



The Artists' Choice for Brushes



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SHORT HANDLE BRUSHES are called watercolour brushes

LONG HANDLE BRUSHES are called oil painting or easel brushes

BRUSHES - HAIR TYPES

Most so called oil and watercolour brushes are suitable for both (or all media) depending entirely on the hair type. But do not use different mediums with the same brush

SABLE is the Rolls Royce of soft hair brushes. It offers great point, great spring and has fantastic colour carrying capacity. Sable hair is suitable for all mediums.

OX HAIR is not very common in today's market place and has largely been replaced with synthetic hair. For the people who cannot afford sable.

SQUIRREL HAIR A soft and generally dark coloured hair particularly suitable for watercolour as it carries a lot of water. Does not offer the spring of a sable but is not as expensive. A delight to use in watercolour painting. Best examples of squirrel are the wire bound mops such as the NEEF 117 (Red handle Alvaro Castagnet mop brush) amongst many others.

PONY, CAMEL, HORSE & GOAT HAIR Generally all cheaper types of squirrel hair

TAKLON until recently (say the last 20 years) all brushes were made from animal hair. That is until the advent of synthetically made hair. The original examples were not so good but the later versions starting with the NEEF Robert Wade series of brushes are really quite amazing in their performance and reasonably priced. They offer a great point, great spring and precise control. A delight to use and suitable for all media particularly when brush marks are not required in the paint film. They do not carry as much colour as sable/squirrel but are a fraction of the price and offer great value.

TAKLON / SQUIRREL MIX a relatively new development has been the marrying together of squirrel and taklon. TAKLON for point and spring. SQUIRREL for colour carrying capacity. This mix gives a superb brush for watercolour in particular at a much lower price than sable.

SYNTHETIC 95 SERIES this brush has been our most successful seller over the last 5 years for acrylic painting. The bristles are stiff and have great snap and amazing control. The 95 series bristles clean very easily. The long handle is a dark green.

HOGHAIR the best example is the so called 100% interlocked hoghair blue handle Neef 1150. Probably 90% of oil painting would be done with hoghair. This bristle leaves brush marks in the paint film where required and only the best quality Chunking bristles are selected. An extra length of hair is inserted into the ferrule formed into a mould and oven heated for a short time, giving the bristles greater spring. All of this quality control enables the interlocked bristle to retain its shape and resilience over many years.

MONGOOSE (Indian sable/ badger) mongoose brushes are very satisfying to paint oils and acrylics with. A little courser than sable and not as expensive but they offer great control and spring e.g. 450, 455, 460, 465, 470.

BRUSH SHAPES

In addition to handle size and hair type some important brush shapes are briefly listed as follows
All have their different effects and advantages

FLATS - Flat ferrule but with square end

BRIGHTS - Flat ferrule but with square end. Shorter hair length than a flat. To make distinct definite marks.

FILBERTS - flat ferrule with rounded hair end. A versatile brush gives softer finish than the flats or bright.

ROUNDS - Round ferrule with round pointed hair. Very popular (as are the filberts) with tonal painters.

FANS - Fan shaped brushes are great for adding highlights in grass and foliage. They are also good for blending.

RIGGERS - round ferrule with extra long hair coming to a fine point in sable hair, taklon, synthetic or a combination

WASH BRUSH - also called an oval or sky brush. Flat ferrule with filbert type rounded hair best example Neef 4600

OTHERS - there are many more specialist brush types. These include ticket & sign writers spotter's cats, tongue, daggers, liners, quill liners etc but the most common and popular come under the types listed above.

Your brushes well maintained will give satisfaction for many years. So buy the best brushes you can afford for your purpose and wash carefully ensuring that all paint is removed from the hair particularly around the ferrule. Store safely until the next painting session.

Kerosene is kinder to your brush than turpentine as a cleaner after oil painting. It keeps your brush moist where as your brushes tend to become brittle when cleaning with mineral turps. Form the brush into shape using Vaseline after cleaning.

GUARANTEE

All artists' brushes are hand made and the attention to detail in the manufacturing process has to be seen to be believed. Since 1988 when we established our brush range we have seen very few faulty brushes to the point where we at Neef stand completely behind our product and offer a 100% guarantee on the quality of materials and manufacture.

We wish we could guarantee that you will paint successfully with our brushes but an old saying says...

"The more you paint the better you will paint"

This is one rule that stays constant.

Buy the best you can afford.

This is the best advice we can give.

The Neef 95 series is absolutely the best brush for acrylic painting with very resilient stiff bristles that snap straight back into shape. We also have a lot of oil painters who will only use this 95 series brush and like all Neef brushes, if cleaned and stored correctly this brush will give years of painting pleasure.

95 FILBERT - STIFF SYNTHETIC - LONG HANDLE

A Filbert has a flat ferrule with a rounded hair end. A versatile brush that gives a softer finish than the flats or brights.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173004903	95 Filbert Synthetic Neef Size 0	6	3mm	11mm
9330173008413	95 Filbert Synthetic Neef Size 1	6	5mm	12mm
9330173008451	95 Filbert Synthetic Neef Size 2	6	6mm	14mm
9330173008406	95 Filbert Synthetic Neef Size 3	6	8mm	16mm
9330173008383	95 Filbert Synthetic Neef Size 4	6	10mm	19mm
9330173008437	95 Filbert Synthetic Neef Size 6	6	12mm	22mm
9330173008390	95 Filbert Synthetic Neef Size 8	3	15mm	28mm
9330173008468	95 Filbert Synthetic Neef Size 10	3	19mm	33mm
9330173008475	95 Filbert Synthetic Neef Size 12	3	22mm	38mm
9330173004125	95 Filbert Synthetic Neef Size 14	3	28mm	41mm
9330173004033	95 Filbert Synthetic Neef Size 16	1	33mm	43mm
9330173004132	95 Filbert Synthetic Neef Size 18	1	38mm	49mm
9330173004040	95 Filbert Synthetic Neef Size 20	1	46mm	50mm

95 FLAT - STIFF SYNTHETIC - LONG HANDLE

Flat ferrule but with a square end.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173004910	95 Flat Synthetic Neef Size 0	6	5mm	12mm
9330173008277	95 Flat Synthetic Neef Size 1	6	6mm	13mm
9330173008307	95 Flat Synthetic Neef Size 2	6	7mm	15mm
9330173008260	95 Flat Synthetic Neef Size 3	6	8mm	16mm
9330173008246	95 Flat Synthetic Neef Size 4	6	10mm	21mm
9330173008291	95 Flat Synthetic Neef Size 6	6	12mm	24mm
9330173008253	95 Flat Synthetic Neef Size 8	3	15mm	27mm
9330173008314	95 Flat Synthetic Neef Size 10	3	20mm	33mm
9330173008321	95 Flat Synthetic Neef Size 12	3	24mm	38mm
9330173004101	95 Flat Synthetic Neef Size 14	3	29mm	43mm
9330173004019	95 Flat Synthetic Neef Size 16	1	35mm	46mm
9330173004118	95 Flat Synthetic Neef Size 18	1	37mm	48mm
9330173004026	95 Flat Synthetic Neef Size 20	1	46mm	52mm

95 ROUND - STIFF SYNTHETIC - LONG HANDLE

Round ferrule with round pointed hair. Very popular with tonal painters.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173004880	95 Round Synthetic Neef Size 0	6	2mm	10mm
9330173008550	95 Round Synthetic Neef Size 1	6	3mm	11mm
9330173008598	95 Round Synthetic Neef Size 2	6	4mm	14mm
9330173008543	95 Round Synthetic Neef Size 3	6	5mm	17mm
9330173008529	95 Round Synthetic Neef Size 4	6	6mm	20mm
9330173008574	95 Round Synthetic Neef Size 6	6	8mm	26mm
9330173008536	95 Round Synthetic Neef Size 8	3	10mm	33mm
9330173008604	95 Round Synthetic Neef Size 10	3	12mm	36mm
9330173008611	95 Round Synthetic Neef Size 12	3	14mm	39mm
9330173004149	95 Round Synthetic Neef Size 14	3	15mm	41mm
9330173004057	95 Round Synthetic Neef Size 16	1	16mm	43mm
9330173004156	95 Round Synthetic Neef Size 18	1	18mm	46mm
9330173004064	95 Round Synthetic Neef Size 20	1	20mm	50mm

