code: 6945791



Oil colours in tubes of 46 ml, 41 colours. Code – 2604...  
Oil colours in tubes of 120 ml, 18 colours. Code - 2605...  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

BASIC COLOURS

<div><div>*</div><div>Titanium white</div><div>101 *** ■</div><div>P.W.6, P.W.4</div></div>	<div><div>*</div><div>Zinc white</div><div>100 *** ■</div><div>P.W.4</div></div>	<div><div></div><div>Flesh</div><div>235 *** ■</div><div>P.Y.42, P.W.6</div></div>	<div><div></div><div>Orange pale</div><div>351 ** ■</div><div>P.O.13, P.Y.3, P.W.6</div></div>	<div><div></div><div>Yellow pale</div><div>239 *** ■</div><div>P.Y.42, P.W.6</div></div>	<div><div>*</div><div>Lemon</div><div>214 ** ■</div><div>P.Y.3</div></div>	<div><div>*</div><div>Yellow light</div><div>213 ** ■</div><div>P.Y.3, P.Y.1</div></div>
<div><div>*</div><div>Yellow medium</div><div>220 ** ■</div><div>P.Y.83, P.Y.1</div></div>	<div><div></div><div>Yellow deep</div><div>221 ** ■</div><div>P.Y.1, P.O.13, P.W.6</div></div>	<div><div></div><div>Orange</div><div>315 * ■</div><div>P.O.13, P.W.4</div></div>	<div><div>*</div><div>Red light</div><div>336 ** ■</div><div>P.R.4</div></div>	<div><div>*</div><div>Red deep</div><div>348 ** ■</div><div>P.R.2</div></div>	<div><div></div><div>Rose light</div><div>335 ** ■</div><div>P.R.81.1, P.W.4</div></div>	<div><div></div><div>Purple</div><div>611 ** ■</div><div>P.R.2, P.R.170</div></div>
<div><div></div><div>Carmine</div><div>319 * ■</div><div>P.R.170, P.V.3</div></div>	<div><div></div><div>Violet light</div><div>605 ** ■</div><div>P.R.81.1, P.V.3, P.W.4</div></div>	<div><div>*</div><div>Violet deep</div><div>606 ** ■</div><div>P.V.3, P.W.4</div></div>	<div><div>*</div><div>Blue</div><div>513 *** ■</div><div>P.B.15, P.W.4</div></div>	<div><div></div><div>Blue light</div><div>520 *** ■</div><div>P.B.15.3, P.W.4</div></div>	<div><div>*</div><div>Blue medium</div><div>526 *** ■</div><div>P.B.15, P.W.4</div></div>	<div><div></div><div>Milori blue</div><div>525 *** ■</div><div>P.B.27</div></div>
<div><div>*</div><div>Ultramarine</div><div>511 ** ■</div><div>P.B.29</div></div>	<div><div></div><div>Phthalocyanine blue</div><div>500 *** ■</div><div>P.B.15</div></div>	<div><div></div><div>Yellowish green</div><div>718 *** ■</div><div>P.G.7, P.Y.1</div></div>	<div><div></div><div>Green light</div><div>717 *** ■</div><div>P.G.8, P.G.7, P.Y.1, P.W.6</div></div>	<div><div>*</div><div>Green deep</div><div>710 ** ■</div><div>P.G.8, P.W.4</div></div>	<div><div></div><div>Emerald green</div><div>713 ** ■</div><div>P.B.15, P.Y.1</div></div>	<div><div></div><div>Phthalocyanine green</div><div>703 *** ■</div><div>P.G.7</div></div>
<div><div>*</div><div>Sap green</div><div>731 ** ■</div><div>P.G.8, P.Y.83</div></div>	<div><div>*</div><div>Yellow ochre</div><div>218 *** ■</div><div>P.Y.43, P.Y.42</div></div>	<div><div>*</div><div>Gold ochre</div><div>205 *** ■</div><div>P.Y.43, P.R.102</div></div>	<div><div></div><div>Raw Sienna</div><div>405 *** ■</div><div>P.Y.42, P.Br.6, P.R.101, P.Y.83</div></div>	<div><div></div><div>Burnt Sienna</div><div>406 *** ■</div><div>P.R.101, P.Br.6, P.Y.83</div></div>	<div><div>*</div><div>Raw umber</div><div>415 *** ■</div><div>P.Y.42, P.R.101, P.Bk.7, P.Y.83</div></div>	<div><div>*</div><div>Burnt umber</div><div>408 *** ■</div><div>P.R.101, P.Bk.7, P.Y.83</div></div>
<div><div></div><div>Gray</div><div>814 *** ■</div><div>P.Bk.11, P.W.6</div></div>	<div><div>*</div><div>Lamp black</div><div>801 *** ■</div><div>P.Bk.7</div></div>					

'METALLIC' COLOURS

<div><div></div><div>Gold</div><div>965 *** ■</div></div>	<div><div></div><div>Copper</div><div>964 *** ■</div></div>	<div><div></div><div>Bronze</div><div>963 *** ■</div></div>	<div><div></div><div>Silver</div><div>966 *** ■</div></div>
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\* - colours available in 120 ml tubes

Graphical symbols:

*** - high lightfastness (for white hues - low yellowing)	■ - opaque
** - medium lightfastness	□ - semi-transparent
* - low lightfastness	□ - transparent



ACRYLIC COLOURS

Acrylic of 'Sonnet' series is qualitative artists' colours at a reasonable price, specially developed for young artists, who discover or perfect their creative skills.

The palette, consisting of 35 colours, has been collected from the most often used shades with the shortest and approximate drying time. This provides the simplicity and predictability when working with the colours. Produced in a plastic tube. The tubes are equipped with a flip-top cap that accelerates work of an artist and at the same time perfectly keeps the colours in the storage period.

Due to the euro hang tab, the tubes are comfortable to display in the sales area.



Studio acrylic colours set,  
8x10 ml tubes, cardboard box

Code: 2841096



Studio acrylic colours set,  
12x10 ml tubes, cardboard box

Code: 2841095



Studio acrylic colours set,  
5x75 ml tubes, cardboard box

Code: 2841484



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

Code: 6945787



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

Code: 6945786



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

Code: 6945788

Acrylic colours in tubes of 75 ml, 35 colours. Code – 28109...

Acrylic colours in tubes of 120 ml, 33 colours. Code - 28118...

The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

<div>★</div> <div>Titanium white</div> <div>101 *** ■</div> <div>P.W.6</div>	<div>★</div> <div>Pastel yellow</div> <div>240 ** ■</div> <div>P.Y.83, P.W.6</div>	<div>★</div> <div>Lemon</div> <div>214 *** ■</div> <div>P.Y.3</div>	<div>★</div> <div>Yellow light</div> <div>213 ** ■</div> <div>P.Y.74, P.W.6</div>	<div>★</div> <div>Yellow medium</div> <div>220 ** ■</div> <div>P.Y.83, P.Y.74, P.W.6</div>	<div>★</div> <div>Yellow deep</div> <div>221 *** ■</div> <div>P.Y.83</div>	<div>★</div> <div>Orange</div> <div>315 *** ■</div> <div>P.O.73</div>
<div>★</div> <div>Red light</div> <div>335 *** ■</div> <div>P.R.2, P.R.112, P.O.73, P.W.4</div>	<div>★</div> <div>Red deep</div> <div>348 ** ■</div> <div>P.R.112, P.R.264</div>	<div>★</div> <div>Madder lake red</div> <div>317 *** ■</div> <div>P.R.264</div>	<div>★</div> <div>Carmine</div> <div>319 *** ■</div> <div>P.V.19, P.R.122</div>	<div>★</div> <div>Pastel rose</div> <div>352 *** ■</div> <div>P.V.19, P.W.6</div>	<div>★</div> <div>Rose</div> <div>322 *** ■</div> <div>P.V.122 P.W.6</div>	<div>★</div> <div>Violet light</div> <div>405 *** ■</div> <div>P.V.23, P.W.6</div>
<div>★</div> <div>Violet deep</div> <div>606 *** ■</div> <div>P.V.23 P.W.6</div>	<div>★</div> <div>Blue</div> <div>513 *** ■</div> <div>P.B.15.3, P.W.6</div>	<div>★</div> <div>Blue light</div> <div>520 *** ■</div> <div>P.B.15.3, P.V.23, P.W.4</div>	<div>★</div> <div>Ultramarine</div> <div>511 *** ■</div> <div>P.B.29, P.W.6</div>	<div>★</div> <div>Phthalocyanine Blue</div> <div>500 *** ■</div> <div>P.B.15.3</div>	<div>★</div> <div>Turquoise Blue</div> <div>507 *** ■</div> <div>P.B.15.3, P.G.7, P.W.6</div>	<div>★</div> <div>Green light</div> <div>717 ** ■</div> <div>P.G.7, P.Y.74</div>
<div>★</div> <div>Green deep</div> <div>710 *** ■</div> <div>P.G.7, P.Y.83</div>	<div>★</div> <div>Emerald Green</div> <div>713 *** ■</div> <div>P.B.15.3, P.G.7, P.W.6</div>	<div>★</div> <div>Phthalocyanine Green</div> <div>703 *** ■</div> <div>P.G.7, P.W.6</div>	<div>★</div> <div>Olive green</div> <div>727 ** ■</div> <div>P.Y.74, P.Bk.7</div>	<div>★</div> <div>Ochre light</div> <div>206 *** ■</div> <div>P.Y.42</div>	<div>★</div> <div>Ochre gold</div> <div>205 *** ■</div> <div>P.Y.42</div>	<div>★</div> <div>Raw Sienna</div> <div>405 *** ■</div> <div>P.Y.42</div>
<div>★</div> <div>Burnt Sienna</div> <div>406 *** ■</div> <div>P.Y.42, P.R.101, P.Bk.7</div>	<div>★</div> <div>Raw umber</div> <div>415 *** ■</div> <div>P.Y.42, P.Bk.11</div>	<div>★</div> <div>Burnt umber</div> <div>408 *** ■</div> <div>P.Br.6, P.Bk.7, P.R.101</div>	<div>★</div> <div>Grey</div> <div>814 *** ■</div> <div>P.Bk.7, P.W.6</div>	<div>★</div> <div>Black</div> <div>810 *** ■</div> <div>P.Bk.7</div>	<div>★</div> <div>Gold</div> <div>965 *** ■</div>	<div>★</div> <div>Silver</div> <div>966 *** ■</div>

★ - colours available in 120 ml tubes

Graphical symbols:

\*\*\* - high lightfastness (for white hues - low yellowing) ■ - opaque  
\*\* - medium lightfastness ■ - semi-transparent  
\* - low lightfastness



GOUACHE COLOURS

Gouache colours of 'Sonnet' series are intended for creating student's artworks, models, décor, and illustrations. The colours are produced according to the new technology, which is similar to watercolour production: pigment pastes (but not pigments as in extra-fine artists' gouache of 'Master-Class' series) are used in the recipe, also a synthetic binder is as the binder (in differ to extra-fine artists' gouache of 'Master-Class' series in which gum Arabic is used).



Gouache colours in jars of 40 ml, basic colours. Code – 3620...  
Gouache colours in jars of 100 ml, basic colours. Code – 3627...  
Gouache colours in jars of 20 ml, pearl colours. Code – 6626...  
Gouache colours in jars of 100 ml, pearl colours. Code – 6627...  
Gouache colours in jars of 20 ml, fluorescent colours. Code – 6726...  
Gouache colours in jars of 100 ml, fluorescent colours. Code – 6727...  
Gouache colours in jars of 20 ml, 'metallic' colours. Code – 6826...  
Gouache colours in jars of 100 ml, 'metallic' colours. Code – 6827...

The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

BASIC COLOURS

 Titanium white 101 *** P.W.6	 Yellow 211 * P.Y.74, P.W.6	 Ochre light 206 *** P.Y.42, P.W.6	 Red 331 ** P.R.112, P.R.2, P.W.6	 English red 309 *** P.R.101	 Violet 607 * P.V.23, P.W.6	 Blue 515 *** P.B.15.3, P.W.6
 Bluish Green 514 ** P.G.7, P.B.15.3, P.W.6	 Emerald green 724 ** P.G.7, P.W.6	 Green deep 710 ** P.G.74, P.B.15.3, P.W.6	 Brown 419 *** P.Y.74, P.R.112, P.Bk.7, P.W.6	 Black 810 *** P.Bk.7		

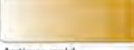


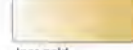

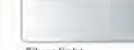

PEARL COLOURS

 Silver white 107	 Yellow light 213	 Orange 315	 Rose 322	 Red 331	 Green 725	 Turquoise blue 507
 Blue 515	 Blue 513	 Violet 607	 Black 810			

FLUORESCENT COLOURS

 White 104	 Lemon 214	 Orange 315	 Red 331	 Carmine 319	 Blue 513	 Green 725
 Violet 607						

'METALLIC' COLOURS

 Antique gold 981	 Copper 964	 Aztec gold 968	 Inca gold 969	 Bronze 963	 Silver light 961	 Silver deep 962
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Graphical symbols:

- \*\*\* - high lightfastness (for white hues - low yellowing)
- \*\* - medium lightfastness
- \* - low lightfastness



'Metallic' gouache colours set, 6x20 ml

Code: 3641401



Gouache colours set, 6x20 ml

Code: 36411143



Gouache colours set, 12x40 ml

Code: 3641064



WATER COLOURS

Using water colours of 'Sonnet' series, the beginning artists have a possibility to obtain some valuable experience in painting. Transparent and pure colours of the set are going to become the fine choice for creating first water colour works. Less expansive pigments and the combination of natural and artificial film-forming components as the binder are used in production of studio colours. This significantly decrease the price of water colours of 'Sonnet' series for consumers.

The palette consists of 24 basic colours and 7 'metallic' colours. Water colours of 'Sonnet' series are produced in pans of 2,5 ml (7 colours), also in sets of 16 and 24 colours in pans of 2,5 ml.

Water colours in pans of 2,5 ml. Code – 35411...  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

BASIC COLOURS

<div>Zinc white 100 *** P.W.4</div>	<div>Hansa lemon 227 *** P.Y.3</div>	<div>Yellow medium 220 ** P.Y.1</div>	<div>Yellow deep 221 ** P.Y.2</div>	<div>Gold ochre 205 ** P.Y.43, P.R.102, P.Y.2</div>	<div>Orange 315 * P.O.13</div>	<div>Raw Sienna 405 *** P.Br.7</div>
<div>English red 300 *** P.R.101</div>	<div>Red light 336 ** P.R.2</div>	<div>Carmine 319 ** P.R.170.1</div>	<div>Madder lake red 317 ** P.R.63.1</div>	<div>Violet light 605 * P.V.2</div>	<div>Violet deep 606 * P.V.3</div>	<div>Ultramarine light 501 *** P.B.29</div>
<div>Blue 515 *** P.B.15</div>	<div>Blue 514 *** P.B.15.3</div>	<div>Bluish Green 514 *** P.B.15.3, P.G.7</div>	<div>Emerald green 720 *** P.G.7</div>	<div>Green deep 710 ** P.G.8</div>	<div>Sap green 716 *** P.G.7, P.Y.3</div>	<div>Sepia 413 *** P.R.102, P.R.187, P.B.7</div>
<div>Burnt Sienna 406 *** P.Br.7</div>	<div>Burnt umber 408 *** P.Br.7</div>	<div>Lamp black 801 *** P.Bk.7, P.R.63.1, P.B.15</div>				

'METALLIC' COLOURS

<div>Antique gold 981</div>	<div>Aztec gold 968</div>	<div>Inca gold 969</div>	<div>Bronze 963</div>	<div>Copper 964</div>	<div>Silver light 961</div>	<div>Silver deep 962</div>
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Graphical symbols:  
\*\*\* - high lightfastness (for white hues - low yellowing)  
\*\* - medium lightfastness  
\* - low lightfastness



Artists' water colour set, 16 colours  
in 2,5 ml pans, cardboard box

Code: 3541138



Artists' water colour set, 24 colours  
in 2,5 ml pans, cardboard box

Code: 3541139

AUXILIARY MATERIALS

The additional irreplaceable means for the painting are produced in 'Sonnet' series. They are acrylic primer, texture pastes (smooth, with sand and glass beads), also finishing varnished, diluents and pearl medium for acrylic colours.

ACRYLIC RETARDER 'SONNET' IN JARS, 100 ML



The retarder is intended for increasing the drying time of the acrylic colours. The retarder is mixed on a palette or in a jar with acrylic colour right before using it. When adding 30% of retarder into acrylic colour the drying time of the colour increases up to 5 hours.

Code: 4627919

DILUENT FOR ACRYLIC COLOURS 'SONNET' IN JARS, 100 ML



The diluent is intended for the dilution of acrylic colours to reduce the colour intensity and viscosity.

Code: 2427924

PEARL MEDIUM FOR ACRYLIC COLOURS 'SONNET' IN JARS, 75 ML



Intended for giving acrylic colours a pearl shining. Can be used alone for creating effect of shimmering on any surfaces.

Code: 46109957

SLIGHT SMELL DILUENT 'SONNET' IN JARS



Produced on the base of cleansed white-spirit. Used in classical, multi-layered technics 'alaprima', also in other modern picturesque techniques. It is a unique diluent which can be applied for diluting oil colours, for cleaning tools and canvases from a paint layer, also in multi-layered process in the painting. It can be mixed with linseed oil, damarous and fir varnish. It is distinguished by weak smell and high speed of evaporation.

Code: 2433940 120 ml

Code: 2432940 220 ml

ACRYLIC VARNISH 'SONNET' IN JARS, 100 ML



Acrylic varnishes are intended for covering completed paintings, done by acrylic colours. They form glossy or matt indelible layer.

Code: 4627920 gloss

Code: 4627921 matt





ACRYLIC-STIROL VARNISH 'SONET' IN SPRAY, 210 ML

Intended for covering completed paintings. It contributes to the preservation of colour brightness, protecting a painting from moisture and dust. It gives a strong, colourless coating. The composition: synthetic resins, organic diluents, hydrocarbon propellant, softeners, oils. The way of using: before applying, shake the balloon intensively. Spray from 15-20 cm distance. Use at temperatures not below +15C. In necessary, repeat the treatment after 20-25 minutes.

Code: 8548943



DAMMAR VARNISH 'SONET' IN SPRAY, 210 ML

Intended for covering completed paintings. It contributes to the preservation of colour brightness, protecting a painting from moisture and dust. It gives a strong, colourless coating. The composition: natural resin, organic diluents, hydrocarbon propellant.

Code: 8548941



RETOUCHING VARNISH 'SONET' IN SPRAY, 210 ML

Intended for applying in oil painting as an intermediate layer for preventing withering and strengthening of adhesion of paint layers. The composition: natural and synthetic resins, organic diluents, hydrocarbon propellant, softeners, oils.

