

*Alliance of finesse and purity*

 Pale yellow 239 - M ★★★ ■ PY184-PW6-PY74	 Carmine 329 - M ★★★ ■ PR12	 Viridian 529 - M ★★★ □	 Raw Umber 478 - M ★★★ ■ PBk11/PY42/PB7
 Lemon yellow 169 - M ★★★ ■ PY3	 Quinacridone pink 383 - M ★★★ □	 Medium green 561 - M ★★★ ■ PY3/PB15	 Burnt Umber 477 - M ★★★ ■ PB7
 Cadmium yellow light hue 695 - M ★★★ ■ PY184-PY74	 Red violet 618 - M ★★★ □	 Light green 556 - M ★★★ ■ PY3/PG7	 Permanent Vandyke brown 111 - M ★★★ ■ PR101/PBk11
 Primary yellow 153 - M ★★★ ■ PY74	 Blue violet 604 - M ★★★ □	 Yellow green 590 - M ★★★ ■ PY3/PB15:3	 Payne's grey 261 - M ★★★ □
 Medium yellow 198 - M ★★★ ■ PY74-PY65	 Ultramarine 043 - M ★★★ □	 Sap green 552 - M ★★★ □	 Ivory black 269 - M ★★★ ■ PBk9
 Cadmium yellow deep hue 696 - M ★★★ ■ PY65	 Cobalt blue hue 064 - M ★★★ ■ PB29/PB15:3	 Green oxide of chromium 542 - M ★★★ ■ PG17	 Mars black 271 - M ★★★ ■ PBk11
 Cadmium orange hue 797 - M ★★★ ■ PY74/PR188	 Prussian blue 046 - M ★★★ ■ PB27	 Terre verte 483 - M ★★★ ■ PY42/PBk9/PG7	 Zinc white 009 - M ★★★ ■ PW4
 Vermillion orange 697 - M ★★★ □	 Phthalo blue 095 - M ★★★ ■ PB15:3	 Naples yellow hue 190 - M ★★★ ■ PY42	 Titanium white 008 - M ★★★ ■ PW6
 Cadmium red light hue 799 - M ★★★ ■ PR9	 Royal blue 067 - M ★★★ ■ PB29/PB15:3/PW6	 Flesh tint 301 - M ★★★ ■ PY42/PB7	 Titanium-zinc white 013 - M ★★★ ■ PW6/PW4
 Bright red 396 - M ★★★ ■ PR9-PR170	 Primary blue 063 - M ★★★ ■ PB15:3	 Yellow ochre 302 - M ★★★ ■ PY42	 Gold 700 - M ★★★ ■ Micas
 Primary red 437 - M ★★★ ■ PV19	 Cerulean blue hue 027 - M ★★★ ■ PB15:3/PBk9/PW6	 Red ochre 306 - M ★★★ ■ PR101/PB7	 Silver 710 - M ★★★ ■ Micas
 Cadmium red deep hue 882 - M ★★★ ■ PR170-PR264	 Turquoise blue 050 - M ★★★ ■ PG7/PB15:3/PW6	 Raw Sienna 482 - M ★★★ ■ PY43	
 Alizarin crimson 343 - M ★★★ □ PR264/PV23	 Veronese green shade 551 - M ★★★ ■ PG36	 Burnt Sienna 481 - M ★★★ ■ PB7	

★★★ Absolutely permanent colours even when lightened  
★★ Very permanent colours  
★ Lightfast colours used in a pure state  
□ Transparent colours  
■ Opaque colours  
■ Semi-transparent, semi-opaque colours  
M Colours which can be safely intermixed with each other



The range of Lefranc & Bourgeois supports covers a series of canvases offered either per metre or directly mounted on stretcher frames. Each canvas is specially coated which makes it ready for use. The artist can choose from linen, cotton or synthetic canvasses to cater for the specific qualities of his work.



To apply the colour, it is essential to find the highest quality and most professional products throughout the world. Lefranc & Bourgeois manufacture its brushes, paintbrushes and knives using extremely rigorous specifications.



For more information, you can obtain The Technical Guide for Oil Painting or the oil Genuine colour chart on sale at your Fine-Arts specialist or you can connect on our web site : [www.lefranc-bourgeois.com](http://www.lefranc-bourgeois.com).