95 BRIGHT - STIFF SYNTHETIC - LONG HANDLE

A bright has a short flat ferrule but with square end. Shorter hair length than a flat. To make distinct definite marks.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173008130	95 Bright Synthetic Neef Size 1	6	5mm	8mm
9330173008154	95 Bright Synthetic Neef Size 2	6	7mm	9.5mm
9330173008123	95 Bright Synthetic Neef Size 3	6	8mm	11mm
9330173008109	95 Bright Synthetic Neef Size 4	6	10mm	13mm
9330173008161	95 Bright Synthetic Neef Size 6	6	12mm	16mm
9330173008116	95 Bright Synthetic Neef Size 8	3	15mm	22mm
9330173008185	95 Bright Synthetic Neef Size 10	3	20mm	25mm
9330173008192	95 Bright Synthetic Neef Size 12	3	25mm	30mm
9330173004163	95 Bright Synthetic Neef Size 14	3	30mm	34mm
9330173004071	95 Bright Synthetic Neef Size 16	1	35mm	36mm
9330173004170	95 Bright Synthetic Neef Size 18	1	39mm	40mm
9330173004088	95 Bright Synthetic Neef Size 20	1	48mm	44mm

95 FAN - STIFF SYNTHETIC - LONG HANDLE

Fan shaped brushes are great for adding highlights in grass and foliage. Also good for blending.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173004804	95 Fan Synthetic Neef Size 2	6	10mm	16mm
9330173004811	95 Fan Synthetic Neef Size 4	6	11mm	20mm

119 ALVARO CASTAGNET - WIRE BOUND

"PASSION AND GOOD BRUSH STROKES ARE INDISPENSABLE IN PAINTING – THAT IS WHY I HAVE DESIGNED MY OWN BRUSHES."

This brush series is made from traditional FINEST QUALITY IMITATION SQUIRREL and has LONGER HAIR AND A FINER POINT. The handle is of LONGER LENGTH for that ESSENTIAL BALANCE. "To me a great brush is the one that allows you " to dance " on the paper, the one that is flexible but at the same time shows sensitivity and character in every stroke." With lots of passion Alvaro Castanet



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173013615	119 Alvaro Squirrel Mop Size 10/0	3	6mm	23mm
9330173013622	119 Alvaro Squirrel Mop Size 5/0	3	7mm	23mm
9330173013639	119 Alvaro Squirrel Mop Size 3/0	3	7mm	25mm
9330173013646	119 Alvaro Squirrel Mop Size 2/0	3	7.5mm	26mm
9330173013653	119 Alvaro Squirrel Mop Size 0	3	9mm	29mm
9330173013660	119 Alvaro Squirrel Mop Size 2	3	11mm	32mm
9330173013677	119 Alvaro Squirrel Mop Size 4	1	13mm	38mm
9330173013684	119 Alvaro Squirrel Mop Size 6	1	16mm	43mm

118 Thomas W Schaller Master Artist Mop By NEEF

118 Thomas W Schaller Masters Mop By NEEF Master Mop series 118 Superior quality mop featuring Full size - long hair with excellent point Full size handle, great price and Superior Quality



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173011543	118 Masters Mop by NEEF Size 10/0	3	5mm	18mm
9330173011550	118 Masters Mop by NEEF Size 5/0	3	6mm	22mm
9330173011567	118 Masters Mop by NEEF Size 3/0	3	7mm	24mm
9330173011574	118 Masters Mop by NEEF Size 2/0	3	8mm	29mm
9330173011581	118 Masters Mop by NEEF Size 0	3	9mm	33mm
9330173011598	118 Masters Mop by NEEF Size 2	3	10mm	37mm
9330173011604	118 Masters Mop by NEEF Size 4	3	13mm	42mm
9330173011611	118 Masters Mop by NEEF Size 6	1	16mm	47mm
9330173011628	118 Masters Mop by NEEF Size 10	1	20mm	55mm

554 SYNTHETIC MOP BRUSH - SHORT HANDLE

This brush has been designed to work as well as a mop and also as an alternative to sable. The versatility of this new synthetic mop will astound the user and the lasting qualities of the hair will give excellent performance over longer periods of time. The balanced longer handles allow for dexterous and fluid handling. It produces spontaneous and controlled washes and is a must for all painters.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173002121	554 Synthetic Wash Brush Size 2	6	10mm	30mm
9330173002138	554 Synthetic Wash Brush Size 6	6	15mm	38mm
9330173002145	554 Synthetic Wash Brush Size 10	6	18mm	45mm

552 Herman Pikel TAKLON RIGGER - LONG HANDLE

This brush is made from a modern synthetic hair which keeps its point beautifully when placed in water. This brush is endorsed by world renowned watercolorist, David Taylor, the author of the book "Solving the mystery of watercolour". Originally he tested this brush with a synthetic / sable mixture but he found that the hair spread when pressure was applied. The unique synthetic hair meets his exacting standards



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173009090	552 Herman Pikel Rigger Size 2	6	2mm	30mm
9330173007621	552 Herman Pikel Rigger Size 4	6	2mm	32mm
9330173007638	552 Herman Pikel Rigger Size 6	6	3mm	34mm
9330173007645	552 Herman Pikel Rigger Size 8	6	4mm	37mm
9330173007652	552 Herman Pikel Rigger Size 10	6	5mm	40mm
9330173007669	552 Herman Pikel Rigger Size 12	6	7mm	43mm

SABLE is the Rolls Royce of soft hair brushes. It offers great point, great spring and has fantastic colour carrying capacity. Sable hair is suitable for all mediums.

205 FINEST SABLE FLAT SHORT HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173000264	205 Flat Sable Neef Size 1	6	3mm	7mm
9330173000301	205 Flat Sable Neef Size 4	6	5mm	9mm
9330173000318	205 Flat Sable Neef Size 8	6	8mm	11mm
9330173000271	205 Flat Sable Neef Size 10	3	10mm	12mm
9330173000288	205 Flat Sable Neef Size 12	3	13mm	15mm
9330173002466	205 Flat Sable Neef Size 22	3	19mm	22mm

225 FINEST SABLE ROUND SHORT HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173000424	225 Round Sable Neef Size 5/0	6	1.5mm	5.5mm
9330173000394	225 Round Sable Neef Size 3/0	6	1.5mm	6mm
9330173000370	225 Round Sable Neef Size 2/0	6	1.5mm	7mm
9330173000325	225 Round Sable Neef Size 0	6	2mm	8mm
9330173000332	225 Round Sable Neef Size 1	6	2mm	9mm
9330173000363	225 Round Sable Neef Size 2	6	2mm	10mm
9330173000387	225 Round Sable Neef Size 3	6	3mm	12mm
9330173000400	225 Round Sable Neef Size 4	6	3mm	14mm
9330173000417	225 Round Sable Neef Size 5	6	3.5mm	16mm
9330173000431	225 Round Sable Neef Size 6	6	4mm	18mm
9330173000448	225 Round Sable Neef Size 7	6	5mm	20mm
9330173000455	225 Round Sable Neef Size 8	3	6mm	23mm
9330173000349	225 Round Sable Neef Size 10	3	7mm	27mm
9330173000356	225 Round Sable Neef Size 12	1	8mm	30mm

2236 DAVID TAYLOR KOLINSKY SABLE ROUND CLEAR HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173010001	2236 David Taylor Kolinsky Size 0	6	2mm	10mm
9330173010002	2236 David Taylor Kolinsky Size 2	6	3mm	13mm
9330173010003	2236 David Taylor Kolinsky Size 4	6	4mm	16mm
9330173010004	2236 David Taylor Kolinsky Size 6	3	5mm	22mm
9330173010005	2236 David Taylor Kolinsky Size 8	3	6mm	26mm
9330173010006	2236 David Taylor Kolinsky Size 10	1	7mm	29mm
9330173010007	2236 David Taylor Kolinsky Size 12	1	8mm	31mm
9330173010008	2236 David Taylor Kolinsky Size 14	1	9mm	33mm

233 KOLINSKY SABLE - MINI LINER SHORT HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173000479	233 Kolinsky Mini Liner Size 20/0	6	1mm	10mm
9330173000462	233 Kolinsky Mini Liner Size 10/0	6	1mm	11mm
9330173000486	233 Kolinsky Mini Liner Size 5/0	6	1mm	12mm

OX HAIR is not very common in today's market place and has largely been replaced with synthetic hair. For the people who cannot afford sable.

244 IMITATION SABLE ROUND - SHORT HANDLE



Ox hair brushes offer painters great versatility in brush stroke and is very silky to the touch. It is strong and resilient but it lacks a fine point. Our Neef 244 is made of a finer 'light ox' hair and is good for watercolours due to its water retention capacity.

Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173000493	244 Imitation Sable Neef Size 0	12	1.5mm	8mm
9330173000509	244 Imitation Sable Neef Size 1	12	2mm	10mm
9330173000530	244 Imitation Sable Neef Size 2	12	2.5mm	12mm
9330173000554	244 Imitation Sable Neef Size 4	12	3mm	14mm
9330173000561	244 Imitation Sable Neef Size 6	12	4mm	18mm
9330173000578	244 Imitation Sable Neef Size 8	6	5mm	22mm
9330173000516	244 Imitation Sable Neef Size 10	6	7mm	26mm
9330173000523	244 Imitation Sable Neef Size 12	6	8.5mm	30mm
9330173000547	244 Imitation Sable Neef Size 20	6	10mm	34mm

294 TAKLON DAGGER - SHORT HANDLE



Vary the pressure to create thick and thin strokes or turn the brush on the side to slightly vary the effect. This brush offers more control with line work for beginners as well as creating beautiful floral and leaf work.

Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173000585	294 Dagger Liner Neef Size 1/8	6	4mm	10mm
9330173000592	294 Dagger Liner Neef Size 1/4	6	7mm	18mm
9330173000608	294 Dagger Liner Neef Size 3/8	6	10mm	25mm
9330173000615	294 Dagger Liner Neef Size 1/2	6	13mm	30mm

366 PONY HAIR ROUND - SHORT HANDLE



Pony hair is very fine and soft. It's strong, slightly coarse, and holds a lot of water. It's a less expensive type of hair for watercolor but doesn't hold its shape or point very well. It is a cheap brush commonly used in schools. It's also popular for Oriental watercolour and calligraphy.

Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173000622	366 Pony Hair Neef Size 1	12	1.5mm	10mm
9330173000653	366 Pony Hair Neef Size 2	12	2mm	12mm
9330173000677	366 Pony Hair Neef Size 4	12	3mm	14mm
9330173000684	366 Pony Hair Neef Size 6	12	4mm	17mm
9330173000691	366 Pony Hair Neef Size 8	12	5mm	21mm
9330173000639	366 Pony Hair Neef Size 10	12	6mm	25mm
9330173000646	366 Pony Hair Neef Size 12	6	8mm	28mm
9330173000660	366 Pony Hair Neef Size 20	6	10mm	36mm

389 CAMEL HAIR OVAL WASH BRUSH - SHORT HANDLE



Camel hair brushes actually consist of various cheaper hair types like pony or lesser grade squirrel hair. There is no hair from a real camel in this brush. If you're unable to afford a Neef 4600 wash brush, this brush will be suitable to use for covering large areas such as skies.

Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173000707	389 Camel Hair Wash Brush Size 1/2	6	12mm	25mm
9330173000714	389 Camel Hair Wash Brush Size 3/4	6	18mm	33mm
9330173000721	389 Camel Hair Wash Brush Size 1	6	24mm	37mm
9330173000738	389 Camel Hair Wash Brush Size 1 1/4	6	29mm	43mm

405 SABLELINE - MINI MOP - SHORT HANDLE



Sableline is a type of ox hair designed to resemble red sable. A good brush with good liquid retention and a springy soft hair similar to the natural sable brushes at a fraction of the cost. The Neef 405 is a short handle filbert available in three sizes.

Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173002367	405 Sableline Mini Mop Neef 1/4	6	7mm	11mm
9330173003357	405 Sableline Mini Mop Neef 3/8	6	9mm	13mm
9330173002374	405 Sableline Mini Mop Neef 1/2	6	12mm	16mm

2497 CAMEL HAIR SHORT FLAT - LONG HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173002206	2497 Bright Neef Camel Size 2	6	7mm	5mm
9330173002213	2497 Bright Neef Camel Size 4	6	8mm	6mm
9330173002220	2497 Bright Neef Camel Size 6	6	11mm	8mm
9330173002237	2497 Bright Neef Camel Size 8	6	15mm	10mm

440 DEER FOOT STIPLER - SHORT HANDLE



This brush is durable in that it withstands repeated stippling techniques whilst maintaining its shape. It's made from natural hair and is great for texture. Use a dry brush technique to create fur, foliage and trees. This technique works best if the brush is not too wet.

Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173000745	440 Deer Foot Stipler Size 1/16	6	2mm	6mm
9330173000752	440 Deer Foot Stipler Size 1/8	6	3mm	9mm
9330173000769	440 Deer Foot Stipler Size 1/4	6	6mm	13mm
9330173000776	440 Deer Foot Stipler Size 3/8	6	8mm	15mm
9330173000783	440 Deer Foot Stipler Size 1/2	6	10mm	18mm

450 INDIAN SABLE BRIGHT - LONG HANDLE

450 455 460 NEEF INDIAN SABLE HAIR

Indian sable/ badger/mongoose are very satisfying to paint oils and acrylics. These brushes are ideal for portraits, wet into wet and thick applications. They are highly recommended to all oil painters. A little courser than sable and not as expensive they offer greater control and spring (European sizes. i.e. size 12 is equivalent to English size 6)



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173000790	450 Bright Indian Sable Neef Size 0	6	2mm	6mm
9330173000820	450 Bright Indian Sable Neef Size 2	6	4mm	8mm
9330173000837	450 Bright Indian Sable Neef Size 4	6	5mm	9mm
9330173000844	450 Bright Indian Sable Neef Size 6	6	6mm	10.5mm
9330173000851	450 Bright Indian Sable Neef Size 8	3	8mm	12mm
9330173000806	450 Bright Indian Sable Neef Size 10	3	10mm	14mm
9330173000813	450 Bright Indian Sable Neef Size 12	3	13mm	16mm
9330173002459	450 Bright Indian Sable Neef Size 14	3	15mm	18mm
9330173002435	450 Bright Indian Sable Neef Size 18	3	17mm	21mm
9330173002442	450 Bright Indian Sable Neef Size 24	3	23mm	26mm

455 INDIAN SABLE ROUND - LONG HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173002244	455 Round Indian Sable Neef Size 0	6	2mm	7mm
9330173002251	455 Round Indian Sable Neef Size 2	6	2mm	8mm
9330173002268	455 Round Indian Sable Neef Size 4	6	3mm	10mm
9330173002275	455 Round Indian Sable Neef Size 6	6	3mm	13mm
9330173002282	455 Round Indian Sable Neef Size 8	6	4mm	14mm
9330173002299	455 Round Indian Sable Neef Size 10	6	4mm	17mm
9330173002329	455 Round Indian Sable Neef Size 12	6	5mm	20mm
9330173006822	455 Round Indian Sable Neef Size 16	6	6mm	23mm
9330173006839	455 Round Indian Sable Neef Size 20	6	8mm	27mm
9330173006846	455 Round Indian Sable Neef Size 24	6	11mm	30mm

460 INDIAN SABLE FILBERT - LONG HANDLE

Indian sable / mongoose brushes are very satisfying to paint oils with. They are sometimes called mongoose or badger brushes. They are a little courser than sable, not as expensive but they offer great control and spring.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173000868	460 Filbert Indian Sable Neef Size 0	6	2mm	7mm
9330173000905	460 Filbert Indian Sable Neef Size 2	6	3.5mm	8mm
9330173000912	460 Filbert Indian Sable Neef Size 4	6	5mm	10mm
9330173000929	460 Filbert Indian Sable Neef Size 6	6	6mm	12mm
9330173000936	460 Filbert Indian Sable Neef Size 8	3	8mm	14mm
9330173000943	460 Filbert Indian Sable Neef Size 10	3	10mm	16mm
9330173000875	460 Filbert Indian Sable Neef Size 12	3	12mm	18mm
9330173000882	460 Filbert Indian Sable Neef Size 14	3	13mm	20mm
9330173000899	460 Filbert Indian Sable Neef Size 18	3	15mm	24mm
9330173002428	460 Filbert Indian Sable Neef Size 24	3	22mm	30mm

465 INDIAN SABLE LONG FILBERT - LONG HANDLE

Similar to a 460 but thinner and has longer hair for delicate control and fine detail.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173004828	465 Long Filbert Indian Sable Size 10	6	10mm	21mm
9330173004835	465 Long Filbert Indian Sable Size 12	6	13mm	24mm
9330173004842	465 Long Filbert Indian Sable Size 16	6	20mm	30mm