Code: 8548944



FIXATIVE VARNISH 'SONET' IN SPRAY, 210 ML

Intended for fastening of the drawings executed by a pencil, coal, pastel. It gives a strong, colourless coating. The composition: synthetic resin, organic diluents, hydrocarbon propellant.

Code: 8548946



SHELLAC VARNISH 'SONNET' IN JAR, 120 ML

Varnish for Artists' decorative works. The composition: shellac, isopropyl spirit and turpentine. Intended for finishing wooden surfaces for restoration, gilding, patination, also for giving the product the effect of aging. Protects work from fading, mechanical damage from moisture and oxidation.

Code: 2531520



TEXTURE PASTES

Texture pastes of 'Sonnet' series are intended for forming relief covering on any surface. They are equally popular among artists and hobbyists as they widen creative and expressive possibilities. As a rule, pastes are modeled with palette knives. Accurate volumetric figures can be obtained using different stencils. Texture pastes are mixed with acrylic, tempera, gouache colours and the obtained relief can be coloured after drying.

BESIDES THE USUAL WHITE TEXTURE PASTE, THE ASSORTMENT OF 'SONNET SERIES' INCLUDES TWO TYPES OF PASTES WITH SPECIAL EFFECTS:

- the paste with sand. It is very dense and creates porous rough surface;
- the paste with glass beads. After drying, it evaporates and becomes colourless, leaving in the places of application a trace of small, transparent, glass beads.

Texture paste 'Sonnet' with sand in plastic jars, 220 ml

Code: 5523953

Texture paste 'Sonnet' with glass balls in plastic jars, 220 ml

Code: 5523954

Texture paste 'Sonnet' in plastic jars, 220 ml

Code: 5523923

Texture paste 'Sonnet' in plastic jars, 500 ml

Code: 5524923





PRIMERS

The primer is intended for preparing canvas, cardboard, wooden surfaces to work with oil, acrylic, tempera or gouache colours. It is applied on the surface with a brush in 1-3 layers with the intermediate drying within 1 hour at room temperature. This product is highly demanded by artists and hobbyists. The first ones use it directly for priming canvases; the second ones – for preparing the surface of workpieces from different materials (for instance, wood or ceramics) to the painting in acrylic colours. The primer is perfectly fixed even on mobile surface, isolating it from moisture.

WHITE PRIMER

Artists’ acrylic primer, white, in plastic jars, 1 l

Code: **2125915**

Artists’ acrylic primer, white, in plastic jars, 220 ml

Code: **2123915**

Artists’ acrylic primer, white, in plastic jars, 500 ml

Code: **2124915**

BLACK PRIMER

Artists’ acrylic primer, black, in plastic jars, 220 ml

Code: **2123922**

Artists’ acrylic primer, black, in plastic jars, 500 ml

Code: **2124922**



PRIMED CARDBOARD

A canvas cardboard and a primed cardboard perfectly suit for plein air, for lessons at artistic school or studio. The universality of acrylic primer allows using oil, acrylic and other kinds of colours. They do not spring under the brush when working in expressive technics, do not sag; they have a small mass, save money and as a result allow getting quality work.

A wide selection canvases of popular sizes at affordable price is presented in «Sonnet» series.

CHARACTERISTICS:

- A canvas cardboard – 100% cotton, the density - 280 g/m2, the thickness – 4 mm, sizing – 1 layer, 3 layers of acrylic primer;
- A primed cardboard – the density – 2 mm, 3 layers of acrylic primer.



Acrilyc primed cardboard, light grey

Code: **8084624** 20x30 cm  
Code: **8084627** 30x40 cm



Acrilyc primed cardboard, light ochre

Code: **8084625** 20x30 cm  
Code: **8084628** 30x40 cm



Acrilyc primed cardboard, black

Code: **8084626** 20x30 cm  
Code: **8084629** 30x40 cm



Acrilyc primed cardboard

Code: **8084328** 15x20 cm  
Code: **8084329** 18x24 cm  
Code: **8084330** 20x30 cm  
Code: **8084331** 24x30 cm

Code: **8084332** 30x40 cm  
Code: **8084333** 30x50 cm  
Code: **8084334** 40x50 cm  
Code: **8084335** 50x60 cm

CANVAS CARDBOARD

Code: **DK13701-18x24** 18x24 cm  
Code: **DK13701-25x35** 25x35 cm  
Code: **DK13701-20x40** 20x40 cm  
Code: **DK13701-30x30** 30x30 cm  
Code: **DK13701-30x35** 30x35 cm  
Code: **DK13701-30x40** 30x40 cm  
Code: **DK13701-35x45** 35x45 cm

Code: **DK13701-35x50** 35x50 cm  
Code: **DK13701-40x40** 40x40 cm  
Code: **DK13701-40x50** 40x50 cm  
Code: **DK13701-40x60** 40x60 cm  
Code: **DK13701-50x60** 50x60 cm  
Code: **DK13701-50x70** 50x70 cm



STRETCHED CANVASES

A wide assortment of stretched canvases of 'Sonnet' series allows to easy choose the product of right size for different techniques of the painting. The basis of canvas 'Sonnet' is natural cotton, linen or textile with a mixed composition (linen and cotton). Canvases made of linen, in which 55% of flax and 45% of cotton, combine the properties of two different materials. Flax provides strength and protection from the environment, cotton - flatness of the textile. The canvases can be three types: coarse, medium-grained and fine-grained.

COARSE GRAIN

It is used for textured painting and suitable for drawing big elements and colouring of large surfaces with applying dense layers of paint, for pasty Artists' materials.

MEDIUM GRAIN

This is the optimal combination of the textured and thin-layered painting, the most versatile canvas in use. It perfectly fits for the painting by pasty smears.

EXTRA-FINE GRAIN

Suitable for smooth thin-layered painting, for drawing small elements, for creating portraits, sketches and sketches. It is also recommended for scumble, for displaying the game of shadows, since it is convenient to draw sketches in pencil on it. Canvases of 'Sonnet' series are primed with universal acrylic primer, allowing to work with oil, tempera and acrylic colours.

THE MAIN DIFFERENCES BETWEEN THE CANVASES OF 'MASTER-CLASS' SERIES FROM THE ONES OF 'SONNET' SERIES

The canvases of 'Master-Class' series have more massive and strong stretcher in comparison with the canvases of 'Sonnet' series. Their density is 19\*48 mm. The density of the canvases of 'Sonnet' series is 17\*38 mm. The number of layers of sizing the canvases of 'Master-Class' series reach to 5 and 4 layers of primer. The canvases of 'Sonnet' series have 1 layer of sizing and 3 layers of primer.

Stretched canvas,  
100% cotton, coarse type

E6320-B-18x24 18x24 cm  
E6320-B-24x30 24x30 cm  
E6320-B-30x40 30x40 cm  
E6320-B-40x50 40x50 cm  
E6320-B-50x60 50x60 cm  
E6320-B-50x70 50x70 cm

Stretched canvas, 100% linen, fine-grained type

E5331-B-24x30 24x30 cm  
E5331-B-30x40 30x40 cm  
E5331-B-40x50 40x50 cm

Stretched canvas,  
45% cotton 55% linen, coarse type

E6302-B-18x24 18x24 cm  
E6302-B-24x30 24x30 cm  
E6302-B-30x40 30x40 cm  
E6302-B-40x50 40x50 cm

Stretched canvas,  
45% cotton 55% linen, medium-grained type

E5330-B-20x20 20x20 cm  
E5330-B-30x30 30x30 cm  
E5330-B-40x40 40x40 cm



THE FORCEPS FOR THE CANVAS

The forceps for the canvas are necessary for proper stretching of the textile on the stretcher. The wide ends of the forceps firmly grasp the textile, help to gently stretch and fix it in the desired position. Sturdy and reliable tongs are made of metal and enable you to tighten the canvas quickly and accurately with minimal efforts. A sufficiently wide working part prevents the drawing of individual web strands with the formation of an arc or damage of the textile. The canvas, stretched with a special tool, will be uniform, without sagging. The forceps for the canvas are used by professional artists and beginners in the painting. They are simple and convenient in use, significantly save the time and efforts for preparing work. 'Sonnet' series presents forceps for the canvas made of stainless steel with working width of 20 cm.

Code: DK13904 20 cm, stainless steel, with jamb



MODULES FOR ASSEMBLY OF STRETCHERS

Stretches serve a basis for stretching the canvas and are used in oil, acrylic painting, also in art painting on textile. There are two types of stretchers: a module one and deaf. Modular (prefabricated) design is the most preferable, because it allows you to adjust the tension of the canvas while working.

In addition, from prefabricated modules it is possible to compose a stretcher of any desired format, selecting and connecting the required size strips. The stretcher module consists of a set of slats with cuts, with which you can quickly assemble the frame without using special tools and fasteners. For the production of laths, quality, well-dried softwood (pine) is used. The use of modules facilitates the work of the artist, they are functional, they do not deform during work and storage.

The range includes products ranging in size from 30 to 80 cm with a cross-section of 17x45 mm. This cross-section is lightweight and has a limit on the maximum size of the finished stretcher: 80x80 cm. Middle bars are not required. Modules can be used in stretchers for working with cotton canvas and as a framework for painting light textile and silk.

Wooden module for stretcher  
assembly 30 cm, 18\*40 mm, pine

Code: 17401030

Wooden module for stretcher  
assembly 40 cm, 18\*40 mm, pine

Code: 17401040

Wooden module for stretcher  
assembly 50 cm, 18\*40 mm, pine

Code: 17401050

Wooden module for stretcher  
assembly 60 cm, 18\*40 mm, pine

Code: 17401060

Wooden module for stretcher  
assembly 70 cm, 17\*45 mm, pine

Code: 17401070

Wooden module for stretcher  
assembly 80 cm, 18\*40 mm, pine

Code: 17401080





ALBUMS FOR Water colours, OIL AND ACRYLIC



Glued album for drafts with oil and acryl, 12 sheets, 230 g/m2

79113747 A4  
79114746 A5



Spiral album for acryl, A4, 10 sheets, 400 g/m2

DK19042 A4



Water colour album on a spiral, 24 sheets, 190 g/m2

DK19021 A3  
DK19022 A4



Water colour album on a spiral, 12 sheets, 300 g/m2

DK19061 A3  
DK19062 A4



ALBUMS FOR SKETCHES

The album for sketches of 'Sonnet' series are used for drawing, making sketches with soft graphic materials: pastel, sauce, sanguine, charcoal, pencils. The works of popular Russian artists are used for the design of the covers, due to which the albums effectively look on the shelves and are especially attractive to buyers.

ALBUM FOR SKETCHES OF 'SONNET' SERIES, 150 G/M

The album sheets are fixed to the spring. The paper is distinguished by its exceptional snow-whiteness, relief, pleasant rough texture, which keeps the pigment particles well. The last page is a solid cardboard substrate serving as a plane table. Quite a high density of paper allows using the album for the most different techniques, and can even serve as a draft version when working with water colours.

ALBUM FOR SKETCHES OF 'SONNET' SERIES, 100 G/M

From the previous one, this album differs only in the density of sheets and design. In the rest, it is the same album on a spring with snow-white texture paper on a solid cardboard substrate. Since the paper here is more delicate, it is not suitable for use when working with wet techniques. It is intended only for dry materials.



'Sonnet' spiral album for drafts 30 sheets, 150 g/m

Code: DK19011 A3  
Code: DK19012 A4  
Code: DK19013 A5



'Sonnet' spiral album for sketches, 50 sheets, 100 g/m2

Code: DK19001 A3  
Code: DK19002 A4  
Code: DK19003 A5



### GLUED ALBUMS FOR SKETCHES

Album for sketches of 'Sonnet' series, 150 g/m. The bright album is distinguished by its type – this is a glued album;

- by paper – the sheets in it are of warm milky shade and more smooth texture;
- by the type of the cover – glossy cardboard on both sides;
- there is no substrate – 'plane table'.



'Sonnet' glued album for sketches, 30 sheets, 150 g/m2

Code: **79112478** A3

Code: **79113479** A4

Code: **79114480** A5



'Sonnet' spiral album for drafts, A3, 80 sheets, 98 g/m2

Code: **DK19217**

### ALBUM FOR SKETCHES

A stylish album on the spring is great for sketching, working in the way and plein air. The hard cover functions as a plane table, and also protects the paper from jams.



'Sonnet' glued album for markers, A4, 32 sheets, 130 g/m3

Code: **79113749** A4

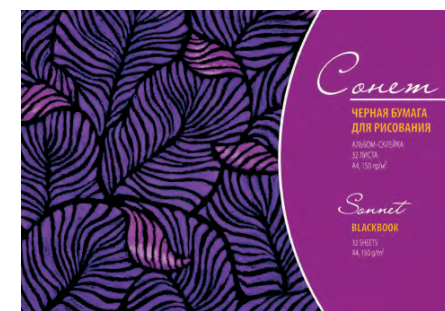
Code: **79114748** A5

### ALBUMS FOR MARKERS

The paper in these albums of 'Sonnet' series intended for markers is laminated on the front side to prevent the ink from leaking to the reverse side. Due to the special texture of the surface layer of the sheets, the pigmentation of markers is economical, and the colours of the image turn out to be lively and bright. For ease of use, the album is placed on a solid cardboard tablet.

### ALBUMS WITH BLACK PAPER

Black paper is the original basis for the artists who want to expand their creative abilities and achieve an unusual result. The drawing on black paper is possible with any graphic materials - especially effectively will look pastel, pastel and extra-soft pencils, sanguine, sepia. The density of the paper is 150 g/m2, also it is allowed using the album for work with colours – would be good gouache or acryl.



'Sonnet' glued album of black paper for drawing, A4, 32 sheets, 150 g/m2

Code: **79113473**

Craft sheets, 78 g/m2, 100 sheets

Code: **8092481** A1

Code: **8092482** A2

Code: **8092483** A3



ARTISTS' BRUSHES

BRISTLE BRUSHES



Bristle brushes, flat,  
long handle (India)

- Code: **2056771** №1 (5 mm)  
Code: **2056772** №2 (6 mm)  
Code: **2056773** №3 (7 mm)  
Code: **2056774** №4 (8 mm)  
Code: **2056775** №5 (9 mm)  
Code: **2056776** №6 (10 mm)  
Code: **2056777** №7 (11 mm)  
Code: **2056778** №8 (13 mm)  
Code: **2056779** №9 (15 mm)  
Code: **2056780** №10 (17 mm)  
Code: **2056781** №11 (20 mm)  
Code: **2056782** №12 (23 mm)



Bristle brush, round,  
long varnished handle

- Code: **DK10019/01** №1 (3 mm)  
Code: **DK10019/02** №2 (4 mm)  
Code: **DK10019/03** №3 (5 mm)  
Code: **DK10019/04** №4 (6 mm)  
Code: **DK10019/05** №5 (7 mm)  
Code: **DK10019/06** №6 (8 mm)  
Code: **DK10019/08** №8 (10 mm)  
Code: **DK10019/10** №10 (11 mm)  
Code: **DK10019/12** №12 (13 mm)



Bristle brush, oval,  
long varnished handle

- Code: **DK10020/01** №1 (5 mm)  
Code: **DK10020/02** №2 (6 mm)  
Code: **DK10020/03** №3 (7 mm)  
Code: **DK10020/04** №4 (10 mm)  
Code: **DK10020/05** №5 (11 mm)  
Code: **DK10020/06** №6 (12 mm)  
Code: **DK10020/08** №8 (15 mm)  
Code: **DK10020/10** №10 (22 mm)  
Code: **DK10020/14** №14 (30 mm)  
Code: **DK10020/16** №16 (34 mm)  
Code: **DK10020/18** №18 (39 mm)



Bristle brush, flat, long handle

- Code: **DK10018/01** №1 (5 mm)  
Code: **DK10018/02** №2 (6 mm)  
Code: **DK10018/03** №3 (7 mm)  
Code: **DK10018/04** №4 (10 mm)  
Code: **DK10018/05** №5 (11 mm)  
Code: **DK10018/06** №6 (12 mm)  
Code: **DK10018/08** №8 (15 mm)  
Code: **DK10018/10** №10 (19 mm)  
Code: **DK10018/12** №12 (22 mm)  
Code: **DK10018/14** №14 (30 mm)  
Code: **DK10018/16** №16 (34 mm)  
Code: **DK10018/18** №18 (39 mm)



Bristle brush, fan,  
long handle

- Code: **DK10314/02** №2 (6 mm)  
Code: **DK10314/04** №4 (8 mm)



Bristle flute brush,  
short varnished handle

- Code: **DK10201/1** №1 (33 mm)  
Code: **DK10201/2** №2 (40 mm)  
Code: **DK10201/4** №4 (56 mm)  
Code: **DK10201/6** №6 (76 mm)



Bristle brush, stencilled,  
short varnished handle

- Code: **DK10024/1/4** №1/4 (6 mm)  
Code: **DK10024/5/8** №5/8 (16 mm)

SQUIRREL BRUSHES



Squirrel brush mixed, round,  
long varnished handle

- Code: **212201** №1 (1,5 mm)  
Code: **212202** №2 (2 mm)  
Code: **212203** №3 (3 mm)  
Code: **212204** №4 (4 mm)  
Code: **212205** №5 (5 mm)  
Code: **212206** №6 (6 mm)  
Code: **212207** №7 (7 mm)  
Code: **212208** №8 (8 mm)  
Code: **212209** №9 (9 mm)  
Code: **212210** №10 (10 mm)  
Code: **212211** №11 (11 mm)  
Code: **212212** №12 (12 mm)



Squirrel brush mixed, round,  
short varnished handle

- Code: **211201** №1 (1,5 mm)  
Code: **211202** №2 (2 mm)  
Code: **211203** №3 (3 mm)  
Code: **211204** №4 (4 mm)  
Code: **211205** №5 (5 mm)  
Code: **211206** №6 (5,5 mm)  
Code: **211207** №7 (7 mm)  
Code: **211208** №8 (8 mm)  
Code: **211209** №9 (9 mm)  
Code: **211210** №10 (10 mm)  
Code: **211211** №11 (11 mm)  
Code: **211212** №12 (12 mm)



KOLINSKY BRUSHES



Kolinsky brush mixed, round, long varnished handle

Code: **1122000** №00 (0,9 mm)  
Code: **112200** №0 (1 mm)  
Code: **112201** №1 (1,5 mm)  
Code: **112202** №2 (2 mm)  
Code: **112203** №3 (3 mm)  
Code: **112204** №4 (4 mm)  
Code: **112205** №5 (5 mm)  
Code: **112206** №6 (6 mm)  
Code: **112207** №7 (7 mm)  
Code: **112208** №8 (8 mm)  
Code: **112209** №9 (9 mm)