Lefranc & Bourgeois also offers Lefranc Extrafine oils which give the artist a unique and balanced choice of 119 colours. The range is characterised by its selection of high quality pigments which are used at maximum saturation. This gives exceptional colouring power and remarkable intensity for lightening shades. The paste is creamy and soft to work with a knife or a brush. All colours have those binders : poppy oil or pure linseed oil.



Lefranc & Bourgeois Beaux-Arts offers other techniques which you can find under the names of : FLASHE, mat Artist's colour to be diluted with water, indelible when dry ; FINE Acrylic ; extra-fine gouache ; FINE gouache.

Fine Oil is available in assortments :

- 5 x 60 mL tubes
- 6 x 20 mL tubes
- 12 x 20 mL tubes
- Artist set : assortment of tubes and accessories
- Discovery set : assortment of tubes and accessories



Set of 12 x 20 ml tubes



Set of 6 x 20 ml tubes

Artist set

Set of 5 x 40 ml tubes

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Interface : NANTES - 06/2008  
Photo : Adh'oc LE MANS

*fine*  
OIL

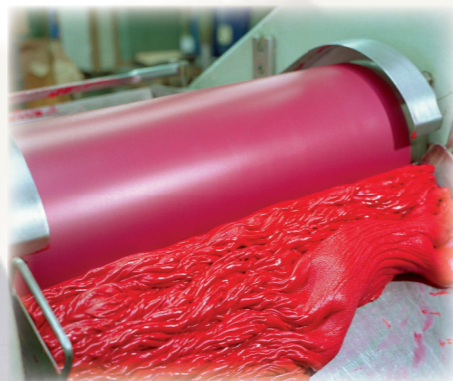


FONDÉ EN 1720

**For** nearly three centuries, Lefranc & Bourgeois has been providing artists with technologically innovative products. In 1410, when Van Eyck for the first time used siccativ oils and a soft resin as a binder for ground pigments, he discovered a new and noble material, characterised by its subtlety and refinement, and suited to wet on wet applications and highly resistant to humidity. The Flemish discovery was used to good effect by the Venetian school in works of outstanding force and vivacity. It was the golden age of oil painting.



**Today** at the beginning of the 21st century, Lefranc & Bourgeois has developed a range of oil colours that benefits from all the latest innovations in pigment chemistry and offers all the essential colours for every artist easel. This new range is called *Fine* Oil. The *Fine* Oil colours embody the skills and know-how in the science of colour that we have acquired since 1720 and offers artists all the colour formulations that they need.



3 formats  
50 colours

The *Fine* Oil range is available in three handy formats: 40 ml and 150 ml tubes, and titanium white in 500 ml for frequent professional use or major works.

With its 50 colours, the *Fine* Oil range offers a complete spectrum for every blend and specific colour. The colours have been chosen from those most widely used and we have deliberately limited the number of graduated tints (colours proposed with the addition of white) so that you have complete freedom to create your tones and values.



40 mL  
1.35 U.S. fl. oz.  
50 colours



150 mL  
5.07 U.S. fl. oz.  
50 colours



500 mL  
Titanium white

Extremely  
finely  
ground

The *Fine* Oil range from Lefranc & Bourgeois is characterised by an extremely fine grind. We use traditional grinding methods with tri-cylinder grinders made of granite or steel that date back to the second half of the 19th century. The high number of grinding cycles eliminates aggregates, giving a smooth and evenly coloured paste.



Brand name  
Range name  
Colour name  
Contents  
e 40 mL  
1.35 U.S. fl. oz.



Toxicological certification  
Pigment composition  
Miscibility  
Colour code  
Lightfastness  
Covering power  
Gencod  
Eco packaging

Pigment  
quality



Our rigorous, highly selective research for the best pigments gives you outstanding colours with excellent lightfastness: emerald green, the yellows, primary red and blue, light cadmium red tint, titanium white, etc.

Lefranc & Bourgeois also proposes colours from its artists' range that are greatly prized by artists: such as Veronese green tint, green earth, rex blue or even Van Dyck brown and Payne grey.