470 INDIAN SABLE LONG BRIGHT - LONG HANDLE

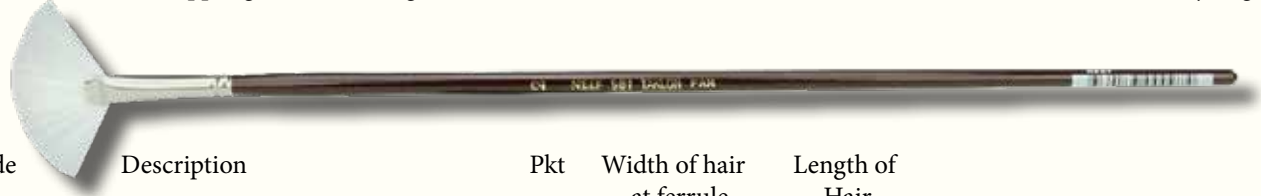
Similar to a 450 but thinner and has longer hair for delicate control and fine detail.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173004934	470 Long Flat Indian Sable Size 10	6	10mm	21mm
9330173004941	470 Long Flat Indian Sable Size 12	6	13mm	24mm
\$9330173004958	470 Long Flat Indian Sable Size 16	6	20mm	31mm

961 FAN TAKLON - LONG HANDLE

The fan brush has a specially designed flattened ferrule that spreads hair like a fan. They are used for surface blending and special effects such as stippling to create foliage or texture. The 961 fan is made from taklon with sizes from small to very large.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173000974	961 Fan Neef Taklon Size 2	6	7mm	22mm
9330173000981	961 Fan Neef Taklon Size 4	6	8mm	26mm
\$9330173000998	961 Fan Neef Taklon Size 8	3	12mm	32mm
9330173000967	961 Fan Neef Taklon Size 12	3	18mm	45mm

600 INDIAN SABLE - SMOOSHING BRUSH - SHORT HANDLE

Smooshing is a Decorative Painting technique used to create a soft, light dry brush finish. When using the smooshing brush (sometimes known as a blending brush), make sure the brush is dry and apply a very small amount of paint. Lightly touch the surface you're 'smooshing' and then blend out the harsh edges with a clean brush.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173002060	600 Smooching Brush Neef size 4	6	3mm	10mm
9330173002077	600 Smooching Brush Neef size 6	6	4mm	11mm
9330173002084	600 Smooching Brush Neef size 8	6	5mm	13mm
9330173002091	600 Smooching Brush Neef Size 10	6	6mm	15mm
9330173002107	600 Smooching Brush Neef Size 12	6	7mm	17mm

960 ROUND TAKLON - LONG HANDLE

The 960 R brush has a round ferrule with round pointed hair and is popular with acrylic painters.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173001094	960 Round Neef Taklon Size 0	6	2mm	6mm
9330173001124	960 Round Neef Taklon Size 2	6	4mm	8mm
9330173001148	960 Round Neef Taklon Size 4	6	6mm	10mm
9330173001155	960 Round Neef Taklon Size 8	6	8mm	12mm
9330173001100	960 Round Neef Taklon Size 12	6	12mm	15mm
9330173001117	960 Round Neef Taklon Size 16	6	15mm	18mm
9330173001131	960 Round Neef Taklon Size 20	6	18mm	21mm

960 BRIGHT TAKLON - LONG HANDLE

The long handle 960B brush has a flat ferrule but with square end. Shorter hair length than a flat. It is great for making distinct definite marks. European sizes eg 12 = English size 6



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173001025	960 Bright Neef Taklon Size 0	6	2mm	6mm
9330173001056	960 Bright Neef Taklon Size 2	6	4mm	7.5mm
9330173001070	960 Bright Neef Taklon Size 4	6	6mm	9.5mm
9330173001087	960 Bright Neef Taklon Size 8	6	8mm	12mm
9330173001032	960 Bright Neef Taklon Size 12	6	12mm	16mm
9330173001049	960 Bright Neef Taklon Size 16	6	15mm	18mm
9330173001063	960 Bright Neef Taklon Size 20	6	17mm	21mm

1290 JAPANESE GOAT HAIR HAKE BRUSH - LONG HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173007690	1290 Hake Neef Size 30mm	6	30mm	29mm
9330173007737	1290 Hake Neef Size 45mm	6	45mm	33mm
9330173007751	1290 Hake Neef Size 60mm	6	60mm	36mm

998 CATS TONGUE FILBERT - SHORT HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173003364	998 Cats Tongue Neef Taklon Size 2	6	4mm	8mm
9330173003401	998 Cats Tongue Neef Taklon Size 4	6	5mm	10mm
9330173003371	998 Cats Tongue Neef Taklon Size 6	6	6mm	12mm
9330173003388	998 Cats Tongue Neef Taklon Size 8	6	7mm	14mm
9330173003395	998 Cats Tongue Neef Taklon Size 10	6	9mm	16mm

192 STENCIL BRUSH - SHORT HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173000240	192 Stencil Hoghair Neef Size 4	12	8mm	14mm
9330173000257	192 Stencil Hoghair Neef Size 8	6	12mm	20mm
9330173000233	192 Stencil Hoghair Neef Size 12	6	17mm	27mm

NEEF taklon brushes were developed through collaboration between Neef and Robert Wade over 25 years ago. They are our best selling brushes and are suitable for most techniques including watercolour, gouache, inks, acrylics, oils etc. They have very strong filaments which give great snap and colour carrying capacity. They also offer a great point, spring and precise control particularly when brush marks are not required in paint film. They do not carry as much colour as sable / squirrel but are a fraction of the price. Our taklon range caters to all types of artist with many shapes and sizes available.

988 FILBERT TAKLON - SHORT HANDLE

The filbert is a versatile brush with a flat ferrule and oval shaped top edge. The flat side is used for wider strokes and the edge for more linear purposes.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173002336	988 Filbert Neef Taklon Size 1/16	6	3mm	8mm
9330173001537	988 Filbert Neef Taklon Size 1/8	6	4mm	11mm
9330173002343	988 Filbert Neef Taklon Size 3/16	6	5mm	14mm
9330173001544	988 Filbert Neef Taklon Size 1/4	6	7mm	18mm
9330173002411	988 Filbert Neef Taklon Size 3/8	6	10mm	22mm
9330173001551	988 Filbert Neef Taklon Size 1/2	6	12mm	25mm
9330173001568	988 Filbert Neef Taklon Size 3/4	3	18mm	31mm
9330173001575	988 Filbert Neef Taklon Size 1	3	25mm	38mm

ROBERT A. WADE TAKLON SHORT HANDLE RANGE

Robert A Wade is an Australian watercolour artist who has gained International acclaim. He has exhibited with most of the major Watercolour Societies in the World and won important awards in many countries. He conducts Workshops regularly, inspiring his students with enthusiasm and mastery of the watercolour medium. He lectures on the heritage of Australian watercolour to many art societies around the world, earning himself the title of "Australia's Unofficial Ambassador of Watercolour".

Until 25 years ago all quality brushes were made from animal hair. That is until the advent of synthetically made hair. The first taklons brought onto the market were not great but through a collaboration between Neef and Robert Wade they were greatly improved. The Robert Wade range is still quite amazing in their performance considering the price of natural hair brushes. The following Neef brush series are used and recommended by world famous artist and demonstrator, Robert Wade. 970 round point, 980 long flat and the 990 liner.

981 ROBERT WADE TAKLON LONG FLAT - SHORT HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173003456	981 Long Flat Neef Taklon Size 2"	1	50mm	50mm
\$9330173003463	981 Long Flat Neef Taklon Size 3"	1	75mm	60mm

970 ROBERT WADE TAKLON ROUND - SHORT HANDLE

What a brush. This has been our best selling brush for many years. Artists are amazed at how well this brush does against the more expensive sable alternative.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173001193	970 Round Neef Taklon Size 10/0	12	1mm	4.5mm
9330173001315	970 Round Neef Taklon Size 5/0	12	1mm	5mm
9330173001278	970 Round Neef Taklon Size 3/0	12	2mm	6mm
9330173001230	970 Round Neef Taklon Size 2/0	12	2mm	7mm
9330173001162	970 Round Neef Taklon Size 0	12	2mm	8mm
9330173001179	970 Round Neef Taklon Size 1	12	2mm	9.5mm
9330173001223	970 Round Neef Taklon Size 2	12	2mm	11mm
9330173001261	970 Round Neef Taklon Size 3	12	3mm	13mm
\$9330173001292	970 Round Neef Taklon Size 4	12	3mm	14mm
9330173001308	970 Round Neef Taklon Size 5	12	4mm	16mm
9330173001322	970 Round Neef Taklon Size 6	12	4mm	18mm
9330173001339	970 Round Neef Taklon Size 7	12	5mm	20mm
9330173001346	970 Round Neef Taklon Size 8	6	5mm	22mm
9330173001186	970 Round Neef Taklon Size 10	6	7mm	25mm
9330173001209	970 Round Neef Taklon Size 12	6	8mm	28mm
9330173002398	970 Round Neef Taklon Size 14	6	9mm	32mm
9330173001216	970 Round Neef Taklon Size 16	3	10mm	34mm
9330173001247	970 Round Neef Taklon Size 20	3	11mm	36mm
9330173001254	970 Round Neef Taklon Size 24	3	13mm	38mm
9330173001285	970 Round Neef Taklon Size 36	3	15mm	40mm