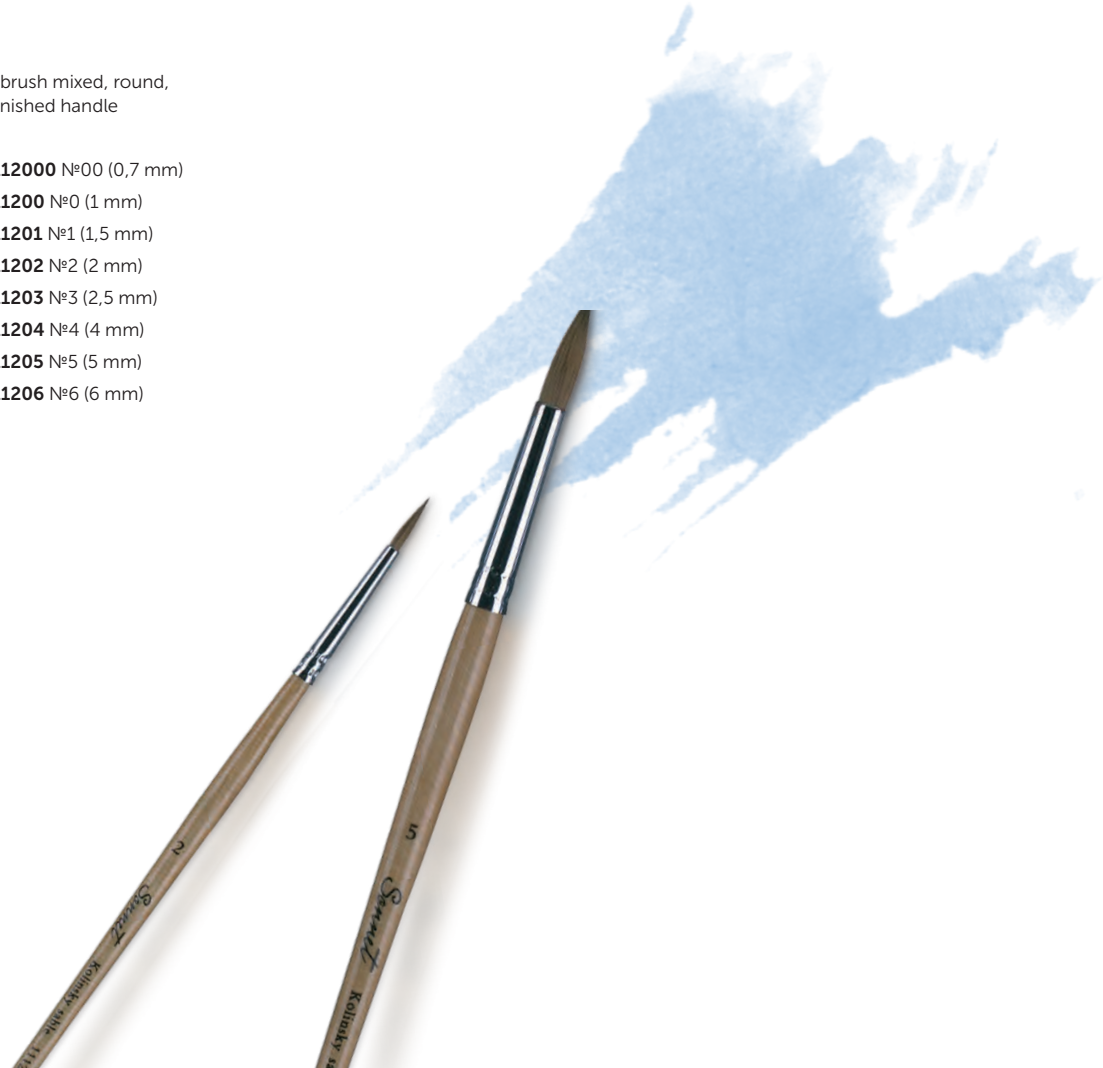
Kolinsky brush mixed, flat, long varnished handle

Code: **122202** №2 (2,5 mm)  
Code: **122204** №4 (3,5 mm)  
Code: **122206** №6 (6 mm)  
Code: **122207** №7 (7 mm)  
Code: **122208** №8 (8 mm)  
Code: **122210** №10 (10 mm)  
Code: **122212** №12 (13 mm)  
Code: **122214** №14 (15 mm)



Kolinsky brush mixed, round, short varnished handle

Code: **1112000** №00 (0,7 mm)  
Code: **111200** №0 (1 mm)  
Code: **111201** №1 (1,5 mm)  
Code: **111202** №2 (2 mm)  
Code: **111203** №3 (2,5 mm)  
Code: **111204** №4 (4 mm)  
Code: **111205** №5 (5 mm)  
Code: **111206** №6 (6 mm)



SYNTHETICS BRUSHES



Synthetics brush, flat, long varnished handle

Code: **322202** №2 (2 mm)  
Code: **322204** №4 (4 mm)  
Code: **322206** №6 (6 mm)  
Code: **322207** №7 (7 mm)  
Code: **322208** №8 (8 mm)  
Code: **322210** №10 (10 mm)  
Code: **322212** №12 (13 mm)  
Code: **322212** №11 (13 mm)  
Code: **322214** №14 (14 mm)  
Code: **322216** №16 (17 mm)  
Code: **322218** №18 (19 mm)  
Code: **322220** №20 (20 mm)  
Code: **322222** №22 (23 mm)  
Code: **322224** №24 (25 mm)  
Code: **322226** №26 (26 mm)



Synthetics brush, round, long varnished handle

Code: **3122000** №00  
Code: **312200** №0  
Code: **312201** №1  
Code: **312202** №2 (2 mm)  
Code: **312203** №3 (3 mm)  
Code: **312204** №4 (4 mm)  
Code: **312205** №5 (5 mm)  
Code: **312206** №6 (6 mm)  
Code: **312208** №8 (7 mm)



Synthetic brushes with plastic handle

Code: **DK10914/1** №1 (1,5 mm)  
Code: **DK10914/5** №5 (5 mm)  
Code: **DK10914/3** №3 (3 mm)  
Code: **DK10916/3** №3 (10 mm)  
Code: **DK10916/5** №5 (13 mm)  
Code: **DK10916/1** №1 (7 mm)



Synthetic fan brush, two-coloured, short varnished handle

Code: **DK10313/4** №4 (6 mm)  
Code: **DK10313/2** №2 (4 mm)



Synthetic flute brush

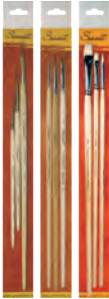
Code: **331225** №25 (24 mm)  
Code: **331250** №50 (48 mm)



Synthetics brush, round, short varnished handle

Code: **3112000** №00 (1 mm)  
Code: **311200** №0 (1 mm)  
Code: **311201** №1 (1,5 mm)  
Code: **311202** №2 (2 mm)  
Code: **311203** №3 (3 mm)  
Code: **311204** №4 (4 mm)  
Code: **311205** №5 (5 mm)  
Code: **311206** №6 (6 mm)





Brushes sets (3 items)

Code: **8745218** №5 bristle  
Code: **8745469** №2 kolinsky

Synthetics brushes set for painting

Code: **8745471** №4



Brushes sets (5 items)

Code: **8745470** №3 synthetics  
Code: **8745219** №6 bristle  
Code: **8745468** №1 squirrel





PALETTE KNIFES

Palette knives are special tools, which are used in oil, acrylic painting for blending colours, applying primer and dense paint on a canvas, for removing excess paint off canvas and cleans a palette. They are also serve for creating textured painting instead of a brush. Their appearance is similar to a shovel or a spatula. Working part of these tools is a thin plate of stainless steel, and the handle is made of natural wood that varnished. The blade of the palette knife has the shape of an elongated oval, the height is 5 cm, the width is 0.5 cm. The tip is rounded. Palette knives are simple in use and can be easily cleansed with a soft napkin.

Palette knives are produced with different shape and size of the blade. Such a variety makes possible to solve different Artists’ tasks. These available tools for the painting will be useful as for professionals, so for amateurs in creativity.

IN THE ASSORTMENT OF ‘SONNET’ PRODUCTS THERE ARE THE TOOLS, WHICH ARE SUITABLE FOR DIFFERENT USING:

- Palette knives for cleansing a palette, blending colours and trituration of primer. This is the series of the tools of even shape without bending near the handle with a sharp enough edge;
- Palette knives for drawing. This group of products includes the tools of the curved shape that allows comfortable applying oil onto the canvas without damaging the adjacent areas by accidental touch.

Code: **DK29024** Palette knife 1001

Code: **DK29062** Palette knife 1002

Code: **DK29030** Palette knife 1003

Code: **DK29046** Palette knife 1007

Code: **DK29037** Palette knife 1008

Code: **DK29029** Palette knife 1010

Code: **DK29022** Palette knife 1012

Code: **DK29043** Palette knife 1013

Code: **DK29010** Palette knife 1016

Code: **DK29014** Palette knife 1017

Code: **DK29025** Palette knife 1018

Code: **DK29028** Palette knife 1020

Code: **DK29063** Palette knife 1023

Code: **DK29004** Palette knife 1025

Code: **DK29018** Palette knife 1027

Code: **DK29088** Palette knife 1028

Code: **DK29023** Palette knife 1039

Code: **DK2018** Palette knife 2018

Code: **DK29067** Palette knife 2036 (61)

Code: **DK2063** Palette knife 2063



Palette knives set, (5 items)

Code: **DK11928**

PAINT ROLLERS AND BRUSHES-SPONGES OF FOAM RUBBER

Intended for uniform painting of surfaces with liquid colours and for creating different decorative effects. These are simple and effective tools for creativity, providing fast and qualitative covering without traces and streaks. They are suitable for work with paper, cardboard, textile, wood and other materials, also for applying paint to previously painted or plastered walls.

Brush sponges and paint rollers from rubber foam are used for background colouring of smooth surfaces made of glass, plastic, ceramics before final processing with Artists’ brushes. These available tools will also help do patina and make the darkening effects of paint. Colours rollers and brushes are comfortable and light, the material of working part is foam rubber. The ergonomic handle is made of plastic or natural wood.

THE ASSORTMENT OF THE TOOLS FOR DECORATIVE CREATIVITY INCLUDES THE PRODUCTS OF DIFFERENT SHAPES AND SIZES:

- Figured paint rollers with a diverse form of working part (squares, horizontal and vertical strips) allow quickly decorating the surface and create effective geometric drawings, ornaments and patterns;
- Paint rollers with a smooth working surface are available in different widths, used for decor and colouring. A flat brush with a wooden handle fits for the decoration of any possible surfaces when working with stencils. A round brush of different diameters is used for decor and stencil painting.



Figured roller, foam rubber, 70 mm, plastic handle

Code: **DK12510-70** squares  
Code: **DK12508-70** horizontal lines  
Code: **DK12509-70** vertical lines



Roller, foam rubber, plastic handle

Code: **DK12505-25** 25 mm  
Code: **DK12505-75** 75 mm



Round brush-sponge, foam rubber, wooden handle

Code: **DK12502-30** diameter 30 mm  
Code: **DK12502-50** diameter 50 mm



Flat brush, foam rubber, wooden handle

Code: **DK12501-25** 25 mm  
Code: **DK12501-60** 60 mm



BRUSH WASHER

Brush washer – this is a compulsory inventory of a professional or novice artist. They are special containers intended for the careful cleaning of art brushes from colours. The comfortable design of brush washers designed for washing, subsequent drying and storage of brushes of different sizes. This adaptation greatly simplifies and facilitates the care of an artist's main instrument, and also extends the shelf life of brushes.

Brush washer are durable and practical, made of aluminum and stainless steel, easy in applying. In order to wash a brush, it is necessary to fill the bottom tank with water or a solvent (when washing oil colours) and grip the handles in the spring. In this case, the pile does not touch the bottom of the container, therefore could not be deformed. At the end of soaking, brushes are turned upside down and inserted into a strainer for drying and storage. To keep the liquid for the next brush washing procedure, the container can be tightly closed with a lid.

BRUSH WASHER ARE SUPPLIED  
IN TWO TYPES AND SIZES:



BRUSH WASHER

diameter - 10,5 cm, height – 18 cm,  
aluminum

Made of aluminum, and equipped with a strainer. It is suitable for brushes of any sizes, with medium or long handle.

Code: DK11011



BRUSH WASHER

diameter - 16 cm, height – 14 cm,  
stainless steel

Made of stainless steel, and equipped with a strainer and a lid. It is suitable for brushes of any sizes, with medium or long handle.

Code: DK11012



OIL CANS

Oil cans are small containers for auxiliary materials, which are used in oil or acrylic painting. Most often these are varnishes, oils, solvents. Oil cans are reliably and simply fixed on the palette and help to increase the comfort of the artist's workplace. At any time, it is possible to quickly dilute the paint and continue the session, saving time. These products are produced in different versions - single and double. Double oil cans are more functional, since two containers can be used for different materials, for instance, paint diluent and brush washing liquid. Some models of oil cans are equipped with twisting lids that prevents spillage of the liquid and protects it from evaporation. The oil cans are produced from plastic, metal; they have a simple shape and can easily be washed.



Oiler, diameter 4.5 cm,  
height 1.7 cm, metallic

Code: DK11001



Oiler double, diameter 4 cm,  
height 2 cm, metallic

Code: DK11002



Oiler with cover, diameter 5 cm,  
height 2 cm, plastic

Code: DK11006



Oiler with cover,  
diameter 4.2 cm, height 1.7 cm,  
metallic

Code: DK11003



Oiler double with cover,  
diameter 5 cm, height 1.7 cm,  
plastic

Code: DK11004



Oiler double with cover,  
diameter 4.2 cm, height 2 cm,  
metallic

Code: DK11008



HOLDER FOR BRUSHES

Material: plastic

Light and comfortable holder fits as for brushes with colours when workings, so for durable storage of clean brushes and other tools for the creativity. It can accommodate up 50 things, its corpus is easily disassembled and washed.

Code: DK11051





PENCIL-BOXES

The purpose of the pencil cases for brushes is careful storage and safe transportation of products. This category includes accessories of various types and designs: holders, mats, wooden, synthetic and cotton pencil-boxes, as well as plastic telescopic ones.

All of them help to keep brushes in working condition for a long time, also they are original organizers, which increase the comfort of the artist's work, both in the workshop and at departures.

WOODEN PENCIL-BOX

Wooden pencil-boxes are produced from pine and equipped with a sliding lid; they are perfect for transportation and storage of brushes and other tools. The wood absorbs the moisture left on brushes after washing, and within prolonged storage, they do not dry out due to natural access and air circulation.

Pencil case for brushes 350x100x40 mm, pine  
Code: **2135098**

Pencil case for brushes 380\*100\*40 mm, pine  
Code: **2138098**

Pencil case for brushes 350\*50\*30 mm, pine  
Code: **2135049**

Pencil case for brushes 380\*50\*30 mm, pine  
Code: **2138051**







BAMBOO MAT FOR BRUSHES

330\*330 mm

It is produced with a fabric insert, therefore in such a rug it is possible to put brushes immediately after washing - all excess moisture is quickly absorbed, and bamboo provides constant air circulation and effective drying of the pile. Used for mobile transportation in a bag or briefcase.

Code: DK14509

PLASTIC TELESCOPIC PENCIL-BOX

210-370 mm

Its advantages are light weight and easy maintenance, reliable protection of tools during storage in the workshop, as well as during transportation and in the plain air. A compact product easily fits into a bag or sketchbox. A stable design allows using a pencil-box also for the drying of brushes.

Code: DK11311



CASES FOR BRUSHES MADE OF COTTON AND SYNTHETIC TEXTILE

These practical products are suitable for storing and carrying brushes, pencils and other accessories for artwork. There are cells, intended for reliable fixation of each tool in the pencil-boxes. A simple and convenient accessory protects the brush from damage during transportation, as well as from drying out.



Pencil case for brushes, 375x235 mm, synthetic, black

Code: DK21201



Pencil case for brushes, 155x370 mm, synthetic, black

Code: DK21205



Pencil case for brushes, 555\*420 mm, 100% cotton

Code: DK21107

APRONS



An apron is the most available and simple product for protection cloths of artist, architect and designer from colours, plastic mass and other materials when working.

'Sonnet' aprons are produced of strong, wear-resistant natural fabrics - linen and cotton. In the assortments, there are functional products with pockets for brushes and accessories, also all-knitted aprons. Universal aprons are suitable for everyday use and are easily washed.



APRON

86\*74 cm

The apron with 'Nevskaya Palitra' embroidery is made of qualitative textile (55% - polyester, 45% - cotton), that looks like a dense atlas. Adjustable strap length does the apron size universal. The pocket of the apron serves for putting necessary working accessories there.

Code: 148451110



Apron, canvas linen, 700\*790 mm

Code: DK21109



Apron, 850\*580 mm, cotton

Code: DK21379





PALETTES

The palette for painting is a small thin plank of oval, rectangular or round shape. It also often has a thumb hole, which makes a plank with colours convenient to hold.

Palettes are designed for mixing oil, acrylic, tempera, gouache and water colour colours during the work of the artist and designer. Various materials are used for their manufacture, which is an important factor when choosing a certain type of product, depending on the type of used colours.

PALETTES FOR OIL COLOURS

Produced from plywood (glued multi-layered veneer of natural wood) and fiberboard. They have rectangular and oval shape with a hole for fingers and a bend for reducing fatigue of the hand during work. Such palettes are impregnated with oil before the first application to prevent oil absorption from the colours and easier cleaning.



OVAL PALETTE

- DK18442 200\*300 mm, plywood
- DK18445 250\*300 mm, plywood
- DK18423 300\*400 mm, plywood
- DK18424 400\*500 mm, plywood



SQUARE PALETTE

- DK18434 размер 200\*300 mm, plywood
- DK18411 размер 250\*300 mm, plywood
- DK18436 размер 300\*400 mm, plywood
- DK18435 размер 400\*500 mm, plywood



PALETTES FOR WATER BASED COLOURS  
(WATER COLOUR, GOUACHE, TEMPERA)

Plastic and porcelain are used for the manufacture of these products. These are strong materials that do not absorb water and are easy to clean after the application. Palettes of this type are available in round or rectangular shape with cells for mixing colours with water, in different versions - with a hole and without a hole for fingers.

White porcelain palettes are best suited for working with water colour and acrylic colours. There are no stains on them left after washing. In addition, the white colour of porcelain better shades the received tints. Since porcelain is a fragile material, it is better to use such a palette in the studio, where it is possible to put it on a table if necessary.

PAPER PALETTES (UNIVERSAL)

Palettes of this type are produced as a paper notebook with a different number of tear-off sheets. Each sheet is impregnated with a water-repellent compound and has a hole for fingers. Paper palettes are suitable for oil, acrylic, tempera, gouache and water colour colours. They are disposable and do not require cleaning after use. This is the most convenient accessory for the artist to work on the plein air.