Lefranc & Bourgeois also proposes colours from its artists' range that are greatly prized by artists: such as Veronese green tint, green earth, rex blue or even Van Dyck brown and Payne grey. You will also find a wide range of opaque colours by selecting the various excellent quality imitation cadmiums from the yellow, orange or red range. They retain their intensity even when blended with white. You can also select the turquoise blue or light glossy yellow, both luminous and opaque.

You will also find pure, very dark, full-tone colours such as quinacridone pink, that will surprise you with its liveliness and power; light chrome green or violet-red, colours that can be tinted with white to give these tonalities various values of intensity.

Finally, the range has two metal colours reflecting gold or silver that will appeal you.

All the colours of the *Fine* Oil range can be mixed with one another or with any colour from the other Lefranc & Bourgeois oil colour ranges.

Powerful  
and balanced  
tonalities

Two binders are used : linseed oil for all the colours and soya oil for the 3 whites to prevent yellowing.

Lightfastness : 43 out of the 50 *Fine* Oil colours have excellent lightfastness due to the pigments selected.

Purity of the colours : 24 colours of the range are single pigments. Using a single pigment gives cleaner and brighter tonalities to blends.

Complementary  
products for  
that  
additional  
personal  
touch

These products are essential companions for the *Fine* oil colours and allow the artist endow his work with individuality.

The artist will appreciate using them for three reasons :

**Preserving the painting** : the additives nourish the paste to prevent cracking, allow you to paint using thickness, improve the adhesion between successive layers, and protect the painting from external damage.

**Mastering the touch** : possibility of playing with the paste consistency, giving depth and translucence rapidly and with a precise touch or making the paste smoother while keeping its initial gloss.

**Perfecting the appearance** : enhance the transparency, opacity, gloss or matt appearance, make your brush and knife strokes remain visible or render a lacquer smooth, search for thickness or contours, painting «in the manner of ...».

**Oils** : They are siccative, gradually solidify and are used as binding agents particularly for grinding oil colours. Their use slows down the setting of the paste and enriches the paints while following the basic «lean to fat» rule.

OILS	PROCEDURE	USE
Sun-bleached linseed oil	Natural, Sun-bleached	Transparent and very siccative
Clarified linseed oil	Artificial, Natural earth.	Very siccative
Polymerised linseed oil	Cooking	Smooth to the touch and gives a supple film. Does not yellow
Poppy oil		Less siccative than linseed oil but yellows less.

**Solvents** : If left in contact with the air, solvents will totally evaporate. Whether they are extracted from plants or of mineral origin, they are both used as volatile thinners.

SOLVENTS	TYPE	USE
Rectified turpentine	Vegetale	For the start and general continuation of the painting
Essence of spike lavender	Vegetale	Less volatile. Gives smoothness and high solvent strength. Preferable for final layers.
Quick drying petroleum	Mineral	Artist quality with no sulphur. High penetrating strength. Enhances matt aspect.
Essential oil of petroleum	Mineral	Behaviour similar to oil while being a thinner.
Odourless solvent	Mineral	Artist quality with no sulphur. High penetrating strength. Enhances matt aspect.

**Siccatives** : Their role is to enhance the drying properties artificially. They must be used with great care because excessive amounts can harm and even counteract the drying effect. Use one drop for one spot of paint.

SICCATIVES	METAL USED	USE
Brown Courtrai drier	Zirconium	The most powerful. For dark colours
White Courtrai drier	Zirconium	For light colours

**Mediums** :

These are products that are added to oil paints to make applying the colour easier, to vary the effects and to ensure that the painting will last. They come in liquids, gels and special mediums for making colours transparent.

**Varnishes** :

They allow the painting to be completed in the best conditions, and then enable it to age correctly. Each varnish has its own features and properties. Please note: never varnish an oil painting before it has thoroughly dried (from 6 months to a year depending on the thickness of the paint).

**Picture varnishes** :

They effectively protect against grime, smoke, scratches and atmospheric pollution. They are also used to give a uniform appearance to the painting. These varnishes must be applied in thin crosshatched layers. Three types of finish can be obtained in this way: gloss, matt or satin.

**Retouching varnishes** :

Their role is to remove any local sinking (matt and porous areas), revive tones with a view to reworking the paint, facilitate application and ensure that successive layers of paint adhere properly. They can also be used as temporary varnishes before the final varnish.