980 ROBERT WADE TAKLON - LONG FLAT SHORT HANDLE

This brush has long hair with a squared-off edge. It is used to produce for long sweeping even lines sometimes called "one strokes". The 1 1/2" is especially good for watercolour washes. Suitable for all media.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173001384	980 Long Flat Neef Taklon Size 1/8	6	4mm	18mm
9330173001391	980 Long Flat Neef Taklon Size 1/4	6	7mm	21mm
9330173001407	980 Long Flat Neef Taklon Size 3/8	6	10mm	24mm
9330173001414	980 Long Flat Neef Taklon Size 1/2	6	13mm	27mm
9330173001421	980 Long Flat Neef Taklon Size 5/8	6	15mm	30mm
9330173001438	980 Long Flat Neef Taklon Size 3/4	3	19mm	31mm
9330173001445	980 Long Flat Neef Taklon Size 1	3	25mm	36mm
9330173001452	980 Long Flat Neef Taklon Size 1-1/2	3	39mm	40mm

987 SHORT FLAT TAKLON - SHORT HANDLE

Also called a shader, this is a short handled brush with a flat ferrule and square hair. This brush is used for blocking in colour, shading, blending and highlights. Suitable for most mediums including acrylic, oil and watercolour.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173002305	987 Short Flat Neef Taklon Size 1/16	6	3mm	7mm
9330173001469	987 Short Flat Neef Taklon Size 1/8	6	4mm	8mm
9330173002312	987 Short Flat Neef Taklon Size 3/16	6	5mm	9mm
9330173001476	987 Neef Taklon Short Flat Size 1/4	6	7mm	10mm
9330173001483	987 Short Flat Neef Taklon Size 3/8	6	10mm	13mm
9330173001490	987 Short Flat Neef Taklon Size 1/2	6	12mm	16mm
9330173001506	987 Short Flat Neef Taklon Size 5/8	6	15mm	18mm
9330173001513	987 Short Flat Neef Taklon Size 3/4	3	18mm	20mm
9330173001520	987 Short Flat Neef Taklon Size 1	3	25mm	26mm

989 TAKLON RAKE - COMB - SHORT HANDLE

This is a filbert brush shape with the tip hairs feathered for special techniques and textures such as hair and grass. Also called a feathering filbert brush



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173002404	989 Filbert Rake Taklon Size 1/8	6	5mm	8mm
9330173001582	989 Filbert Rake Taklon Size 1/4	6	7mm	12mm
9330173001841	989 Filbert Rake Taklon Size 3/8	6	10mm	14mm
9330173001599	989 Filbert Rake Taklon Size 1/2	6	13mm	18mm

975 TAKLON FLAT RAKE - SHORT HANDLE

This is a Bright brush shape with the tip hairs feathered for special techniques and textures such as hair and grass. Also called a rake brush



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173001353	975 Comb Taklon Neef Size 1/4	6	7mm	10mm
9330173001360	975 Comb Taklon Neef Size 1/2	6	13mm	16mm
9330173001377	975 Comb Taklon Neef Size 3/4	3	20mm	22mm

990 ROBERT WADE TAKLON RIGGER - SHORT HANDLE

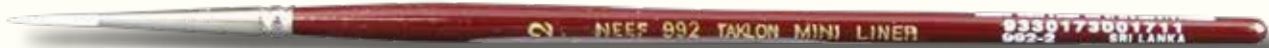
A long-haired Round used for long, thin strokes and detail, a Liner may be called a Signature or rigger brush.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173001650	990 Rigger Neef Taklon Size 20/0	6	1mm	12mm
9330173001629	990 Rigger Neef Taklon Size 10/0	6	1mm	14mm
9330173001797	990 Rigger Neef Taklon Size 5/0	6	1mm	16mm
9330173001643	990 Rigger Neef Taklon Size 2/0	6	2mm	18mm
9330173001605	990 Rigger Neef Taklon Size 0	6	2mm	20mm
9330173001612	990 Rigger Neef Taklon Size 1	6	2mm	22mm
9330173001636	990 Rigger Neef Taklon Size 2	6	2mm	24mm
9330173001667	990 Rigger Neef Taklon Size 4	6	3mm	26mm
9330173001674	990 Rigger Neef Taklon Size 6	6	3mm	29mm
9330173001681	990 Rigger Neef Taklon Size 8	6	3mm	32mm

992 TAKLON MINI LINER - SHORT HANDLE

In between a standard round and a liner, the mini liner is used for long, thin strokes and detail. The shorter hair means more control



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173002169	992 Mini Liner Taklon Size 20/0	6	1mm	8mm
9330173002350	992 Mini Liner Taklon Size 10/0	6	1mm	8mm
9330173002381	992 Mini Liner Taklon Size 5/0	6	1mm	9mm
9330173001728	992 Mini Liner Taklon Size 2/0	6	1mm	10mm
9330173001698	992 Mini Liner Taklon Size 0	6	1mm	11mm
9330173001704	992 Mini Liner Taklon Size 1	6	2mm	12mm
9330173001711	992 Mini Liner Taklon Size 2	6	2mm	13mm
9330173003449	992 Mini Liner Taklon Size 4	6	2mm	16mm

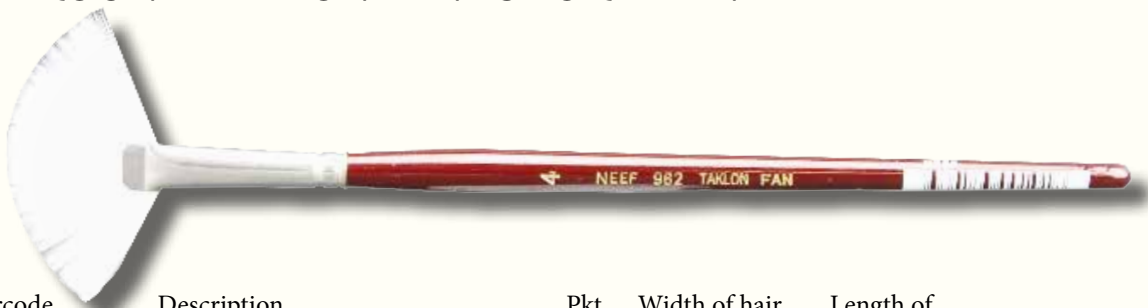
995 ANGLE SHADER TAKLON - SHORT HANDLE

A flat-ferruled brush with an angled top edge used for blending and floating colour. This shape is most popular for decorative painting stroke work. Also useful in watercolour as it offers a lot of control and flexibility.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173001735	995 Angle Shader Taklon Size 1/8	6	4mm	5mm
9330173001742	995 Angle Shader Taklon Size 1/4	6	7mm	9mm
9330173001759	995 Angle Shader Taklon Size 3/8	6	9mm	12mm
9330173001766	995 Angle Shader Taklon Size 1/2	6	12mm	15mm
9330173001773	995 Angle Shader Taklon Size 3/4	3	19mm	24mm
9330173001780	995 Angle Shader Taklon Size 1	3	25mm	29mm

962 ROUND TAKLON FAN - SHORT HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173001001	962 Fan Neef Taklon Size 2	6	40mm	22mm
9330173001018	962 Fan Neef Taklon Size 4	6	45mm	26mm

130 FAN- HOGHAIR LONG HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173000011	130 Fan Hog Hair Size 3 Neef	6	7mm	23mm
9330173000028	130 Fan Hog Hair Size 6 Neef	6	13mm	28mm

113 FAN - HOGHAIR - SHORT HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173001803	95 Fan Synthetic Neef Size 2	6	13mm	29mm

1150 NEEF INTERLOCKED BRISTLE HAIR

The best example is the 100% interlocked hoghair blue handle Neef 1150. Probably 90% of oil painting would be done with hoghair. This bristle leaves brush marks in the paint film where required and only the best quality Chunking bristles are selected. An extra length of hair is inserted into the ferrule, formed into a mould and oven heated for a short time this gives the bristles greater spring. All of this quality control enables the interlocked bristle to retain its shape and resilience over many years.