Plastic palette, round  
235\*170 mm, 10 cells

Code: DK18418



Plastic palette, oval  
270\*360 mm, 11 cells

Code: DK18420



Plastic palette, oval  
285\*215 mm, 9 cells

Code: DK18555





Plastic palette, square, 340\*234 mm, 23 cells

Code: **DK18517**



Plastic palette, transparent 400\*280 mm

Code: **DK18107**



Porcelain palette, round, 140 mm, 7 cells

Code: **DK18456**



Porcelain palette, square, 110\*190 mm, 10 cells

Code: **DK18458**



Plastic palette, square, 190\*115 mm, 10 cells

Code: **DK18415**



paper palette, 230\*305 mm, 40 sheets

Code: **DK19311**



Oval palette

Code: **73461229**



Oval palette

Code: **73461230**



Square palette

Code: **DK18496**



Oval palette

Code: **73461230**

BAGS

Special bags and portfolios are intended for storing and careful transportation of artworks and different accessories. These are useful accessories that help to organize the artist's workflow when leaving for plein air or carrying out finished works, drawings and sketches. These products are made of durable synthetic material and quality accessories, have a short handle and an adjustable shoulder strap.

IN THE ASSORTMENT, THERE ARE CAPACIOUS PORTFOLIO & BAGS FOR PLACING WORKS OF DIFFERENT FORMATS.



Portfolio, synthetics

66\*48 cm

Portfolio reliably protects drawings and sketches from kinks and damage. Its distinctive features are convenient format and additional strengthening of corners with polypropylene.

Code: **DK21535**

Bag for drawings (soft), synthetics

49,2\*42\*8,5 cm

Universal and multi-functional bag is comfortable and stylish. The design is specially invented for artists who love to travel. The bag contains everything necessary on plein air - sketchbox with colours, albums, plane tables, brushes. Dense fabric properly protects the contents from the damage and the environment.

Code: **DK21206**





PLANE TABLES

A plane table is a special device designed to fix and stretch the paper when drawing. It is a portable board and can be used independently or be installed on easels. The plane table is a compulsory attribute for amateurs and professional graphic artists and artists who paint with water colour, pencil, gouache, charcoal. The main function of the plane table is to increase the comfort of the artist's work and the safety of the basis on which the drawing is created. The design of the product is simple and reliable: a thin sheet of fiberboard or plywood with a well-ground smooth surface is fixed to the frame. Clamps, adhesive tape, buttons, etc. are used to fix the paper.

The assortment of products of 'Sonnet' series includes two groups of plane tables of various formats: those, which made from plywood and the ones from fiberboard with a clip for drawing and a handle-slot.



Plane-table, fibreboard, with handle and clamp

Code: **DK11745-30x40** 30\*40 cm  
Code: **DK11745-40x60** 40\*60 cm



Plane-table A4, fibreboard, with clamp

Code: **DK11746**



Plane-table, fibreboard

Code: **DK11741-21x30**, A4  
Code: **DK11741-30x42**, A3  
Code: **DK11741-42x60**, A2



Plane-table, fibreboard

Code: **GP17313040**, 30x40 cm  
Code: **GP17313050**, 30x50 cm  
Code: **GP17314050**, 40x50 cm  
Code: **GP17314060**, 40x60 cm  
Code: **GP17315060**, 50x60 cm  
Code: **GP17315070**, 50x70 cm  
Code: **GP17316080**, 60x80 cm



NEW

Plane-table with magnetic clamp, A2, A3, finely-divided fraction

Code: **GPT50025363** 53\*63 cm  
Code: **GPT50064047** 40\*47 cm



NEW

Plane-table with magnetic clamp A4, A3, A2, finely-divided fraction

Code: **GPT50045794** 33\*36 cm  
Code: **GPT50034047** 40\*47 cm  
Code: **GPT50045363** 53\*63 cm

TUBES

Tubes are cylindrical cases intended for storage and transportation of drawings, sketches and other documents and artwork of various formats. They are necessary for artists, students and pupils of art schools and studios, also for architects and schoolchildren. The tubes are made of light, but strong plastic, equipped with a lid and a carrying strap. The corpus reliably protects the work from moisture and mechanical damage. This compact product is comfortably transported in any position. The distinctive feature of the telescopic tube is the possibility of adjusting its dimensions.

The plastic corpus easily moves apart, while the length of the tube and its capacity (up to A0 format) is increased. The tubes, presented in 'Sonnet' series, differ in diameter and size, which allows choosing the most suitable option.



Telescopic tube, plastic

Code: **DK11304**, d-80 mm, lenth 600-1100 mm  
Code: **DK11303**, d-10 cm, lenth 550-850 mm  
Code: **DK11303-65/105**, d-10 cm, lenth 650-1050 mm  
Code: **DK11312**, d-10,5 cm, lenth 630-1100 mm  
Code: **DK11306**, d-12,5 cm, lenth 750-1350 mm  
Code: **DK11334**, d-14 cm, lenth 800-1400 mm



EASELS SKETCH BOXES

Easels sketch boxes are portable devices for the painting. They are produced in different types and sizes and are used by professional artists, students, pupils of schools and studios, and also by amateurs when working on plein air. They take up little space and are also suitable for work in a workshop or at home. The design of the sketch box consists of a small box with several compartments, a cover and a tripod. The box can accommodate colours, brushes and other materials. The sketch box is used as a stand for the base for drawing. On the top, there are special clips for fixing the canvas or plane table to paper. Vertical canvas holder is adjustable in height and angle of inclination. With the help of telescopic legs you can change the height of the sketchpad, which allows the artist to work sitting or standing. The sketchboxes are made of natural wood with removable, stationary or folding wooden or metal legs. The sketch box is folded into a compact box with a handle for easy carrying. In folded form it can be used as a desktop easel. Sketch boxes provide reliable protection of tools and canvases from damage during transportation, as well as from rain and moisture. They increase the artist's mobility and allow quickly organizing a comfortable workplace at any time of the year and in a variety of conditions.



Small sketchbox 25x40 cm

It is the classic model on aluminum legs, which is suitable for work in any conditions. The vertical holder is adjustable, the maximum height of the metal legs is 89,5 cm.

Code: **DK15235**

Sketchbox 72x114x180 cm

This is a universal sketchbox on wooden telescopic legs with a convenient carrying strap. The vertical holder is adjustable. The maximum height of the canvas is 87 cm. A wooden palette is included in the set.

Code: **DK15135**



EASELS

Easel is a special device on which a stretcher with a canvas or a plane table with paper, cardboard and other bases for painting is located and reliably fixed. It is intended for comfort in artist's work and structurally represents a stable stand in the form of a frame or mast with a base and a tripod. For the production of easels, durable and safe materials are used - solid natural elm and beech wood with a beautiful texture and strong and light metal (aluminum). An easel is used when working with acryl, gouache, pastel, water colour and oil. It is necessary as for experienced professionals, so for novice artists and students, as it allows creating the most comfortable working conditions. With its help, the canvas is placed at the right height and under the desired slope, while the artist can move freely, and also work in different positions - standing or sitting. A simple and reliable design makes it possible to easily change and adjust the position of the easel when working, also reliably fix the canvas.

The assortment of products includes two main groups - studio and tripod easels. They are produced in several varieties and, depending on the technical design features, have their preferred application.

EASELS 'LYRA'

'Lyra' easel is distinguished by stable A-shaped structure with three points of support, has a relativity small weight and size. It is adjustable in height and angle, equipped with an upper canvas holder and a lower shelf for the stretcher or the plane table. The design does not provide the installation of the working surface in a horizontal position, so the 'Lyra' easel is not suitable for wet painting techniques - water colour and gouache. A compact A-shaped easel takes up minimal space. It does not require a large studio, can be easily located in the corner of the room and is ideal for amateurs and novice artists.

Student easel is one of the varieties of models of 'Lyra'. It has a reliable and simple design; also it is mobile and convenient in use. This is a fine selection for home and equipment of Artists' studios and schools.

STUDIO N-SHAPED EASEL

Studio easels have an N-shaped design, which is characterized by the increased rigidity of the base and has a large weight and dimensions, so these easels are permanently placed in studios, art schools, workshops of professionals. They are suitable for large formats, but are not used for working with water colour and gouache, since they do not allow placing the canvases horizontally. The studio easel is equipped with a shelf for a stretcher and accessories, as well as an upper canvas holder, which is flexibly adjustable in height and angle of inclination.

The assortment of studio easels of this type includes both stationary and mobile models equipped with wheels, which facilitates their movement through the workshop to the right place.



## STUDIO N-SHAPED UNIVERSAL EASEL

The advantage of this N-type studio easel is its increased functionality and universality. Its working surface can be located at different angles of inclination, also vertically and horizontally. This eliminates the flow of material from the canvas and allows the artist to work in different techniques with a variety of materials, including water colour, gouache and varnish. The convenient design allows changing the position without removing the canvas, and save the time on fastening and moving work on the easel. In addition, the product is equipped with a wide base and an upper holder for fixing medium and large format sheets. The professional and multifunctional easel is designed for stationary use in studios and art workshops.

## SINGLE-MAST EASEL

Single-mast easels are light and elegant, but in comparison with other studio analogues they have insufficient strength of the design, therefore they are used for working with small formats. Easels of this type are adjusted in height and angle of the canvas. They are distinguished by high mobile, occupy a minimum of working space and quickly fold.

Single-mast easels are simple in using and ideal for painting at home, as well as for small rooms of art schools and for demonstrating works.

## TRIPOD EASELS

Tripod easel is used for immovable fastening of the canvas and other basis for painting. The main difference of this type of easels is in a special design, made in the form of three supports (legs), adjustable in height, which makes it possible to work comfortably standing or sitting. Our assortment includes products made from natural elm and beech wood, also from metal. Some constructions are equipped with a side handle and a hook for fastening the case with brushes. All models of tripod easels have a small weight, they are easy to fold and take up little space during storage.

They are equipped with a cover for easy transportation. Tripod easels are suitable for working on plein air and at home, as well as for demonstrations of ready paintings and promotional materials.



Floor-mounted easel Lira, elm, 66x76x230 cm

Code: **DK15136**



Floor-mounted easel Lira, elm, 66x65x235 cm

Code: **DK15111**



Floor-mounted one-mast easel, elm, 76x61x170 cm

Code: **DK15026**



Floor-mounted student easel, elm, 65,5x78x162 cm

Code: **DK15176**





Studio horizontal easel, elm,  
60x90x182 cm

Code: **DK15134**



Metallic easel (aluminum),  
tripod with lower bar

Code: **DK15301**



Field easel, tripod with handle,  
elm, 108x108x232 cm

Code: **DK15019**



Easel, tripod, beech, 96x96x192 cm

Code: **DK15102**



Stationary studio easel,  
elm, 56x61x241 cm

Code: **DK15132**



Metallic easel (aluminum), tripod,  
98x91x180 cm

Code: **DK15316**



Metallic easel, tripod, 92x92x203 cm

Code: **DK15131**



Easel, tripod, beech, 96x96x192 cm

Code: **DK15151**





NEW

Stationary easel N°41, Lira, pine 71x80x170cm, max. canvas height 124 cm

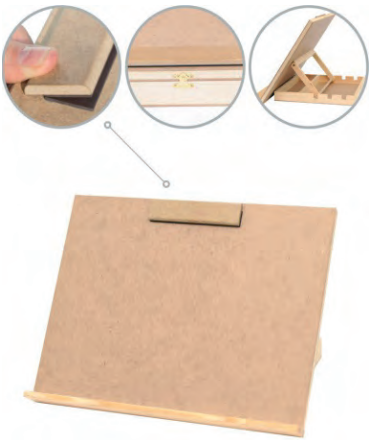
Code: GPT50045599



NEW

Easel - tripod, pine, 60x75x160 cm max. canvas height 150 cm

Code: GPT50045793



NEW

Easel-plane table with magnetic clamp, desktop, A3, 44x30x34 cm, fibreboard

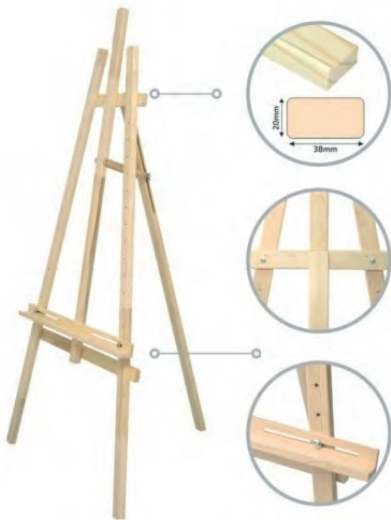
Code: GPT50064050



NEW

Stationary easel, one-sided flipper, pine, 60x85x115 cm, max. canvas height 53 cm

Code: GPT50045601



NEW

Exhibition easel N°40 (disassembled), Lira, pine, 71x80x142 cm max. canvas height 115 cm (without slider)

Code: GPT500459471



NEW

Stationary easel N°41A, Lira, pine, 71x80x170 cm, max. canvas height 124 cm

Code: GPT500459469



NEW

stationary easel, two-sided flipper, pine, 60x85x115 cm, max. canvas height 53 cm

Code: GPT50045792



NEW

stationary easel, Lira for children (disassembled), pine 57\*60\*120 cm, max. canvas height 87 cm

Code: GPT500459473



ARTISTS' PASTEL

Pastel is a graphic material, combining the characteristic features of drawing and painting. Valued for its velvety, airy texture, richness and saturation of colour hue. It leaves on the surface soft strokes with fuzzy edges. Dry pastel is distinguished by its velvety, matt and soft tenderness of shades. Due to its soft structure, dry pastel is easy to shade and mix. However, because of these qualities, it requires special care during the working process - to avoid arbitrary colouring of the working surface. Completed work has to be fixed with varnishes-fixatives, so that the pigment particles could not fall off. Oil pastel is characterized by more intense and bright colours. A harder and greasy structure of chalks makes it possible to apply contrasting strokes. Pigment particles are much better fixed on the working surface, thanks to the oil-based binder. Can be used both for writing full-fledged paintings, and for creating quick sketches. It is popular for the painting on plein air. Pastel streaks can be mixed and rubbed with special shadings or with a dry brush. Dry pastel can be washed with water or used for the painting on a wet surface. Pastel is excellently combined with other materials (water colour, ink, acryl, coloured pencils and others). It can serve as an auxiliary material when working in different decorative techniques: decoupage, craquelure and many others. To work with pastels, a 'porous' paper is required, which keeps the pastel particles well and prevents it from shattering. In addition to paper, pastels are painted on cardboard, primed canvases, suede, parchment, etc. Completed work is fixed with special varnishes-fixatives.

Pastel of 'Sonnet' series' is intended for creating picturesque and decorative works. It is distinguished by live, bright colours and has a perfect covering ability, miscibility, and softness. It does not crumble; it does not break, and which is important - it does not scratch the paper. Each lot passes strict quality control. For all its advantages, the pastel of 'Sonnet' series has an attractive price.

DRY PASTEL



Artists' pastel set

Code: **7141223** 12 colours  
Code: **7141224** 24 colours  
Code: **7141225** 36 colours  
Code: **7141242** 48 colours



Artists' pastel set 'Graphics',  
12 colours

Code: **7141243**



Artists' pastel set 'Earth colours',  
12 colours

Code: **7141244**

OIL PASTEL



Oil pastel set, 12 colours

Code: **7041155**



Oil pastel set, 24 colours

Code: **7041156**



Oil pastel set, 36 colours

Code: **7041157**



ARTISTS' COLOUR PENCILS

High-quality pencils of 'Sonnet' series are specially developed for designers and artists. They can be used for the painting, drawing, sketching, also for work in mixed techniques. They do not crumble, do not break when sharpening, do not scratch paper, have an attractive appearance. Valued by artists for the best ration of price and quality. Ease and predictability in use are characterized to professional coloured pencils. Pencils have a shockproof lead, a saturated pigment with high light resistance. Intensity and colour purity are inherent to them.

The finest grinding of pigments gives the pencil the softness of application and the ability to mix its colour with other.

PROFESSIONAL COLOURED PENCILS



Coloured professional pencils set, 12 colours

Code: 13141432



Coloured professional pencils set, 24 colours

Code: 13141433



Coloured professional pencils set, 36 colours

Code: 13141434

PASTEL PENCILS

Pastel pencils of 'Sonnet' series combine the richness of colour and pastel expression with the convenience and functionality of a pencil. They are suitable for drawing liners and small details. Saturated, light-resistant colours are perfectly shaded and mixed with each other.



Pastel pencils set, 12 colours

Code: 13241436



Pastel pencils set, 24 colours

Code: 13241617



Pastel pencils set, 36 colours

Code: 13241619





## EXTRA SOFT PENCILS

Extra soft pencils of 'Sonnet' series have unique cream texture, their strokes leave a trace, similar to the stroke of pastels - airy, with blurred edges. The palette consists of tender green, blue and grey shades in combination with traditional sepia.



Extra soft pencils set,  
12 colours

Code: **13441444**



Extra soft pencils set,  
24 colours

Code: **13441622**



Extra soft pencils set,  
36 colours

Code: **13441623**

## WATER COLOUR PENCILS

The lead of water colour pencils 'Sonnet' is produced as per the special technology, so the water colour pencils of 'Sonnet' series have softness, good distribution and erosion, intensity and colour purity. To achieve the effect of water colour paints it is possible working in different techniques: wet (use pencils on moistened paper) or using a wet brush (blur the necessary parts of the picture with it). It is best to use water colour paper for work.



Water colour pencils set

Code: **8141337** 6 colours  
Code: **8141338** 12 colours  
Code: **8141339** 18 colours  
Code: **8141340** 24 colours

## COLOURED GRAPHITE PENCILS

Coloured graphite pencils of «Sonnet» series are popular among artists, primarily because of their unusual palette: it consists of tender natural shades that are ideal for drawing landscapes, animals, still-life as well as for the realization of non-standard author's ideas. These pencils are soluble: when adding water, the picture is transformed with all the richness of saturated colours. The shockproof pencil leads are based on pigments with high light resistance. Due to the graphite base, the pencil is easily rubbed off the base and can be used instead of the usual black graphite.



Coloured graphite pencils set

Code: **13541443** 12 colours  
Code: **13541620** 24 colours  
Code: **13541621** 36 colours



BLACK-GRAPHITE PENCILS



BLACK-GRAPHITE PENCILS SET, 12 ITEMS (4H-12B)

High-quality black graphite pencils of 'Sonnet' series are designed for drawing and sketching. The shockproof lead perfectly holds a line, it is easily erased by an eraser, does not break at sharpening. The set includes the pencils of different hardness from 4N to 12B for solving the most complicated Artists' tasks.

Code: 12941431



BLACK-GRAPHITE PENCILS SET IN VARNISH, 6 ITEMS

Black graphite pencils of 'Sonnet' series are intended for drawing and creating sketches. They consist of a solid graphite rod, which is perfect for working with both large and small details of the drawing. Shockproof lead holds the line well, easily erased by an eraser.

- Code: 13341439-4B 4B
- Code: 13341439-6B 6B
- Code: 13341439-8B 8B





AQUA MARKERS

Water-soluble light-resistant aqua markers of 'Sonnet' series are designed for painting, drawing, and working in mixed techniques. They perfectly combine the properties of markers and water colours. To achieve a water colour effect, blur the markers with a moistened brush on paper or on a palette.

Aqua markers have bright and saturated colours that perfectly mix with each other. Flexible tip in the shape of brush is designed for soft colouring, a thin bar - for drawing details. It is the best to use water colour paper for work with them. They are ideal for sketching, street sketching and plein air!



Aqua markers, 36 colours. **Code – 150121 - ...**  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

 Lemon 2	 Yellow medium 3	 Yellow dark 4	 Orange 7	 Flesh pink 10	 Light pink 12	 Red 14
 Carmine 15	 Madder lake red 17	 Quinocridone rose 19	 Bright pink 21	 Violet 18	 Violet pink 22	 Violet medium 23
 Ultramarine violet 24	 Light blue 26	 Cyan 27	 Dark blue 28	 Royal blue 29	 Ultramarine 30	 Blue 31
 Prussian blue 32	 Blue indigo 33	 Emerald green 35	 Green 37	 Emerald dark 39	 Malachite 40	 Yellow green 41
 Canary 43	 Brown 49	 Pastel terracotta 52	 Siena 54	 Light grey 25	 Grey 70	 Lilac grey 71
 Lamp black 72						



Aquamarkers set 'Basic colours'

Code: **150411172** 6 colours  
Code: **150411173** 12 colours



Aquamarkers set, 6 colours

Code: **150411176** Floristics  
Code: **150411174** City landscape  
Code: **150411175** Sea landscape



ACRYLIC MARKERS



Acrylic markers, 28 colours. Code – 163124 - ...  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

White 1	Light cream 2	Yellow 3	Marigold 4	Orange 5	Scarlet red 6	Rose pink 7
Rose red 8	Plum 9	Lilac 10	Ultramarine violet 11	Violet 12	Light blue 13	Azure 14
Royal blue 15	Pale turquoise 16	Dark cyan 17	Cobalt green 18	Yellow green 19	Emerald green 20	Caramel 21
Brown 22	Burnt umber 23	light grey 24	Grey 25	Black 26	Gold 27	Silver 28

ARTISTS' MARKERS TWIN



Artists' markers TWIN, 110 colours. Code – 164125 - ...  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

Pastel peach 26	Pale flesh 29	Naples flesh 25	Cream 36	Lemon 49	Pastel Yellow 37	Canaria yellow 45
Yellow 34	Sunflower 44	Marigold 24	Orange 23	French vermillion 22	Naples pink 27	Fruit pink 28
Pale pink 9	Rose pink 8	Berry mousse 17	Pastel rose 7	Vivid pink 6	Cherry pink 5	Baby pink 89
Sakura 88	Dark pink 4	Rose red 3	Coral pink 16	Coral 12	Vermillion 14	Carmine 11
Deep red 10	Night red 15	Burgundy 2	Wine red 1	Fuchsia 86	Cyclamen 87	Purple 85
Dark orchid 82	Plum 81	Violet 73	Lavender 83	Pale violet 84	Pastel lilac 75	Pearl lavender 77
Cornflower 76	Pale blue 66	Ice Blue 65	Azure 63	Royal blue 70	Bright blue 74	Indian Blue 64
Cobalt blue 71	Prussian blue 69	Marine blue 62	Celestial turquoise 68	Turquoise green light 57	Green turquoise 58	Green blue 61
Mint green 56	Viridian 54	Blue green 50	Emerald green 55	Dark green 51	Christmas green 52	Yellow green 48
Pistachio 59	Grass green 47	Vivid green 46	Olive green 42	Deep olive green 43	Olive yellow 41	Mustard 31
Green beige 104	Rose beige 97	Light brown 103	Ochre light 101	Green brown 100	Raw umber 102	Burnt sienna 95
Mahogany 96	Terracotta 21	Chestnut brown 94	Brown 93	Natural oak 91	Dusty brown 99	Black brown 98
Black 120	Colorless blender 0	Warm grey 0 WG0.5	Warm grey 1 WG1	Warm grey 2 WG2	Warm grey 4 WG4	Warm grey 5 WG5
Warm grey 6 WG6	Warm grey 8 WG8	Green grey 1 GG1	Green grey 3 GG3	Green grey 5 GG5	Green grey 7 GG7	Blue grey 1 BG1
Blue grey 3 BG3	Blue grey 5 BG5	Blue grey 7 BG7	Blue grey 9 BG9	Cold grey 0 CG0.5	Cold grey 1 CG1	Cold grey 2 CG2
Cold grey 3 CG3	Cold grey 5 CG5	Cold grey 6 CG6	Cold grey 8 CG8	Cold grey 9 CG9		





CHARCOAL

Charcoal is used in graphics. It easily lies down canvas, cardboard, paper. Charcoal can be used in the preparation of paintings, making sketches, doing a drawing for painting. It can be erased with a soft eraser and removed with a cloth. The completed work should be fixed with a varnish-fixative. Coal pencils of 'Sonnet' series are intended to create drawings, sketches, etc. They are comfortable for working with liners and small details. The rod is made of natural pressed charcoal, which easily lies down paper, cardboard, craft.



Coal pencil, 12 items

Code: **12841430-S** soft  
Code: **12841430-M** middle  
Code: **12841430-H** solid



Coal pencil, middle, 4B

Code: **DK11702**



Natural coal set, 10 items, 3-6 mm

Code: **DK11074**



Natural coal set for painting, 160 mm

Code: **4541013** d-4/6 mm, 10 items  
Code: **4541011** d-8/10 mm, 4 items  
Code: **4541012** d-6/8 mm, 6 items



Natural coal set for painting, 120 mm

Code: **4541009** d-10/12 mm - 2 items,  
d - 3/4 mm - 1 шт, 3 items  
Code: **4541021** d - 3/4 mm, 7 items



HOLDER FOR CHARCOAL

The holder for charcoal with the plastic handle is irreplaceable at work with coal as allows working, without staining hands.

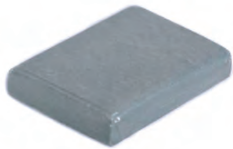
Code: **DK11071**



PAPER STOMPS

Paper stomps are dense conical tubes, folded from paper. They are used for trimming strokes and lines on paper, creating smooth transitions and uniform variation of tone saturation from dark to light. Suitable for working with pencil, charcoal, pastel, sanguine and other dry materials that are used in art graphics. They greatly facilitate the work of the artist, helping to obtain the desired effects and elements of light and shade. The assortment of paper stomps 'Sonnet' is presented by sets of 6 and 8 items of different diameters and lengths.

Code: **DK11247** Set of 6 pieces  
Code: **DK11249** Set of 6 pieces



KNEADED ERASER

4,5x3,2x0,8 cm

Kneaded eraser is a very soft and flexible eraser. It gathers pieces of graphic material, without damaging the paper and not smearing the picture.

Code: **DK11824**



EMERY

It is a material for sharpening the lead. High-quality sandpaper is placed on a wooden substrate. With the help of emery it is easy to give the desired shape to the lead.

Code: **DK11250**



POLYMER CLAY

Polymer clay, or plastics, by its appearance and sensations, when working with it, reminds plasticine, but unlike it after heat treatment, this mass for modeling hardens. Thanks to this unique property, plastics is in great popularity among masters and fans of handmade. With its help, exclusive jewelry and fashion accessories, home decorations, various souvenirs and toys are created. Plastics of 'Sonnet' series is easily kneaded, does not crumble, does not sculptor knife to hands and does not stain them. The rich palette of colours, including various effects (translucent, fluorescent, with sequins, 'metallic'), offers a huge space for creativity! The completed product after baking is characterized by high strength. As always, 'Sonnet' offers the best ration of quality and price.

BASIC COLOURS



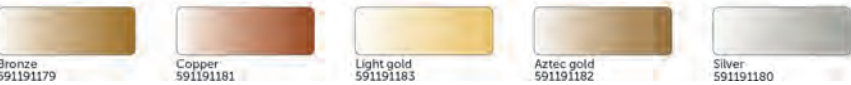
COLOURS WITH GLITTER



FLUORESCENT COLOURS



'METALLIC' COLOURS



SETS OF PLASTICS

The composition of each set includes 6 perfectly combined with each other by the colour bars of plastics and step by step instructions with photos that is going to help master to learn the three most popular techniques for working with polymer clay – 'millephiori', 'marble', 'smooth transition of colour'.



'Sonnet' Plastics set  
'Trend shades', 6 colours, 120 g  
Code: 591031007



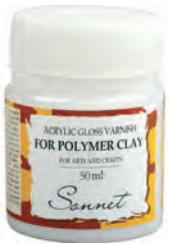
'Sonnet' Plastics set  
'Main colours', 6 colours, 120 g  
Code: 59103592



'Sonnet' Plastics set  
'Fruit', 6 colours, 120 g  
Code: 59103594



'Sonnet' Plastics set  
'Berry', 6 colours, 120 g  
Code: 59103595



'Sonnet' acrylic glossy varnish  
for plastics 50 ml  
Code: 4628951







SETS FOR CREATIVITY

Sculptor knife are used for sculptural works and modeling by professionals and amateurs, students and pupils of schools and studios. They are suitable for work with plastic masses – clay, plasticine, polymer clay, gypsum, etc. This is the main working tool, with which extra pieces of material are removed, the surface is leveled and formed. Sculptor knife are produced from wood, they are lightweight and safe. The size of a sculptor knife and the shape of working part can be different – smooth, jagged, plane, rounded, etc.

'Sonnet' series includes sculptor knives in sets and individual products in a wide assortment: the sets of 'Sonnet' series (5 and 9 items). There is a set of one length sculptor knife in each set (15 cm and 20 cm), but of different shape. The material is wood. They are suitable for professional and children's creativity. The sets of sculptor knife with a loop – 6 items. In the set, there are 6 sculptor knife with a metallic loop. They are used when working with plastic masses for processing surfaces and polish of products. The loop is located only at one end of the sculptor knife, at the other one - a comfortable handle made of wood.

Wooden sculptor knife of 15 cm and 20 cm in length with a different shape of the working part - straight, beveled, relief. They are lightweight and safe and suitable for professionals and children's creativity.



Wooden sculptor knife, 15 cm  
Code: **DK11112**



Wooden sculptor knife, 15 cm  
Code: **DK11126**



Wooden sculptor knife, 15 cm  
Code: **DK11129**



Wooden sculptor knife, 15 cm  
Code: **DK11132**



Wooden sculptor knife, 15 cm  
Code: **DK11134**



Wooden sculptor knife, 15 cm  
Code: **DK11136**



Wooden sculptor knife, 15 cm  
Code: **DK11138**



Wooden sculptor knife, 15 cm  
Code: **DK11118**



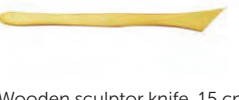
Wooden sculptor knife, 15 cm  
Code: **DK11116**



Wooden sculptor knife, 15 cm  
Code: **DK11114**



Wooden sculptor knife, 15 cm  
Code: **DK11119**



Wooden sculptor knife, 15 cm  
Code: **DK11130**





Wooden sculptor knife, 15 cm  
Code: **DK11120**



Wooden sculptor knife, 15 cm  
Code: **DK11110**



Wooden sculptor knife, 15 cm  
Code: **DK11108**



Wooden sculptor knife, 15 cm  
Code: **DK11105**



Wooden sculptor knife, 15 cm  
Code: **DK11137**



Wooden sculptor knife, 15 cm  
Code: **DK11133**



Wooden sculptor knife, 15 cm  
Code: **DK11127**



Wooden sculptor knife, 15 cm  
Code: **DK11111**



Wooden sculptor knife, 20 cm  
Code: **DK11181**



Wooden sculptor knife, 20 cm  
Code: **DK11179**



Wooden sculptor knife, 20 cm  
Code: **DK11169**



Wooden sculptor knife, 20 cm  
Code: **DK11171**



Wooden sculptor knife, 20 cm  
Code: **DK11159**



Wooden sculptor knife, 20 cm  
Code: **DK11157**



Wooden sculptor knife, 20 cm  
Code: **DK11156**



Wooden sculptor knife, 20 cm  
Code: **DK11153**



Wooden sculptor knife, 20 cm  
Code: **DK11151**



'Sonnet' sculptor knives set  
'Loop', 20 cm, 6 items  
Code: **DK11233**



'Sonnet' sculptor knives set,  
20 cm, wooden, 6 items  
Code: **DK11140**



'Sonnet' sculptor knives set,  
15 cm, 9 items  
Code: **DK11141**



Sculptural table  
Code: **DK11210** Diameter 18 cm, height 11 cm  
Code: **DK11200** Diameter 30 cm, height 13,5 cm

SCULPTURAL TABLE

Sculptural table is a working machine for molding, forming utensils of complex shapes from clay, painting and working with ceramics. Rotating design allows the use of inertia of turnover to improve the shape of products and increase productivity. Such equipment is used in workshops, schools and studios by sculptors, potters, students and professionals. The table easily rotates by hand around its axis and makes it possible to receive symmetrical and uniform products of different shapes. In our catalog, there are sculptral tables of various sizes, comfortable in work and easy to care for. The design of the table consists of a stable rubberized base and a rotating working part - a molded lid of a metal alloy.

MODELING BRUSHES

Modeling brushes are special tools, which are used for work with clay, sculptural masses, gels, pastes. They are intended as for professional sculptors, designers, artists, so for novice handmade masters. Brushes are made of silicone and are used for modeling, smoothing roughness, making the surface of ideal smoothness. Silicone brushes are durable and practical, resistant to water of different temperatures, spirit, mineral oils. The elastic working part is reliably fastened to the holder and easy to clean. In the offered set in a blister pack, there are 5 brushes of different configurations, suitable for a wide range of works.



Modeling brushes set, silicon, 5 items  
Code: **DK11435**



Modeling scraper ,10x8.5 cm, latex  
Code: **DK11276**

SCRAPER FOR MODELING

Scraper double-sided with a notched edge, is made of elastic material (latex). It is used for finishing the modeled surface and giving it different shapes and textures, as well as for applying textures in volumetric decoration and decoupage. Suitable for working with colours, clay, cement.





## TOOL AND SETS FOR MODELING

Tools are used not only in modeling, but also in other areas of decorative creativity when working with small details. They are necessary both for professionals and novice amateurs and allow solving many complex problems when creating volumetric and planar models. These universal and useful tools are suitable for forming and processing surfaces made from different materials, giving them the desired texture, as well as for assembling ready models and making individual parts with own hands. Tools and sets for modeling provide the most comfortable work and give the opportunity to achieve high results with the exact reconstruction of miniature models of objects, decoration of objects, sculptural works.



Metal tools set for modeling, 3 items

Code: **DK11431**

### THE SET OF METALLIC TOOLS FOR MODELING OF 'SONNET' SERIES (3 PIECES)

The set consists of three sculptor knife with two-sided tips, which are used when working with various sculptural masses. These tools are great for smoothing the seams and finishing the parts. Two spatulas are used for making texture and creating ornaments. Sculptor knife with a spherical and cylindrical tip are intended for the formation of notches, concave forms, spirals or wavy edges.

### THE SET OF CUTTERS FOR MODELING OF 'SONNET' SERIES (5 PIECES)

A set of cutters of various shapes and sizes is designed to work with different plastic masses. Products are made of natural wood and easy to use. Cutters allow easily creating even the most complex models and decor elements, as well as work at small fragments with high precision.



'Sonnet' cutting tools set for modeling, 5 items

Code: **DK11202**



'Sonnet' modeling set, 8 items

Code: **DK11201**

### THE SET FOR MODELING OF 'SONNET' SERIES (8 PIECES)

It is intended for work with different materials (polymer clay, plasticine, gypsum and other plastic masses) and includes wooden cutter and sculptor knife, 2 sculptor knife with a loop, awl and wire, aluminum scraper and sponge of foam rubber. With the help of cutters and sculptor knife sculptures are processed, the necessary forms are given to details. Sculptor knife with a loop are used to remove excess material and polish surfaces. A scraper and a sponge are used to create smooth lines, an awl and wire for making holes, fastening parts, etc.





## MATERIALS FOR CALLIGRAPHY

Calligraphy is one of the forms of fine art. The ancient branch of applied graphics originated in China and is an aesthetic design of the handwritten font. Before the invention of printing, calligraphy was the main way of graphic design and organization of text signs. Today calligraphy is used in book, advertising and poster graphics, in graffiti and handwritten logos. This art is also common in various hand-made techniques and in everyday life - applying handwritten inscriptions on invitation cards and greeting cards, souvenirs, albums and various interior items.

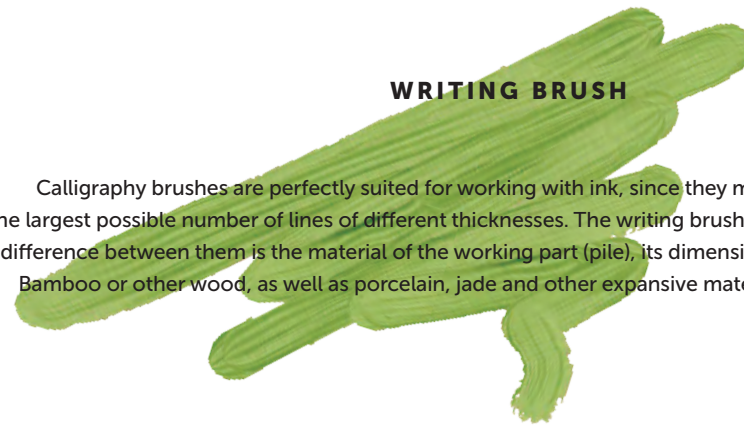
### BASIC TOOLS AND MATERIALS

Paper, writing brush (feather), ink and inkstone (a stone for trituration of ink) are the basic tools and materials necessary for calligraphy. You can additionally use a pen, water color, ink, pastel and charcoal.



## WRITING BRUSH

Calligraphy brushes are perfectly suited for working with ink, since they make it possible to obtain the largest possible number of lines of different thicknesses. The writing brush has many varieties. The main difference between them is the material of the working part (pile), its dimensions, shape and proportions. Bamboo or other wood, as well as porcelain, jade and other expansive materials are used for handles.



## GOAT WOOL BRUSHES

Brush with soft and elastic pile perfectly keep the colour and leave no traces and scratches on the surface. Suitable for calligraphy, painting with ink, as well as for water colour and for working with ceramics. The goat wool brush is extremely soft and pliable. This is the brush, with which you can start to learn calligraphy.



Calligraphy brush, goat,  
porcelain handle

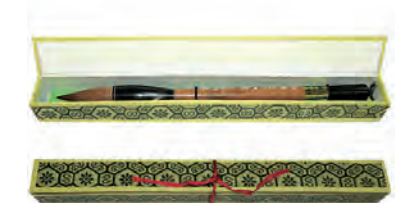
Code: **DK14047**

## BRUSHES OF MARTEN WOOL

Brushes are distinguished by harder and elastic pile. They are suitable for calligraphic writing and drawing thin elements.