Chungking bristle hoghair is specially prepared to give the best quality results over many years. We recommend these brushes to oil painters. If you look after them they will last a very long time and improve with use. Available in the following shapes and sizes

1155 LONG FILBERT INTERLOCKED HOGHAIR - LONG HANDLE

A bright is a flat with shorter hair & a square end. To make distinct definite marks



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173004859	1155 Long Filbert Neef Hog Size 2	6	6mm	31mm
9330173004866	1155 Long Filbert Neef Hog Size 6	6	12mm	50mm

NEEF AUSTRALIA REAR 4/72 Dandenong Road West, Frankston 3199 . PH 03 9781 2310

1150 BRIGHT INTERLOCKED HOGHAIR - LONG HANDLE

A bright is a flat with shorter hair & a square end. To make distinct definite marks



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173006846	1150 Bright Neef Hog Size 1	6	5mm	8mm
9330173006884	1150 Bright Neef Hog Size 2	6	6mm	10mm
9330173006907	1150 Bright Neef Hog Size 3	6	7.5mm	11mm
9330173006914	1150 Bright Neef Hog Size 4	6	9mm	13mm
9330173006921	1150 Bright Neef Hog Size 5	6	11mm	15mm
9330173006938	1150 Bright Neef Hog Size 6	6	12mm	17mm
9330173006945	1150 Bright Neef Hog Size 7	6	14.5mm	19mm
9330173006952	1150 Bright Neef Hog Size 8	6	15mm	21mm
9330173006853	1150 Bright Neef Hog Size 10	3	20mm	25mm
9330173006860	1150 Bright Neef Hog Size 12	3	25mm	30mm
9330173006877	1150 Bright Neef Hog Size 16	1	33mm	36mm
9330173006891	1150 Bright Neef Hog Size 20	1	47mm	45mm

1150 FLAT INTERLOCKED HOGHAIR - LONG HANDLE

Flat ferrule with a square end



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173006969	1150 Flat Neef Hog Size 1	6	5mm	13mm
9330173007003	1150 Flat Neef Hog Size 2	6	7mm	15mm
9330173007027	1150 Flat Neef Hog Size 3	6	8mm	17mm
9330173007034	1150 Flat Neef Hog Size 4	6	10mm	20mm
9330173007041	1150 Flat Neef Hog Size 5	6	11mm	22mm
9330173007058	1150 Flat Neef Hog Size 6	6	13mm	25mm
9330173007065	1150 Flat Neef Hog Size 7	6	15mm	27mm
9330173007072	1150 Flat Neef Hog Size 8	6	17mm	29mm
9330173006976	1150 Flat Neef Hog Size 10	3	20mm	34mm
9330173006983	1150 Flat Neef Hog Size 12	3	24mm	38mm
9330173006990	1150 Flat Neef Hog Size 16	1	35mm	45mm
9330173007010	1150 Flat Neef Hog Size 20	1	48mm	52mm

1150 ROUND INTERLOCKED HOGHAIR - LONG HANDLE

Round ferrule with round pointed hair. Very popular with tonal painters.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173007201	1150 Round Neef Hog Size 1	6	3mm	12mm
9330173007249	1150 Round Neef Hog Size 2	6	4mm	16mm
9330173007263	1150 Round Neef Hog Size 3	6	5mm	18mm
9330173007270	1150 Round Neef Hog Size 4	6	6mm	21mm
9330173007287	1150 Round Neef Hog Size 5	6	7mm	24mm
9330173007294	1150 Round Neef Hog Size 6	6	8mm	26mm
9330173007300	1150 Round Neef Hog Size 7	6	9mm	28mm
9330173007317	1150 Round Neef Hog Size 8	6	10mm	32mm
9330173007218	1150 Round Neef Hog Size 10	3	11mm	35mm
9330173007225	1150 Round Neef Hog Size 12	3	13mm	41mm
9330173007232	1150 Round Neef Hog Size 16	1	15mm	45mm
9330173007256	1150 Round Neef Hog Size 20	1	19mm	51mm

1150 FILBERT INTERLOCKED HOGHAIR - LONG HANDLE

Flat ferrule with rounded hair end. A versatile brush that gives softer finish than the flats or bright.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173007089	1150 Filbert Neef Hog Size 1	6	5mm	16mm
9330173007126	1150 Filbert Neef Hog Size 2	6	6mm	17mm
9330173007140	1150 Filbert Neef Hog Size 3	6	7mm	18mm
9330173007157	1150 Filbert Neef Hog Size 4	6	10mm	21mm
9330173007164	1150 Filbert Neef Hog Size 5	6	11mm	23mm
9330173007171	1150 Filbert Neef Hog Size 6	6	12mm	27mm
9330173007188	1150 Filbert Neef Hog Size 7	6	14mm	28mm
9330173007195	1150 Filbert Neef Hog Size 8	6	16mm	30mm
9330173007096	1150 Filbert Neef Hog Size 10	3	20mm	35mm
9330173007102	1150 Filbert Neef Hog Size 12	3	24mm	39mm
9330173007119	1150 Filbert Neef Hog Size 16	1	35mm	45mm
9330173007133	1150 Filbert Neef Hog Size 20	1	46mm	51mm

140 BRIGHT HOGHAIR - LONG HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173000035	140 Bright Hog Neef Size 1	6	5mm	8mm
9330173000066	140 Bright Hog Neef Size 2	6	7mm	9mm
9330173000080	140 Bright Hog Neef Size 4	6	9mm	13mm
9330173000103	140 Bright Hog Neef Size 6	6	11mm	16mm
9330173000127	140 Bright Hog Neef Size 8	6	14mm	20mm
9330173000042	140 Bright Hog Neef Size 10	3	18mm	25mm
9330173000059	140 Bright Hog Neef Size 12	3	25mm	28mm
9330173003081	140 Bright Hog Neef Size 16	1	34mm	37mm
\$9330173003098	140 Bright Hog Neef Size 20	1	47mm	45mm
9330173003104	140 Bright Hog Neef Size 24	1	60mm	53mm

140 FILBERT HOGHAIR - LONG HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173003142	140 Filbert Hog Neef Size 1	6	5mm	10mm
9330173003159	140 Filbert Hog Neef Size 2	6	7mm	13mm
9330173003166	140 Filbert Hog Neef Size 4	6	9mm	16mm
9330173003173	140 Filbert Hog Neef Size 6	6	11mm	21mm
9330173003180	140 Filbert Hog Neef Size 8	6	14mm	25mm
9330173003197	140 Filbert Hog Neef Size 10	3	18mm	30mm
9330173003203	140 Filbert Hog Neef Size 12	3	25mm	35mm
9330173003210	140 Filbert Hog Neef Size 16	1	34mm	41mm
9330173003227	140 Filbert Hog Neef Size 20	1	47mm	48mm
9330173003234	140 Filbert Hog Neef Size 24	1	60mm	55mm

140 FLAT HOGHAIR - LONG HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173003258	140 Flat Hog Neef Size 1	6	4.5mm	11mm
9330173003265	140 Flat Hog Neef Size 2	6	6mm	13mm
9330173003272	140 Flat Hog Neef Size 4	6	9mm	18mm
9330173003289	140 Flat Hog Neef Size 6	6	11mm	23mm
9330173003296	140 Flat Hog Neef Size 8	6	15mm	27mm
9330173003302	140 Flat Hog Neef Size 10	3	19mm	30mm
9330173003319	140 Flat Hog Neef Size 12	3	25mm	36mm
9330173003326	140 Flat Hog Neef Size 16	1	34mm	46mm
9330173003333	140 Flat Hog Neef Size 20	1	47mm	51mm
9330173003340	140 Flat Hog Neef Size 24	1	60mm	60mm

140 ROUND HOGHAIR - LONG HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173000134	140 Round Hog Neef Size 1	6	2.5mm	12mm
9330173000165	140 Round Hog Neef Size 2	6	3mm	14mm
9330173000189	140 Round Hog Neef Size 4	6	5mm	18mm
9330173000202	140 Round Hog Neef Size 6	6	6mm	25mm
9330173000226	140 Round Hog Neef Size 8	6	8mm	30mm
9330173000141	140 Round Hog Neef Size 10	3	11mm	35mm
\$9330173000158	140 Round Hog Neef Size 12	3	13mm	40mm
9330173003111	140 Round Hog Neef Size 16	1	15mm	43mm
9330173003128	140 Round Hog Neef Size 20	1	18mm	50mm
9330173003135	140 Round Hog Neef Size 24	1	23mm	60mm

2010 SYNTHETIC BADGERLON BRUSH RANGE

The new NEEF 2010 synthetic Badgerlon brush range has been developed to simulate natural badger hair, it has the ability to hold plenty of colour and the hair holds its shape extremely well just like the interlocked hog 1150s. Each synthetic filament shape is random like natural badger hair and is treated and double heated so it behaves like the natural version. Ideal for heavy bodied acrylic and oil painting on canvas. An excellent durable new addition to the superior Neef brush range.