Calligraphy brush, marten,  
bamboo, 24.5 cm

Code: **DK14017**





BRUSHES SETS (3, 4 AND 7 ITEMS)

All the sets are presented in a beautiful gift box made of cardboard and silk. The sets include brushes, which are different in size and material. The pile in the brushes is reliably fixed with a plastic tip. Comfortable handles are made of light bamboo. For gentle storage of brushes in vertical position, a special loop is provided at the end of the handle.



Calligraphy brushes set, 3 items, badger, bamboo

Code: DK14042



Calligraphy brushes set, 4 items, marten, bamboo

Code: DK14002



Calligraphy brushes set, 7 items, goat, bamboo

Code: DK14013



Calligraphy brushes set, 7 items, marten, bamboo

Code: DK14009

THE BRUSH HOLDER

The brush holder is used as a stand for brushes during work. This is a useful accessory, helping to keep brushes in perfect condition and creating comfortable conditions when working.



Wooden feather holder with feather

Code: DK11601



'Sonnet' feather holder with 5 feathers

Code: DK11605



INKSTONE

It is a rectangular flat box with two cells for grinding dry ink. Comes with a lid, so in the inkstone can keep the colouring powder after grinding - the lid will not allow the ink to dry. The texture of the stone allows quickly grinding the viscous ink in 3-5 minutes.

Inkstone

Code: A22103 11,5 x 17,5 cm  
Code: DK14301 13,7 x 23,3 cm



BLACK INK

Characterized by a deep intense black colour, smooth and smooth texture. Gives a rich colour, easily descends from the pen or brush for calligraphy. Supplied dry (in briquettes) and liquid, ready for use. Dry mascara need to grind and dissolve in water until the desired consistency.

Black ink in briquette, diameter 5,7 sm, round

Code: DK14104



'Sonnet' black fluid ink, 100g, plastic vial, cardboard

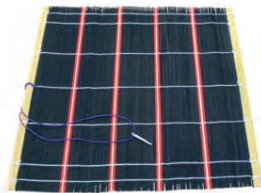
Code: DK14101





Rice paper

Code: **DK19901** 46x2500 cm  
Code: **DK19902** 69 x 1000 cm  
Code: **DK19903** 97 x 1000 cm



Bamboo mat for brushes 36x36 cm

Code: **DK14507**

SETS FOR CALIGRAPHY (5, 9, 11 AND 12 ITEMS)

The sets are supplied in colourful packaging from cardboard and silk and include the most necessary and additional tools and materials for calligraphy: a stone for trituration of ink, a stone for stamp, dry ink in briquette, colour for stamps, calligraphy brushes, porcelain brush washer, a holder for a brush, copper scoop.



Calligraphy set, 5 items, in gift packaging

Code: **DK14404**



Calligraphy set, 9 items, in gift packaging

Code: **DK14401**



Calligraphy set, 11 items, in gift packaging

Code: **DK14403**



Calligraphy set, 12 items, in gift packaging

Code: **DK14406**

CUTTERS AND CHISELS

Cutters and chisels are the main tools for hand-carving wood. They are used for artists' processing of soft and hard wood and for different types of carving: relief, sculptural, delicate, liner. Such cutting tools are needed both for beginners in the woodcarving, and for professional artisans, as well as for sculptors working in this technique. Cutters and chisels consist of the main cutting part and handle. The handle is made of natural wood, the operating part is made of steel, which holds the sharpening well.

THE ASSORTMENT OF CUTTING TOOLS FOR ARTS AND CRAFTS OF 'SONNET' SERIES IS REPRESENTED BY SETS OF CUTTERS AND CHISELS OF VARIOUS CONFIGURATIONS

SETS OF CUTTERS FOR WOOD (FROM 3 TO 12 ITEMS)

The tools differ in variety of configuration and length of the operating part. They have good sharpening, which allows creating a thread of any complexity.



'Sonnet' wood cutters set, 3 items, packaging with europendant

Code: **DK11511**



'Sonnet' wood cutters set, 6 items, packaging with europendant

Code: **DK11512**



'Sonnet' wood cutters set, 8 items, packaging with europendant

Code: **DK11513**





Wood cutters set, 11 items, in blister

Code: DK11521



'Sonnet' wood cutters set, 12 items, packaging with europendant

Code: DK11514



SET OF CUTTERS FOR WOOD AND LINOLEUM (6 PIECES)

The set includes 6 changeable sharpened cutters and an ergonomic wooden handle with a clamping device. The tool is suitable for processing soft and hard wood, as well as for linoleum and other polymeric materials.

Set cutters for wood and linoleum

Code: DK11581

SET OF CHISELS (12 PIECES)

In the set, there are 12 chisels of different shapes, which allows doing woodcarving on a professional level. Handles of chisels are made of hardwood, varnished and reinforced with crimping metal rings. This set is used for Artists' and design carving on wood, also for small depressions, stripping grooves, chamfering, pruning planes and protrusions.

Chisel for wood cutting, 12 items in bag

Code: DK11561





## MATERIALS FOR AIRBRUSHING

Airbrush is a special tool that is used for drawing on different surfaces by the way of spraying colour with airflow. This technique of fine art is called 'aerography' and is widely used by designers, architects, artists to create pictures, painting on various materials, retouching and modeling. Functionally, the airbrush is a pneumatic atomizer, which allows applying a thin layer of colour, while achieving a high realism of the image. An important advantage of an airbrush is its wide applicability. With its help, it is possible to colour any surface of a different configuration and at the same time get an ideal coating with thin glazes and smooth transitions. Airbrushes are manufactured in several types, which makes it possible to make the best choice. In our assortment, there are airbrushes of single and double action, with internal and external mixing of colour, with siphon and gravity feed of material. External mix airbrushes have a simple design and are intended for colouring large areas.

Airbrushes with internal mixing of colour and air inside the body (spray head) provide better spraying of the material and are the main working tools. In airbrushes with a gravity feed, the colour tank is located on the top of the product. For their operation, high pressure is not required; such tools are mainly used for drawing thin lines. In airbrushes with siphon feed, the material container is located at the bottom. Such a tool operates on the principle of a siphon, which makes it possible to use large capacity containers and perform voluminous work without breaks.



Airbrush in blister, spraying area from 1/4" to 1-1/2"

Code: **DK23008**



Airbrush in blister, spraying area from 1/4" to 1-1/2"

Code: **DK23009**



## AIRBRUSHES OF SINGLE ACTION

During the operation of a single-action airbrush, only the airflow is regulated, the ink supply remains unchanged. In order to change the thickness of the lines or the colour saturation, it is necessary to stop working for a while and turn the ink supply lever. In these types of airbrushes, depending on the design, the internal or external type of mixing is used. This is the most affordable and easy-to-use tool, suitable for novice airbrush artists and training, for hobbies, wall painting, work with stencils, acrylic and textile colours, enamels and other thick materials.



One-acting airbrush, spraying area 0.25-0.8 mm

Code: **DK23005**



Airbrush, nozzle 0.3 mm

Code: **DK23011**

## AIRBRUSHES OF DOUBLE ACTION

Airbrush of double action makes it possible to control simultaneously the supply of air and colour.

The increasing of the amount of spray colour during the operation of the airbrush can be done by smoothly feeding the trigger lever back. Thus, the change in line thickness and colour saturation is made without breaking work. Airbrushes of this type are available with various mixing options and colour supply methods. They are universal, since there are a huge number of combinations and regulation of airflow and colour.

They are used to apply more liquid materials and are popular among artists-illustrators.

Delivery of airbrushes is carried out in sets (plastic boxes and a blister) in a various complete set. In addition to the airbrush in the chrome-plated case, the set includes a key for changing the nozzle, a plastic container for colour, a cap, an adapter.





Double-acting airbrush,  
nozzles 0.3, 0.5 or 0.8 mm

Code: DK23006



Double-acting airbrush,  
nozzles 0.5, 0.8 or 1 mm

Code: DK23010



Double-acting airbrush,  
nozzle 0.25 mm

Code: DK23002



Double-acting airbrush,  
nozzle 0.3 mm

Code: DK23001



Double-acting airbrush,  
nozzle 0.3 mm

Code: DK23007



Double-acting airbrush,  
nozzle 0.35 mm

Code: DK23003

REPLACEMENT PARTS AND ACCESSORIES

The assortment also includes replacement parts and accessories necessary for efficient and durable work of the airbrush: needle, ink tank, needle protection cap, nozzle and nozzle cap, and stand. The main characteristic of the airbrush is the diameter of its needle and nozzle, which determine the potential of the tool. The needle is the main part of the airbrush that regulates the flow and dosage amount of the sprayed colour. The nozzle and nozzle cap are available for different types of products. The thickness of the applied lines depends on the diameter of the nozzle. To replace it, a special wrench is used. The protective needle cap prevents swirls and allows working more precisely, and also protects the needle from damage. The container for the bottom feed of the colour is made of glass and plastic and comes with a lid and a fitting in the set. The airbrush stand makes the use of the tool more convenient, reliably protects the device from falls and damages.

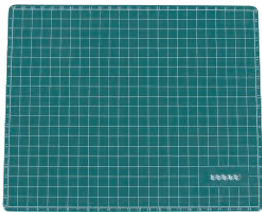
OTHER MATERIALS FOR CREATIVITY

TOOLS FOR PROTOTYPING

Tools for prototyping are needed to create Artists' design and architectural models, sculptures, panels, scrapbooking and other hand-made techniques. They include products that are necessary for the work of professional designers, artists, architects, experienced hand-made masters, as well as pupils, students and those, who start engaging in decorative-craft creativity. The assortment includes the most demanded tools.

MATS FOR CUTTING

They have special centimeter markings (grid) for ease of use and allow cutting paper, cardboard and other materials evenly. The thickness of the mat is sufficient to protect the working surface from damage with a knife.



Mat for cutting , 3 mm

Code: DK35101/3/A3/m A3  
Code: DK35101/3/A4/m A4



Model knife with 3 blades  
(blister)

Code: DK35001

SILK SHAWL

Silk shawls are the basis for painting and working in various batik techniques. Thin and light products are made of high-quality textiles - Chinese silk Habotai. It is a material with a smooth surface and a dense even interlacing of fibers. Due to its structure, silk allows getting a guaranteed high-quality result. It fits perfectly for novice and experienced artists. In the assortment of silk shawls of 'Sonnet' series, the white colour shawls of different sizes are presented. They are intended for using as a basis for the first student works and for professionals.



Silk scarf (habotai)

Code: DK254004 54x54 54x54 cm  
Code: DK254004 86x86 86x86 cm



CHANTING

Chanting is a special tool for painting textile in the technics of 'hot batik'. It consists of a small copper bowl with a spout and a wooden handle. To create a wax pattern, the wax, previously melted on a water bath, is scooped up and poured onto the fabric through the nozzle along a previously applied liner or arbitrarily. Wax is applied to the textile in places where its colour should remain unchanged. Chanting is the main tool of a master. With its help it is possible to draw a lot of patterns from fine lines and dots, and also fill large areas of textile with wax.

DEPENDING ON THE DIAMETER OF THE SPOUT OPENING, CHANTING ARE DIVIDED INTO THE FOLLOWING TYPES:

big, medium, small. Each of them is intended for drawing lines of different thickness, starting from 1 mm. In our assortment there are chanting of different sizes for creating ornaments and drawings of any complexity.



Changing for textile painting, small size

Code: **DK11221**



Changing for textile painting, middle size

Code: **DK11223**



Changing for textile painting, big size

Code: **DK11222**

WOODEN BOX

Wooden boxes are used as basics for different handmade techniques: manual and stencil painting, decoupage, craquelure, gilding, patination, cutting, burning out, etc. For the manufacture of caskets, natural wood is used. High-quality surface treatment allows applying acrylic colours; use various adhesives, primers and varnishes. The caskets of 'Sonnet' series come with a lid. In the assortment, there are products of different sizes, made by hand from pine. Suitable for creativity, both children and adults.



Wooden box, pine

Code: **147451092** 110\*80\*50 mm  
Code: **147451091** 135\*95\*50 mm  
Code: **147451087** 150\*150\*80 mm  
Code: **147451090** 170\*120\*65 mm  
Code: **147451089** 200\*160\*70 mm  
Code: **147451088** 200\*90\*55 mm  
Code: **147451086** 210\*70\*70 mm

FRAMES FOR PAINTING TEXTILE

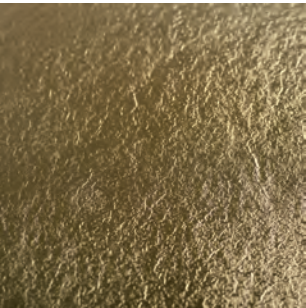
Frames are a device necessary for proper fixing and proper stretching of the basis (textile) for painting and applying images. They are a rigid frame made of wooden slats, on which the base for work is stretched. Such a simple solution will facilitate the work and ensure a qualitative result. There are two types of frames: adjustable in size and foldable. In the adjustable constructions fastening of individual parts with screws and longitudinal slots is provided, that allows easily changing the height and width of the frames. The frames are used for manual painting of textile in various techniques (water colour, batik, stencil), as well as in airbrushing. The fastening of textile to the frame is done by various methods - using adhesive tape, sewing, buttons, etc. The frames for painting of 'Sonnet' series are presented in the catalog in a wide assortment, which allows choosing the right product in accordance with the size of the textile. All details are produced of strong and natural wood – pine.



Frame for textile painting

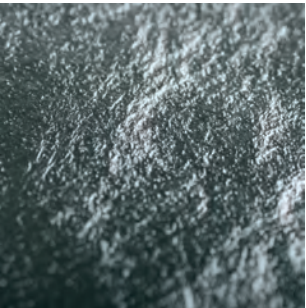
Code: **215050** 50\*50 cm, pine  
Code: **216565** 65\*65 cm, pine  
Code: **218080** 80\*80 cm, pine  
Code: **219595** 95\*95 cm, pine

GOLD LEAF



Gold leaf, 14x14 cm, gold  
25 sheets

Code: **DK25201**



Gold leaf, 14x14 cm, silver  
25 sheets

Code: **DK25202**



Gold leaf, 14x14 cm, copper  
25 sheets

Code: **DK25203**





Palette knife 1001  
Code: **140724**



Palette knife 1002  
Code: **140725**



Palette knife 1003  
Code: **140726**



Palette knife 1005  
Code: **140739**



Palette knife 1007  
Code: **140727**



Palette knife 1008  
Code: **140728**



Palette knife 1010  
Code: **140729**



Palette knife 1012  
Code: **140730**



Palette knife 1013  
Code: **140731**



Palette knife 1016  
Code: **140732**



Palette knife 1017  
Code: **140733**



Palette knife 1018  
Code: **140734**



Palette knife 1020  
Code: **140735**



Palette knife 1023  
Code: **140736**



Palette knife 1025  
Code: **140737**



Palette knife 61  
Code: **140741**



Forms set, 11 items, foam rubber  
Code: **DK12543**



Apron, 50x50 cm, synthetic, red/dark-blue  
Code: **DK21312**



MANNEQUINS



Mannequin, female, wood  
Code: **DK16202** 20 cm  
Code: **DK16204** 30 cm  
Code: **DK16206** 40 cm  
Code: **DK16208** 50 cm  
Code: **DK16002** 175 cm



Mannequin, male, wood  
Code: **DK16201** 20 cm  
Code: **DK16203** 30 cm  
Code: **DK16205** 40 cm  
Code: **DK16207** 50 cm  
Code: **DK16003** 180 cm



Mannequin with a ball, male  
Code: **DK16224** 20 cm



Horse model, 30 cm, natural wood  
Code: **DK16501**



Horse model, 30 cm, dark wood  
Code: **DK16521**



Model 'Hand', 30 cm, left male  
Code: **DK16601**



Model 'Hand', 30 cm, right male  
Code: **DK16602**



Model 'Hand', 25 cm, left female  
Code: **DK16603**



Model 'Hand', 25 cm, right female  
Code: **DK16604**





# DECOLA

'DECOLA' assortment includes necessary products for creativity which are in hobby trends. The materials for any technique from decoupage to scrapbooking are presented in it.



ACRYLIC COLOURS

'Acrylic colours are intended for painting on the most diverse surfaces. They do not crack, hold firmly not only on hard surfaces (carton, wood), so but also on flexible ones: textile, leather, paper. The colours are produced on the base of water acrylic dispersion and intermixed perfectly.

UNIVERSAL ACRYLIC COLOURS

Universal acrylic colours and liners 'Decola' are ideal for painting on paper, canvas and wood. They can be used for painting on specialized surfaces such as textile, leather, plastic, metal, glass or ceramics. For the professional level of painting on complex surfaces - flexible as textile or smooth as glass - it is recommended to use products of special propose series 'DECOLA', which have better adhesion to the appropriate surface. Regardless of the type of its surface any product should be degreased before painting on it. It is recommended previous priming of absorbing and coloured surfaces (wood, for instance) with white acrylic primer 'Sonnet' in 1-3 layers: each layer should be dried before applying next layer.

The palette of universal acrylic colours consists of 86 colours with different effects: glossy, matt, metallic, fluorescent, pearl and interfering effects.

PROPERTIES OF THE UNIVERSAL ACRYLIC COLOURS 'DECOLA' ARE:

- light-resistant, weatheproof; do not dim, do not change their colour and do not crack with time;
- fast-drying; flexible, indelible layer is formed upon drying;
- easily applied and firmly held on any surface;
- almost odorless;
- can be mixed with acrylic mousses or textured pastes for making texture and relief;
- easily intermixed for getting new pure tints and effects;
- used in decoupage and craquelure techniques.

GLOSS ACRYLIC

Acrylic colours dry to a gloss finish. The palette consists of 26 colours. The colours are produced in 50 ml jars, also in sets of 6, 9 and 12 colours in 20 ml jars.

Acrylic glossy colours, 50 ml. Code – 2928...

The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

 White 104 *** P.W.6	 Flesh 235 *** P.R.101, P.Y.42, P.W.6	 Lemon 214 *** P.Y.3	 Lime 734 *** P.G.7, P.Y.74, P.W.6	 Yellow light 213 *** P.Y.74	 Yellow medium 220 *** P.Y.83, P.Y.74	 Orange 315 *** P.O.73
 Coral 365 *** P.R.112, P.R.2, P.O.73, P.W.6	 Rose 322 *** P.V.19, P.W.6	 Fuchsia 618 *** P.R.122, P.W.4	 Red 331 *** P.R.112, P.R.2	 Claret 325 *** P.R.264	 Lilac 616 *** P.R.122, P.V.23, P.W.4	 Violet 607 *** P.V.23, P.W.4
 Celestial blue 512 *** P.B.15.3, P.W.6	 Blue 515 *** P.B.15.3, P.B.29, P.W.6	 Ultramarine 511 *** P.B.29, P.W.6	 Blue deep 517 *** P.B.15.3	 Turquoise blue 507 *** P.B.15.3, P.G.7, P.W.6	 Mint 735 *** P.G.7, P.W.6	 Green light 717 *** P.G.7, P.Y.74
 Green medium 722 *** P.G.7, P.Y.74	 Emerald green 720 *** P.G.7	 Brown light 426 *** P.Br.6, P.Y.42, P.W.4	 Brown 419 *** P.R.101, P.Bk.7	 Black 610 *** P.Bk.7		

Graphical symbols:

\*\*\* - high lightfastness (for white hues - low yellowing)  
\*\* - medium lightfastness  
\* - low lightfastness



Gloss acrylic colour set,  
6 colours of 20 ml

Code: 2941024



Gloss acrylic colour set,  
9 colours of 20 ml

Code: 2941115



Gloss acrylic colour set,  
12 colours of 20 ml

Code: 2941116



MATT ACRYLIC

Acrylic matt colours dry to a velvety matte finish. The palette consists of 26 colours. The colours are produced in 50 ml jars, also in sets of 6 and 12 colours in 20 ml jars.

Acrylic matte colours, 50 ml. **Code – 14328...**  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

White 104 *** P.W.6	Flesh 235 *** P.R.101, P.Y.42, P.W.6	Lemon 214 *** P.Y.3	Lime 734 ** P.G.7, P.Y.74, P.W.6	Yellow light 215 ** P.Y.74	Yellow medium 220 ** P.Y.83, P.Y.74	Orange 315 *** P.O.73
Coral 355 ** P.R.112, P.R.2, P.O.73, P.W.6	Rose 322 *** P.V.19, P.W.6	Fuchsia 618 *** P.R.122, P.W.4	Red 331 ** P.R.112, P.R.2	Claret 325 *** P.V.19, P.R.122	Lilac 616 *** P.R.122, P.V.23, P.W.4	Violet 607 *** P.V.23, P.W.6
Celestial blue 512 *** P.B.15.3, P.W.6	Blue 515 *** P.B.15.3, P.B.29, P.W.6	Blue deep 517 *** P.B.15.3	Ultramarine 511 *** P.B.29, P.W.6	Turquoise blue 507 *** P.B.15.3, P.G.7, P.W.6	Mint 735 *** P.G.7, P.W.4	Green light 717 ** P.G.7, P.Y.74
Green medium 722 ** P.G.7, P.Y.74	Emerald green 720 *** P.G.7	Brown light 426 *** P.Br.6, P.Y.42, P.W.4	Brown 419 *** P.R.101, P.Bk.7	Black 810 *** P.Bk.7		

Graphical symbols:  
\*\*\* - high lightfastness (for white hues - low yellowing)  
\*\* - medium lightfastness  
\* - low lightfastness



Acrylic matt colour set,  
6 colours of 20 ml

Code: 143411020



Acrylic matt colour set,  
12 colours of 20 ml

Code: 143411021



'METALLIC' ACRYLIC

'Metallic' acrylic colours imitate colours and effects of metals. They are perfectly applied in a thin opaque layer, giving a surface shimmering brilliance drying to a glimmering lustre finish. The palette consists of 13 colours. The colours are produced in 20 ml jars, also in sets of 8 colours in 18 ml tubes.

'Metallic' acrylic colours, 20 ml. **Code – 4926...**  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

Aztec gold 968	Inca gold 969	Heraldry gold 970
Olympic gold 971	Royal gold 972	Maya gold 973
Gold leaf 974	Antique gold 981	Silver light 961
Silver deep 962	Silver 966	Bronze 963
Copper 964		



Acrylic colour set 'metallic' in tubes,  
8 colours of 18 ml

Code: 4941271



INTERFERING ACRYLIC

Acrylic interfering translucent colours change their colour from different visual angles. These colours are perfectly combined with classical colours, creating an unusual visual effect. They are used for reaching soft shining effect, also for iridescent effects in decoupage technique and painting. The palette consists of 3 colours. The colours are produced in 50 ml jars.

Acrylic interfering colours, 50 ml. **Code – 8828...**  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.



PEARL ACRYLIC

The palette of acryl pearl colours consists of delicate colours, drying to a soft silk shine finish. They are produced in 50 ml jars, also in sets of 6 colours in 20 ml jars.

Acrylic pearl colours, 50 ml. **Code – 6528...**  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.



Pearl acrylic colour set,  
6 colours of 20 ml

Code: **6541179**

FLUORESCENT ACRYLIC

Acrylic fluoresecent colours are very bright, opaque and have the effect of shining in the darkness in the ultraviolet lamps light. The palette consists of 8 colours. The colours are produced in 50 ml jars, also in sets of 6 colours in 20 ml jars.

Acrylic fluoresecent colours, 50 ml. **Code – 4328...**  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.



Acrylic fluoresecent colour set,  
6 colours of 20 ml

Code: **4341100**







UNIVERSAL LINERS

Universal acrylic liners 'DECOLA' are intended for painting on surfaces: wood, metal, plastic, leather, textile and other materials. They are used alone or in combination with acrylic colours of 'DECOLA' series. They are indispensable for fine detail work, lettering and creating effects on a decorated surface. The liners are especially popular in dot painting. The liners are produced in tubes with a pointed nozzle-dispanser that makes it easy to apply acrylic right from the tube by gently pressing on the package. The density of the applied line is controlled by the strength of pressing the tube. The consistency of the colour and the unique nozzle-dispanser prevent the appearance of blots in the process of painting and allow to obtain volume relief patterns, dots, strokes and other elements. It is recommended using the products of special propose series 'DECOLA' for the professional painting on complex surfaces (flexible as textile or smooth as glass) They are produced in tubes of 18 ml.

THE RANGE OF THE PRODUCTS IS PRESENTED BY A LARGE SELECTION OF COLOURS:

- 8 basic colours;
- 7 colours with glitter;
- 6 colours of pearl tints;
- 4 'metallic' colours.

UNIVERSAL COLOURED LINERS



UNIVERSAL PEARL LINERS



Universal liner set 'metallic',  
3 colours of 18 ml

Code: **13641559**



Universal pearl liner set,  
4 colours of 18 ml

Code: **13641618**



Universal liner with glitter set,  
4 colours of 18 ml

Code: **13641561**



Universal liner classic set,  
3 colours of 18 ml

Code: **13641558**



Universal coloured liner set,  
4 colours of 18 ml

Code: **13641560**

Universal liners, 18 ml. **Code – 13603...**  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

UNIVERSAL TRANSPARENT LINERS WITH GLITTER



UNIVERSAL LINERS 'METALLIC'





PAINTING ON TEXTILE

Painting on the textile is an ancient art of decorating, originated in Indonesia and received its further development in Chine and Japan. Nowadays, it is one of the most popular creativity, allowing to create exclusive products: clothes, shoes, accessories, pieces of interior. Acrylic colours are used for decorating of textile products. They are environmentally friendly (можно eco-friendly), easy-to-use, quickly dry and give a possibility to get colourful and long term images on natural textile (cotton and linen) and mixed textile with max 20% of synthetics).

Before decorating, any textile should be washed and ironed. The colour is applied to textile with a synthetic brush. The drying time of a painted textile is 24 hours. The drying of each layer is required in multilayer painting. The painted textile is fixed by an iron or a hairdryer. The delicate washing of the product is possible after 48 hours after drying.

ACRYLIC COLOURS FOR TEXTILE OF 'DECOLA' SERIES

Acrylic colours for textile 'DECOLA' are intended for artistic decoration of fabrics in freehand painting, stencilling and stamping. The colours are odorless, so they can be used indoors, also for creativity with children. 'DECOLA' colours are produced in comfortable wide-neck jar. The application by a dense layer. Bright and brilliant paint colours are not washed off, also they do not fade over time. In order to change the consistency of the colours, a special diluent 'DECOLA' is used for the colours for textile.

THE PRODUCT ASSORTMENT

32 basic colours, 7 fluorescent colours and 9 pearl colours. The product packaging: 50 ml jars, also sets of 6, 9, 12 colours of in 20 ml jars and set of 5 colours in 20 ml jars with a diluent and 2 liners.

Acrylic colours for textile, 50 ml. Code – 4128...  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

BASIC COLOURS



PEARL COLOURS



FLUORESCENT COLOURS



'METALLIC' COLOURS



Acrylic colours for textile set 'Trendy shades', 6 colours of 20 ml

Code: 41411200



Acrylic colours for textile set, 6 colours of 20 ml

Code: 4141025



Acrylic colours for textile set, 9 colours of 20 ml

Code: 4141111



Acrylic colours for textile set, 12 colours of 20 ml

Code: 4141216



Set for painting for textile - acrylic colours, 5 colours of 20 ml, 2 liners in tubes of 18 ml, diluent

Code: 4141177



Diluent for acrylic colours for textile, 50 ml

Code: 5828926





LINERS FOR TEXTILE

Liners are used for creating extra decorative effects on silk and cotton textile, also for fine detail work, lettering and creating patterns, dot painting and so on. Liners for textile are possible to use alone or in combination with acrylic colours on for textile of 'DECOLA' series.

When painting on silk textile, they can be used just for decorative drawing in combination with washed-out outliner, as the liners do not prevent the colours mixing and can not be a boundary between colours. When decorating cotton or linen textile, the liners are used for for fine detail work or as an independent tool.

The liners are produces in tubes with a pointed nozzle-dispanser that makes it easy to apply acrylic right from the tube by gently pressing on the package. The density of the applied line is controlled by the strength of pressing the tube. The consistency of the colour and the unique nozzle-dispanser prevent the appearance of blots in the process of painting and allow to obtain volume relief patterns, dots, strokes and other elements.

After applying the liner, the painted textile should be dried and fixed by an iron or a hairdryer.

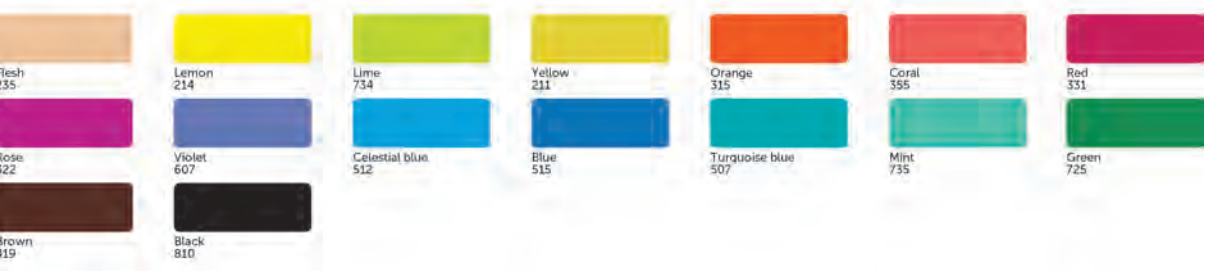
Acrylic liners are not washed off and can withstand delicate washing well.

THE PRODUCT ASSORTMENT

7 basic colours, 7 colours with glitter, 6 pearl colours, 4 'metallic' colours. The liners are produced in 18 ml tubes, also in sets of 3 and 4 colours in 18 ml tubes.

Acrylic liners for textile, 18 ml. **Code – 5403...**  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

BASIC COLOURS



PEARL COLOURS



Acrylic pearl liners for textile set,  
4 colours of 18 ml

Code: **5441377**



Acrylic liners for textile set, 'metallic',  
3 colours of 18 ml

Code: **5441376**



Acrylic liners with glitter for textile set,  
4 colours of 18 ml

Code: **5441378**



Acrylic coloured liners for textile set,  
4 colours of 18 ml

Code: **5441379**

COLOURS WITH GLITTER



'METALLIC' COLOURS





PAINTING ON SILK IN 'BATIK' TECHNIQUE

The art of hand painted batik silk painting came to us from Southeast Asia. Today, hand painted silk is one of the most popular materials among leading fashion designers and exclusive interiors designers. This technique gives professionals and amateurs of handmade a possibility to create real handmade masterpieces. The gloss and softness of flowing silk make the painting vivid, filling it with the light and making it play of all colour tints.

VARIETY OF TECHNIQUES OF PAINTING ON SILK

There are several techniques of painting on silk, the most common among them are the painting with outliner ('cold batik') and freehand painting.

'Cold batik' is done by the method of cold reserving, when a special composition (outliner), is applied to the textile in advance to prevent penetration of the colour into the fibers of the textile and its further spreading. More often it is used for outline drawing. This technique is available for everyone and suitable as for painting of separate fragment, so for the whole textile.

The technique of freehand painting is close to watercolour painting and requires a master to be skillful in brush drawing without underdrawing. It displays creative style and talent of the artist totally. The colour is applied to the textile with wide brush strokes without using an outliner.

GENERAL PRINCIPLES OF SILK PAINTING 'COLD BATIK'

Before painting, the textile needs washing and ironing, outline drawing should be done. Then silk should be stretched and fixed it on the stretcher. Apply an outliner to the drawing and let it dry. Fill the space inside with the colours. After full drying of the colours fix the drawing with a hot iron. For deleting the outliner, the finished painting needs washing.

ACRYLIC COLOURS FOR SILK 'BATIK' OF 'DECOLA' SERIES

The colours are intended for painting in 'cold batik' technique and freehand painting on different thin synthetic and natural textile. They are easily applied with a brush, have good spreading and deeply penetrate into the fibers of the textile without causing the hardening of the material. The colours dry quickly and fixed on the underside of the painting with a hot iron.

THE PRODUCT ASSORTMENT

The palette consists of 18 colours. The product packaging: 50 ml jars, also the sets consists of 9 colours In 50 ml jars and 6 colours in 50 ml jars with an outliner.

ACRYLIC COLOURS ON SILK 'BATIK'

Acrylic colours for silk 'batik', 50 ml. **Code – 4428...**  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.



OUTLINERS FOR SILK, 18 ML

A washed-out outliner is intended to prevent mixing of acrylic colours when painting on textile in 'cold batik' technique. It is easily applied to the drawing with help of a pointed nozzle-dispanser. It dries quickly and has no strong smell. After washing, it does not leave traces, returning the original colour to the textile.

Code: **6403934**

COLOURED LINERS FOR SILK, 18 ML

Coloured liners are intended to prevent mixing of acrylic colours when painting on textile in 'cold batik' technique.. They are the border between colours. Easily applied to the drawing with help of a pointed nozzle-dispanser. The way of fixing is the same as the fixing of acrylic colours for silk (with the help of iron from the underside of the painting). The liner does not harden the structure of textile.

Code: **6403965** gold

Code: **6403966** silver

Code: **6403964** copper

Code: **6403810** black

NO-FLOW PRIMER, 50 ML

No-flow primer is used when painting on silk. It prevents spreading of colours on textile. It is produced on water acrylic dispersion base and does not harden the structure of textile, allowing to receive a well-defined drawing in freehand painting technique. The primer is fixed by a hot iron and washed out.

Code: **5828942**



Acrylic colours set for silk 'batik', 9 colours of 50 ml

Code: **4441449**



Set for silk 'batik', acrylic colours, 6 colours of 50 ml, 2 reserves of 18 ml

Code: **4441448**



PAINTING ON GLASS AND CERAMICS

The art of drawing images and ornaments on the products from glass and ceramics is rooted in the distant past. Throughout the period of development of this art, the basic techniques and ways of painting have not changed much. Stencil and dot painting, also hand painting with a brush are the most widely used ones. To work in these techniques, new modern materials are used, among which are special acrylic colours and liners. It is easy to create a beautiful and durable decor on glass, ceramics, faience and porcelain, as well as on various types of plastic using them. The acrylic colours for glass and ceramics are easy in work and do not require a burning for fixing.

GENERAL PRINCIPLES OF GLASS AND CERAMICS PAINTING

Before starting, the work surface needs degreasing and drying. After that, apply the sketch of future drawing. Firstly, large inside surfaces are painted with middle strokes, beginning from light tones, then the liner is applied (if necessary). The colour is applied with a brush or a sponge. The completed work should be dried within 3 days. For prolonging the service life, the product must be covered with acrylic varnish 'DECOLA' and warmed in the oven. The painted items can be washed in warm water with dishwashing detergents without abrasive particles.

COLOURS FOR GLASS AND CERAMICS

The special series of 'DECOLA' colours are developed for work on glass and ceramics. There are bases in its composition that provide good adhesion of the colour with smooth, non-absorbent surfaces. This property of this material is a guarantee of high stability and durability of painting. The colours for glass and ceramics 'DECOLA' are ultraviolet resistant and waterproof, can be mixed well, quickly dry and cannot be fixed by burning.

THE PRODUCT ASSORTMENT

The palette of the colours consists of 22 basic colours and 4 'metallic' colours. The colours are produced in jars of 50 ml or in the sets: 6, 9, 12 colours of 20 ml and 5 colours of 20 ml plus 2 liners and a diluent. There is a label with the indicated colour or type of the colour on all of the jars that are included in the sets, which allows a consumer to orient himself quicker, especially in 'mixed-media' technique.

To increase the transparency of the colours and the resistance to moisture, a special diluent 'DECOLA' based on water acrylic dispersion is used.

Acrylic colours for glass and ceramics, 50 ml. Code – 4028...  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

BASIC COLOURS



'METALLIC' COLOURS



Acrylic colours for glass and ceramics set, 6 colours of 20 ml

Code: 4041026



Acrylic colours for glass and ceramics set, 12 colours of 20 ml

Code: 4041114



Acrylic colours for glass and ceramics set, 9 colours of 20 ml

Code: 4041113



Set for painting for glass and ceramics - acrylic colours, 5 colours of 20 ml, 2 liners in tubes of 18 ml, diluent

Code: 4041176





LINERS ON GLASS AND CERAMICSE

The liners are produced on water acrylic dispersion base and intended for creating volumetric drawings and relief ornaments on glass, ceramics and faience. They allow to make extra decorative effects, draw thin lines and do the dot painting.

They are ideal for use with 'DECOLA' colours for glass and ceramics, also with stained-glass colours. Used in stained-glass painting to prevent mixing the colours between separate elements and fragments of the drawing.

The liners are produced in tubes with a pointed nozzle-dispanser that makes it easy to apply acrylic right from the tube by gentle pressing the package (no additional nozzles are required even for drawing the thinnest lines). The density of an applied line is controlled by the strength of pressing the tube. The consistency of the colour and the unique nozzle-dispanser prevent the appearance of blots in the process of painting and allow to obtain volume relief patterns, dots, strokes and other elements. Apply the liner to degreased surface.

THE PRODUCT ASSORTMENT

The palette consists of 8 basic colours, 7 colours with glitter and 4 'metallic' colours.  
The liners are produced in tubes of 18 ml tubes, also in sets of 3 and 4 colours in 18 ml tubes.