2010 FILBERT BADGERLON - LONG HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173004668	2010 Filbert Neef Badgerlon Size 0	6	2mm	10mm
9330173004675	2010 Filbert Neef Badgerlon Size 2	6	4mm	15mm
9330173004682	2010 Filbert Neef Badgerlon Size 4	6	6mm	20mm
9330173004699	2010 Filbert Neef Badgerlon Size 6	6	8mm	25mm
9330173004705	2010 Filbert Neef Badgerlon Size 8	3	10mm	30mm
9330173004712	2010 Filbert Neef Badgerlon Size 10	3	12mm	35mm
9330173004729	2010 Filbert Neef Badgerlon Size 12	3	14mm	40mm

2010 BRIGHT BADGERLON - LONG HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173004736	2010 Bright Neef Badgerlon Size 0	6	4mm	8mm
9330173004743	2010 Bright Neef Badgerlon Size 2	6	6mm	10mm
9330173004750	2010 Bright Neef Badgerlon Size 4	6	8mm	13mm
9330173004767	2010 Bright Neef Badgerlon Size 6	6	10mm	15mm
9330173004774	2010 Bright Neef Badgerlon Size 8	3	15mm	20mm
9330173004781	2010 Bright Neef Badgerlon Size 10	3	20mm	25mm
9330173004798	2010 Bright Neef Badgerlon Size 12	3	25mm	30mm

2010 ROUND BADGERLON - LONG HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173004590	2010 Round Neef Badgerlon Size 0	6	4mm	10mm
9330173004644	2010 Round Neef Badgerlon Size 2	6	6mm	15mm
9330173004651	2010 Round Neef Badgerlon Size 4	6	10mm	18mm
9330173004606	2010 Round Neef Badgerlon Size 6	6	12mm	22mm
9330173004613	2010 Round Neef Badgerlon Size 8	3	14mm	28mm
9330173004620	2010 Round Neef Badgerlon Size 10	3	19mm	34mm
9330173004637	2010 Round Neef Badgerlon Size 12	3	22mm	37mm

2013 Kazan Bright - SHORT HANDLE

Neef proudly introduces its own new development KAZAN synthetic. Not only do they have the softness and suppleness of a natural squirrel but we feel they completely outperform them.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173011130	2013 Mahogany Kazan Bright Size 1/8	3	3.5mm	10mm
9330173011147	2013 Mahogany Kazan Bright Size 1/4	3	6mm	12mm
9330173011154	2013 Mahogany Kazan Bright Size 3/8	3	10mm	15mm
9330173011161	2013 Mahogany Kazan Bright Size 1/2	3	12mm	18mm
9330173011178	2013 Mahogany Kazan Bright Size 5/8	3	16mm	22mm
9330173011185	2013 Mahogany Kazan Bright Size 3/4	3	19mm	25mm
9330173011192	2013 Mahogany Kazan Bright Size 1	3	25mm	28mm

2013 Kazan Rigger - LONG HANDLE

Neef proudly introduces its own new development KAZAN synthetic. Not only do they have the softness and suppleness of a natural squirrel but we feel they completely outperform them.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173010959	2013 Mahogany Kazan Rigger Size 0	3	2mm	17mm
9330173010966	2013 Mahogany Kazan Rigger Size 2	3	2.5mm	20mm
9330173010973	2013 Mahogany Kazan Rigger Size 4	3	3mm	27mm
9330173010980	2013 Mahogany Kazan Rigger Size 8	3	5mm	31mm

2013 Kazan Dagger - SHORT HANDLE

Neef proudly introduces its own new development KAZAN synthetic. Not only do they have the softness and suppleness of a natural squirrel but we feel they completely out perform them.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173010997	2013 Mahogany Kazan Dagger Size 1/4	3	7mm	45mm
9330173011000	2013 Mahogany Kazan Dagger Size 3/8	3	10mm	47mm
9330173011017	2013 Mahogany Kazan Dagger Size 1/2	3	12mm	52mm

2013 Kazan Mop - SHORT HANDLE

Neef proudly introduces its own new development KAZAN synthetic. Not only do they have the softness and suppleness of a natural squirrel but we feel they completely out perform them.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173011024	2013 Mahogany Kazan Mop Size 10/0	3	5mm	22mm
9330173011031	2013 Mahogany Kazan Mop Size 5/0	3	6mm	23mm
9330173011048	2013 Mahogany Kazan Mop Size 3/0	3	7mm	24mm
9330173011055	2013 Mahogany Kazan Mop Size 2/0	3	8mm	27mm
9330173011062	2013 Mahogany Kazan Mop Size 0	3	9mm	28mm
9330173011079	2013 Mahogany Kazan Mop Size 2	3	11mm	30mm
9330173011086	2013 Mahogany Kazan Mop Size 4	3	13mm	35mm
9330173011093	2013 Mahogany Kazan Mop Size 6	1	15mm	38mm
9330173011109	2013 Mahogany Kazan Mop Size 8	1	18mm	40mm
9330173011116	2013 Mahogany Kazan Mop Size 10	1	18mm	42mm
9330173011123	2013 Mahogany Kazan Mop Size 12	1	19mm	49mm

2013 Kazan Wash - SHORT HANDLE

Neef proudly introduces its own new development KAZAN synthetic. Not only do they have the softness and suppleness of a natural squirrel but we feel they completely out perform them.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173011208	2013 Mahogany Kazan Wash Size 1/2	3	12mm	27mm
9330173011215	2013 Mahogany Kazan Wash Size 5/8	3	16mm	31mm
9330173011222	2013 Mahogany Kazan Wash Size 3/4	3	19mm	35mm
9330173011239	2013 Mahogany Kazan Wash Size 1"	3	24mm	41mm

2018 Masters Point by NEEF SHORT HANDLE

Extra Long Taklon with Superb point Full size handle, Great value, Quality brush



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173011635	2018 Masters Point by NEEF Size 10/0	10	.5mm	5mm
9330173011642	2018 Masters Point by NEEF Size 5/0	10	1mm	7mm
9330173011659	2018 Masters Point by NEEF Size 3/0	10	1mm	8mm
9330173011666	2018 Masters Point by NEEF Size 2/0	10	1.2mm	9mm
9330173011673	2018 Masters Point by NEEF Size 0	10	1.5mm	10mm
9330173011680	2018 Masters Point by NEEF Size 1	10	1.5mm	11mm
9330173011697	2018 Masters Point by NEEF Size 2	10	2mm	12mm
9330173011703	2018 Masters Point by NEEF Size 3	10	2.5mm	14mm
9330173011710	2018 Masters Point by NEEF Size 4	10	3.5mm	15mm
9330173011727	2018 Masters Point by NEEF Size 5	10	3.5mm	17mm
9330173011734	2018 Masters Point by NEEF Size 6	10	4mm	18mm
9330173011741	2018 Masters Point by NEEF Size 7	10	4.5mm	19mm
9330173011758	2018 Masters Point by NEEF Size 8	3	5mm	21mm
9330173011765	2018 Masters Point by NEEF Size 10	3	6mm	25mm
9330173011772	2018 Masters Point by NEEF Size 12	3	7mm	28mm
9330173011789	2018 Masters Point by NEEF Size 16	3	10mm	35mm
9330173011796	2018 Masters Point by NEEF Size 20	3	14mm	44mm

SQUIRREL / TAKLON MIX FOR WATERCOLOUR

A new development has been the combination of squirrel and taklon.