BASIC COLOURS



PEARL COLOURS



Acrylic pearl liners for glass and ceramic set, 4 colours of 18 ml

Code: 53411215



Acrylic liners for glass and ceramic set, 'classic', 3 colours of 18 ml

Code: 5341375



Acrylic liners with glitter for glass and ceramics set, 4 colours of 18 ml

Code: 5341408



Acrylic liners for glass and ceramic set, 'metallic', 3 colours of 18 ml

Code: 5341374



Acrylic coloured liners for glass and ceramic set, 4 colours of 18 ml

Code: 5341409



Diluent for acrylic colours for glass and ceramic, 50 ml

Code: 5828927

Acrylic liners for glass and ceramics, 18 ml. **Code – 5303...**  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

COLOURS WITH GLITTER



'METALLIC' COLOURS







STAINED-GLASS PAINTING

Stained-glass painting is one of the technique for decorating glass surfaces. Nowadays, it is a popular way of design glass partitions, glazing in interior doors, apertures, wardrobes, dishes painting and other objects from glass. Stained-glass does not only decorate interiors, they also have high functionality – isolate and divide the rooms, and at the same time let the light through. With the help of stained-glass technique, original pictures are created. Thanks to new modern materials, the stained-glass painting technique is available not only to experienced artists, but also for beginners. Using translucent water-based stained-glass colours of ‘DECOLA’ series, everyone can create a unique product.

Acrylic colours are practical and easy in use, and carefully selected colour palette allows to receive effect and colourful stained-glass windows.

GENERAL PRINCIPLES OF STAINED-GLASS PAINTING

As the stained-glass colours are highly fluid, they are used in conjunction with the liners for glass and ceramics. First, a liner is applied to the dry, degreased surface of the glass installed in a horizontal position. Then, after it is dried within 2 hours, a special stained-glass colour is poured into each cell with a brush. The liner line has to be continuous and volumetric that guarantees the immiscibility of colours of different shades and the receiving of a qualitative result. The completed stained-glass window should be dried within 3 days. The product can be washed in warm water, without allowing a strong mechanic impact.

ACRYLIC COLOURS FOR STAINED-GLASS WINDOWS

Water-based acrylic colour is intended for glass and glass objects painting and for creating the effect of stained-glass window. A distinctive feature of this series of colours is their bright and saturated colour, which does not change after drying.

The special technology of producing the colours lets to avoid the obtaining bubbles and spreading the colour after drying. Before using, the colour in a jar should be gently mixed with a brush (do not shake!). The colours are mixed well, allowing to receive additional colour tints. They are comfortable in work, easily and evenly applied to a surface with a brush, completely filling the cells inside the contour.

THE PRODUCT ASSORTMENT

The palette of the colours consists of 16 colours. The product packaging: 20 ml jars, also the sets consists of 6, 9 colours of 20 ml plus the liner.



Acrylic colours for stained-glass windows, 20 ml. Code – 4226...  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

ACRYLIC COLOURS FOR STAINED-GLASS WINDOWS



Acrylic colours for stained-glass set, 6 colours of 20 ml

Code: 42411064



Acrylic colours for stained-glass set, 9 colours of 20 ml with liner

Code: 42411065



DECOUPAGE AND AGING TECHNIQUE:

Decoupage is an imitation of hand painting of objects. As a kind of art, decoupage has been famous since the end of XV century. Nowadays, it is used in different styles – Provence, Shabby chic, Ethno, Country, Victorian. There are lots of decoupage techniques, the most frequently used are classical, reverse, artistic, volumetric, smoky and decopatch.

GENERAL PRINCIPLES OF DECOUPAGE TECHNIQUE

Decoupage process starts from the preparation of working surface. It has to be carefully degreased, and if necessary - primed. Then cut the work piece and glue it with a special glue for decoupage. To give the image volume, it is possible to use liners, pastes, mousses and acrylic colours. After complete drying, the product is varnished.



GLUE FOR DECOUPAGE, 50 ML

The glue is intended for decoupage technique and fits for decorating hard surfaces from wood, carton, plastic, glass and metal. It is produced on the base of water dispersion of polyvinyl acetate, easily applied to surfaces with a flat brush and reliably fixes the work piece. It does not go yellow after drying.

Code: 8628932

DECOUPAGE GLUE FOR TEXTILE, 50 ML

The purpose of the glue of this series is decoupage of natural textile with napkins and rice paper. The special composition is made taking into account the peculiarities of the technique of textile decoupage. This glue is ideal for work with flexible and porous textile, that is a guarantee of high quality and durability of décor. The glue for decoupage is fully transparent and does not harden the structure of textile.

Code: 8628956



CRAQUELURE

Craquelures are cracks in a layer of colour or varnish, which are formed on pictures and objects of art over time. Craquelure (or cracking) technique consists in applying the special varnish to the surface of the product, which cracks within drying, forming the net of cracks.

PECULIARITIES OF CRAQUELURE TECHNIQUE

There are two types of craquelure technique: one-step and two-step. One-step craquelure is simple in execution. To obtain cracks, it is enough to apply two layers of colour with an intermediate layer of varnish and dry each layer. The shape and size of the cracks depends on the thickness of the layer of the second colour, in addition the crack colour will be the same as of the first layer of acrylic. When creating cracks it is highly recommended to choose contrasting colours and do not use colours with effects as an upper layer (pearl, fluorescent, interfering, 'metallic'). Two layers of varnish are used in two-step craquelure, which are applied to previously decorated surface (decoupage or painting). Shellac is used for the first layer and cracking varnish is used for the second layer.



CRACKING VARNISH, 50 ML

This varnish is produced on water base and intended for decorating surfaces and aging imitation by creating the texture of cracked surface. A cracking varnish is easy to use and it fits for different surfaces (wood, carton, leather, canvas and glass). While drying it forms decorative cracks in the upper layer of the colour which giving the products special charm of stained-glass style. It is universal and can be used for one-step and two-step craquelure techniques.

Code: 8628933

DECORATING SET FOR CRAQUELURE TECHNICS OF 'DECOLA' SERIES



Craquelure set for decorating - acrylic glossy colours, 4 colours of 20 ml, craquelure varnish, 2 units of 20 ml

Code: 9541253



Craquelure and decoupage set for decorating - acrylic glossy colours, 4 colours of 20 ml, craquelure varnish, 20 ml, decoupage glue, 20 m

Code: 9541253



OIL PATINA

Patina is a surface layer, which appears on different objects with time due to occurring changes in the upper layer of the material. The presence of patina on the products shows their ancient origin, and the use of it in the interior decoration allows the embodiment of exquisite stylistic solutions. The process of surface treatment with patina is called "patinating". It consists in applying a special composition, which tones relief pieces of an object – faces, corners, cavities etc. Patinating is often combined with other techniques of decorating (decoupage, craquelure, painting etc.). Patina is also used for grouting cracks in craquelure technique. The patinating consists in applying decorative patina to a cleaned surface.

Different tools and auxiliary materials are used for decoration: dry brushes, cloth napkins, cotton pads, sponges. The drying is required after applying patina, surplus of oil patina is removed with a napkin, a special diluent or white-spirit.

Patina of 'DECOLA' series on oil base is used for patinating technique in order to create the effect of noble antiquity on objects and products. The universal composition suits for patinating of different materials. A pastose consistency of patina makes it easy to apply it to any vertical surfaces.

'DECOLA' patina can be used in many decorative techniques.

THE PRODUCT ASSORTMENT

The palette consists of 5 basic colours and 4 'metallic' colours.

Oil patina, 50 ml. **Code 14428...**  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

 Red 331	 Green 725	 Blue 515
 Brown 419	 Black 810	 Bronze 963
 Antique gold 981	 Aztec gold 968	 Silver 966



Oil patina set, 9 colours of 20 ml

Code: **144411142**







ULTRASOFT ACRYLIC COLOURS SET



Ultrasoft acrylic colours set 'metallic', 4 colours of 10 ml

Code: 12241416



Ultrasoft acrylic pearl colours set, 6 colours of 10 ml

Code: 12141415



Ultrasoft acrylic colours with sequins set, 4 colours of 10 ml

Code: 12041414

ACRYLIC VARNISHES

An acrylic varnish is intended for finishing the work done in different decoration techniques – decoupage, painting, craquelure, stencilling and freehand painting. A strong transparent, non washed-out film is formed on the surface after applying. The varnish helps to fix the upper decorative layer, gives the works a completeness, provides with environment protection and increases the resistance to mechanical stress and abrasion. Dries quickly.

There are three types of acrylic varnish in the product assortment of 'DECOLA' series: matt, gloss and with glitter. Such a variety greatly expands the possibilities of artistic decoration in different techniques.



Acrylic glossy varnish, 50 ml

Code: 5828920



Acrylic matt varnish, 50 ml

Code: 5828921



Acrylic varnish with sequins, 50 ml

Code: 5828958





GEL-PASTES

Gel-pastes are used in decorative technique for creating volume 3D-elements and relief effects on the most different surfaces – wood, plastic, glass, ceramics etc.

PECULIARITIES OF GEL-PASTES USE

Before starting to work, it is necessary to clean and degrease the work surface. Then apply some gel-paste to the work surface with a palette knife and spread evenly. Create drawings and reliefs on the not dried gel-paste with a modeling brush or a palette knife. Total drying time of the material is three days (it depends on the thickness of the layer). The gel-paste gets maximum plasticity in 24 hours and if it is necessary it can be moved and fixed on another surface.

The gel-pastes can be used in stencilling. It is applied to a stencil with a palette knife, the stencil is removed till the painting dries fully. Palette knives, sculpture knives, modeling brushes, stencils, foam sponges are used with gel-pastes. The main difference between gel-pastes and other materials creating the volume on the surface is their translucency.

The translucent gel paste is used to decorate various objects and get a three-dimensional refractive effect to any surface. Gel-pastes are easily mixed. They are easily decorated with small elements – beads, bugles, sequins till the full hardening. Gel-paste of 'DECOLA' series is waterproof and ultraviolet resistant. It is produced in a comfortable plastic tube with a flip-top cap. It makes the work of a master easier and protects gel-paste from drying during storage.

Acrylic gloss gel-pastes, 100 ml. Code – 145115...  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.





ACRYLIC MOUSSES

The acrylic mousses are widely used for art and crafts to create volumetric and relief covering on different surfaces (wood, plastic, paper, carton, metal etc.). They are produced on water base and have an air texture, do not weight a finished product and give it a special texture.

Acrylic mousses are mixed excellently, creating new pure tints. The acrylic-based mousses are ultraviolet and water resistant. These materials are ideal for mixed-media technique, stenciling and for creating volume elements.

THE FEATURES OF ACRYLIC MOUSSES USE

Before starting to work, solid work surfaces need cleaning and degreasing, and absorbing materials (carton, canvas, wood) need priming and drying. Palette knives and brushes are required for acrylic mousses. A smooth, flexible surface is formed after applying the mousse and complete drying. It does not crack or lose its relief with time. The flexible acrylic mass is easily decorated with small elements - beads, bugles, sequins etc. - within 15-20 minutes after applying till the hardening.

The acrylic mousses can be used in stencilling. It is applied with a rubber spatula to the stencil. The surplus of mousse is removed till the total drying. The stencil is removed when the acrylic mass is fixed with the working surface. Acrylic mousses of 'DECOLA' series are waterproof and ultraviolet resistant. They are produced in a comfortable, plastic tube with a flip-top cap. It makes the work of a master easier and protects mousse from drying during storage. They are in the intermediate place between the acrylic colours and the textured pastes because of their consistency.

THE PRODUCT ASSORTMENT

The palette consists of 7 classical colours, 5 light pastel shades and 4 'metallic' colours. The product packaging: tube with euro hang tab of 100 ml.

Acrylic mousses, 100 ml. **Code – 146115...**  
The last numbers in Code, denoted by dots, correspond to the colour code in the colour table.

 White 104	 Yellow 211	 Red 331	 Green 725	 Blue 515	 Violet 607	 Black 810
 Vanilla 243	 Rose 322	 Lilac 616	 Lavender 620	 Mint 735	 Bronze 963	 Gold 965
 Copper 964	 Silver 966					



ART-SPRAYS

The art-sprays are a universal liquid acrylic colour in bottles with a sprayer. They are used for creating original decor in spray-up technique for interior design, household items and other objects. Art-sprays are indispensable when creating new decorative compositions and decorating old things. They can quickly transform the appearance of any object.

They are used independently for stencilling, freehand spray-up technique and mixed-media technique. They are also combined well with on-trend hand-made decoupage and scrapbooking. Universal spray-colours are comfortable in work. The nozzle-sprayer provides an economical consumption of the material. Art-sprays are moisture and ultraviolet resistant. They keep colour brightness for the years.





PECULIARITIES OF ART-SPRAYS USE

Before starting to work, solid surfaces need cleaning and degreasing, also they can be primed with acrylic primer if it is necessary. Then, those parts of the surface, which should not be decorated, must be protected. The colour is splashed directly on working surface or over the stencil.

Art-sprays, 50 ml. **Code – 15530...**  
The last digits in the code, denoted by the dots, correspond to a specific colour code in the colour chart.

						
White 104 *** P.W.6	Flesh 235 *** P.R.101, P.Y.42, P.W.6	Lemon 214 *** P.Y.3	Lime 734 ** P.G.7, P.Y.74, P.W.6	Yellow light 213 ** P.Y.74	Yellow medium 220 ** P.Y.83, P.Y.74	Orange 315 *** P.O.73
						
Coral 365 *** P.R.112, P.R.2, P.O.73, P.W.6	Rose 322 *** P.V.19, P.W.6	Fuchsia 618 *** P.R.122, P.W.4	Red 331 *** P.R.112, P.R.2	Claret 325 *** P.R.268	Lilac 618 *** P.R.122, P.V.23, P.W.4	Violet 607 *** P.V.23, P.W.4
						
Celestial blue 512 *** P.B.15.3, P.W.6	Blue 515 *** P.B.15.3, P.B.29, P.W.6	Ultramarine 511 *** P.B.29, P.W.6	Blue deep 517 *** P.B.15.3	Turquoise blue 507 *** P.B.15.3, P.G.7, P.W.6	Mint 735 *** P.G.7, P.W.6	Green light 717 ** P.G.7, P.Y.74
						
Green medium 722 ** P.G.7, P.Y.74	Emerald green 720 *** P.G.7	Brown light 426 *** P.Br.6, P.Y.42, P.W.4	Brown 419 *** P.R.101, P.Bk.7	Black 810 *** P.Bk.7		



BRUSHES

The brushes of 'DECOLA' series are intended for painting with acrylic colours. They are made of elastic synthetic hair on a short wooden handle. A hair bundle is fixed in a strong metal hypoallergenic ferrule.

Ergonomic wooden handle is painted with persistent colour. Flat and round brushes are presented in the series. Flat and round hair shape allows using these tools with acrylic colours in different decoration techniques. Round brushes are perfectly suitable for fine detail work, flat ones are for filling large pieces with the colour.





A LARGE VARIETY OF SIZES OF 'DECOLA' BRUSHES ARE  
PRESENTED IN THE PRODUCT ASSORTMENT.  
THE SERIES CONTAINS ALSO SETS:



ROUND BRUSHES,  
SYNTHETICS

- 2066770 Round brush, synthetics, № 0 (1,3 mm)
- 2066769 Round brush, synthetics, № 00 (1,2 mm)
- 2066768 Round brush, synthetics, № 000 (1 mm)
- 2066771 Round brush, synthetics, № 1 (1,5 mm)
- 2066772 Round brush, synthetics, № 2 (1,7 mm)
- 2066773 Round brush, synthetics, № 3 (2,3 mm)
- 2066774 Round brush, synthetics, № 4 (2,6 mm)
- 2066775 Round brush, synthetics, № 5 (2,9 mm)
- 2066776 Round brush, synthetics, № 6 (3,2 mm)
- 2066777 Round brush, synthetics, № 7 (3,8 mm)
- 2066778 Round brush, synthetics, № 8 (4 mm)
- 2066779 Round brush, synthetics, № 9 (4,5 mm)
- 2066780 Round brush, synthetics, №10 (5 mm)
- 2066781 Round brush, synthetics, №11 (6 mm)
- 2066782 Round brush, synthetics, №12 (7 mm)



BEVELED BRUSHES,  
SYNTHETICS

- 2077771 Beveled brush, synthetics, № 1 (7 mm)
- 2077773 Beveled brush, synthetics, № 3 (10 mm)
- 2077775 Beveled brush, synthetics, № 5 (12,5 mm)
- 2077777 Beveled brush, synthetics, № 7 (15,5 mm)



FLAT BRUSHES,  
SYNTHETICS

- 2067771 Flat brush, synthetics, № 1 (6 mm)
- 2067772 Flat brush, synthetics, № 2 (6,5 mm)
- 2067773 Flat brush, synthetics, № 3 (6,7 mm)
- 2067774 Flat brush, synthetics, № 4 (7 mm)
- 2067775 Flat brush, synthetics, № 5 (8 mm)
- 2067776 Flat brush, synthetics, № 6 (10 mm)
- 2067777 Flat brush, synthetics, № 7 (11 mm)
- 2067778 Flat brush, synthetics, № 8 (13 mm)
- 2067779 Flat brush, synthetics, № 9 (14 mm)
- 2067780 Flat brush, synthetics, №10 (17 mm)
- 2067781 Flat brush, synthetics, №11 (19 mm)
- 2067782 Flat brush, synthetics, №12 (23 mm)



OVAL BRUSHES,  
SYNTHETICS

- 2177702 Oval brush, synthetics, № 2 (4 mm)
- 2177704 Oval brush, synthetics, № 4 (5 mm)
- 2177706 Oval brush, synthetics, № 6 (5,5 mm)
- 2177708 Oval brush, synthetics, № 8 (7,5 mm)
- 2177710 Oval brush, synthetics, № 10 (10 mm)
- 2177712 Oval brush, synthetics, № 12 (11,5 mm)
- 2177714 Oval brush, synthetics, № 14 (12,5 mm)
- 2177716 Oval brush, synthetics, № 16 (14 mm)

BRUSH SET №1

synthetic flat №3, №6, №9

Code: 11245405



BRUSH SET №2

synthetic round  
№0, №3, №5, №7, №9

Code: 11245406



BRUSH SET №3

synthetic round №2, №5, №8,  
synthetic flat №4, №8

Code: 11245407







## TEXTILE MARKERS

Non washed-out markers of 'DECOLA' series are intended for painting on natural and synthetic textile. Bright and easy in use, these markers help to create a unique pattern on clothes, shoes and other textiles. Before applying the drawing, the textile needs washing, drying and ironing. The fully painted product should be dried within 24 hours. To achieve durability, the painting should be ironed or fixed with a hairdryer at maximum power. Wash the product with a mild detergent at a temperature range from 30 ° C to 40 ° C without strong mechanical impact. To receive brighter tints it is recommended to use light-weight and light-coloured textile.



Textile markers set, 12 colours

Code: 153411189





## Nevskaya palitra



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