TAKLON For point and spring, SQUIRREL for colour carrying capacity. This mix gives a superb brush for watercolour in particular at a much lower price than sable. Traditionally watercolourists have used brushes made from squirrel, however the hair is expensive. 20% of the SQUIRREL / TAKLON brush hair is made from blue Squirrel. This hair is a lot lighter than the taklon so the actual hair volume for the squirrel component seems much greater. Squirrel retains lots of water and when combined with taklon it makes a perfectly affordable watercolour brush

4750LP ROUND SQUIRREL / TAKLON - SHORT HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173007416	4750 Round Squirrel Taklon Size 2	6	2mm	11mm
9330173007447	4750 Round Squirrel Taklon Size 4	6	3mm	14mm
9330173007423	4750 Round Squirrel Taklon Size 6	6	4mm	18mm
9330173007430	4750 Round Squirrel Taklon Size 8	6	5mm	21mm
9330173007454	4750 Round Squirrel Taklon Size 10	6	6mm	25mm
9330173007393	4750 Round Squirrel Taklon Size 12	3	8mm	29mm
9330173007461	4750 Round Squirrel Taklon Size 14	3	9mm	32mm
9330173007409	4750 Round Squirrel Taklon Size 16	3	10mm	35mm
9330173007478	4750 Round Squirrel Taklon Size 20	3	11mm	38mm
9330173007485	4750 Round Squirrel Taklon Size 24	3	13mm	42mm

4400 NEEDLE - SQUIRREL / TAKLON RIGGER - SHORT HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair	R.R.P
9330173001971	4400 Needle Point Neef Size 4	6	3mm	32mm	\$17.95
9330173002015	4400 Needle Point Neef Size 6	6	4mm	34mm	\$22.00
9330173007584	4400 Alvaro Needle Point Size 8	6	6mm	36mm	\$26.00
9330173009106	4400 Needle Point Neef Size 10	6	8mm	40mm	\$29.45

4600 OVAL POINTED SQUIRREL / TAKLON WASH - SHORT HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173007935	4600 Neef Squirrel Mix Size 4	6	13mm	26mm
9330173007386	4600 Neef Squirrel Mix Size 8	6	19mm	36mm
9330173007379	4600 Neef Squirrel Mix Size 12	6	25mm	40mm

4820 FLAT SQUIRREL / TAKLON - SHORT HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173008017	4820 Neef Squirrel Taklon Size 1/4	6	7mm	11mm
9330173008024	4820 Neef Squirrel Taklon Size 3/8	6	10mm	14mm
9330173008031	4820 Neef Squirrel Taklon Size 1/2	6	13mm	16mm
9330173008048	4820 Neef Squirrel Taklon Size 5/8	6	16mm	19mm
9330173008055	4820 Neef Squirrel Taklon Size 3/4	3	21mm	21mm
9330173008079	4820 Neef Squirrel Taklon Size 1	3	26mm	26mm

4880 WIDE FLAT SQUIRREL / TAKLON - LONG FLAT HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173007539	4880l Wash Brush L/handle 1 1/2 Inch	1	40mm	35mm
9330173007553	4880l Wash Brush L/handle 2 Inch	1	52mm	40mm

4850 David Taylor Dagger SQUIRREL / TAKLON - Short HANDLE



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173011857	4850 David Taylor Dagger Size 1/4	6	7mm	32mm
9330173011338	4850 David Taylor Dagger Size 3/8	6	9mm	41mm
9330173011321	4850 David Taylor Dagger Size 1/2	6	13mm	53mm
9330173011352	4850 David Taylor Dagger Size 5/8	6	17mm	63mm

Anders Anderson by NEEF Mid Length HANDLE

Anders Andersson is a Swedish artist and specially designed this dagger liner brush with a mid-length handle.



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173011857	Anders Anderson By NEEF Small	6	4mm	46mm
9330173011864	Anders Anderson By NEEF Medium	6	9mm	51mm

David Taylor Pocket Brush



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173011871	David Taylor Pocket Brush Size 6	3	4mm	18mm
9330173011888	David Taylor Pocket Brush Size 8	3	5mm	21mm
9330173011895	David Taylor Pocket Brush Size 10	3	7mm	25mm
9330173011901	David Taylor Pocket Brush Size 12	3	8mm	30mm

Squirrel Pocket brush



Barcode	Description	Pkt	Width of hair at ferrule	Length of Hair
9330173011918	Squirrel Mop Brush Pocket Brush 10/0	3	6mm	21mm
9330173011925	Squirrel Mop Brush Pocket Brush 5/0	3	6.5mm	23mm
9330173011932	Squirrel Mop Brush Pocket Brush 3/0	3	7mm	24mm
9330173011949	Squirrel Mop Brush Pocket Brush 2/0	3	8mm	27mm
9330173011956	Squirrel Mop Brush Pocket Brush 0	3	9mm	33mm

NEEF Leather Brush Wallet



Barcode	Description	Pkt
9330173012359	NEEF Leather Brush Wallet Brown	1
9330173012366	NEEF Leather Brush Wallet Charcoal	1
9330173012502	NEEF Leather Brush Wallet Black	1
9330173012519	NEEF Leather Brush Wallet Green	1

COTTON CANVAS ROLLS

Barcode	Description	Roll
9330173010904	Neef 10oz 54" 12yard 10.97 Metre Primed	
9330173010898	Neef 10oz 54" 6yard 5.48 Metre Primed	
9330173010430	Neef 10oz 72" 12 Yard 10.97 Metre Primed	
9330173010454	Neef 10oz 72" 20 Yard 18.28 Metre Unprim	
9330173010416	Neef 10oz 72" 25 Yard 22.86 Metre Primed	
9330173010409	Neef 10oz 72" 50 Yard 45.72 Metre Primed	
9330173010447	Neef 10oz 72" 50 Yard 45.72 Metre Unprim	
9330173010607	Neef 10oz 84" 12yard 10.97 Metre Primed	
9330173010478	Neef 12oz 72" 50 Yard 45.72 Metre Unprim	
9330173010423	Neef 12oz 84" 12 Yard 10.97 Metre Primed	
933017301096	Neef 12oz 84" 25yard 22.86 Metre Primed	
9330173010645	Neef 8oz 54" 12yard 10.97 Metre Primed	
9330173010393	Neef 8oz 72" 25 Yard 22.86 Metre Primed	
3976	Neef 8oz 72" 25yard 22.86 Metre Unprimed	
9330173010195	Neef 8oz 72" 50 Yard 45.72 Metre Primed	
9330173011620	Neef Linen A12 Medium 12 yard 10.97 metre 84"	

STRETCHED COTTON CANVAS MEDIUM WIDTH

Barcode	Description	Box
9330173010096	4X6 MW Make Your Mark 10oz Cotton	
9330173010102	5X7 MW Make Your Mark 10oz Cotton	
9330173010119	6X8 MW Make Your Mark 10oz Cotton	
9330173010126	8X10 MW Make Your Mark 10oz Cotton	
9330173010140	9X12 MW Make Your Mark 10oz Cotton	
9330173010157	10x10 MW Make Your Mark 10oz Cotton	
9330173010201	12x12 MW Make Your Mark 10oz Cotton	
9330173010218	12X16 MW Make Your Mark 10oz Cotton	
9330173010232	14X18 MW Make Your Mark 10oz Cotton	
9330173010249	15X30 MW Make Your Mark 10oz Cotton	
9330173010263	16X20 MW Make Your Mark 10oz Cotton	
9330173010270	18X18 MW Make Your Mark 10oz Cotton	
9330173010287	18X24 MW Make Your Mark 10oz Cotton	
9330173010300	20X20 MW Make Your Mark 10oz Cotton	
9330173010317	20X24 MW Make Your Mark 10oz Cotton	
9330173010324	20X30 MW Make Your Mark 10oz Cotton	

STRETCHED COTTON CANVAS HEAVY WEIGHT



Barcode	Description	Box
9330173010492	8x10 Hw Make Your Mark 10oz Cotton	
9330173010515	9x12 Hw Make Your Mark 10oz Cotton	
9330173010522	10x10 Hw Make Your Mark 10oz Cotton	
9330173010539	10x14 Hw Make Your Mark 10oz Cotton	
9330173010546	12x12 Hw Make Your Mark 10oz Cotton	
9330173010553	12x16 Hw Make Your Mark 10oz Cotton	
9330173010676	15x30 Hw Make Your Mark 10oz Cotton	
9330173010805	16x16 Hw Make Your Mark 10oz Cotton	
9330173010614	16x20 Hw Make Your Mark 10oz Cotton	
9330173010621	18x18 Hw Make Your Mark 10oz Cotton	
9330173010638	18x24 Hw Make Your Mark 10oz Cotton	
9330173010836	18x36 Hw Make Your Mark 10oz Cotton	
9330173010652	20x20 Hw Make Your Mark 10oz Cotton	
9330173010669	20x24 Hw Make Your Mark 10oz Cotton	
9330173010683	20x30 Hw Make Your Mark 10oz Cotton	
9330173010690	20x40 Hw Make Your Mark 10oz Cotton	

OIL PRIMED LINEN - 210cm wide x 10 metre rolls

- 12
- 13
- 15
- 18
- 29
- 66
- 68
- 70



ACRYLIC PRIMED LINEN - 210cm wide x 10 metre rolls

- 112
- 166
- 168
- 170



CLEAR GLUE SIZED LINEN - 210cm wide x 10 metre rolls

- O12GL
- O18GL
- O68GL



CHELSEA LEAN MEDIUM

A SAFER NATURAL ALTERNATIVE TO TURPENTINE THAT ACTUALLY SMELLS LIKE LAVENDER!
 Cleans Better and More Thoroughly Than Almost All Other Brush Cleaners and Solvents. Conditions Brushes Making The Hair Subtle Maintaining Maximum Working Quality

Made from 100% natural distilled fruits and flowers, featuring lavender, Chelsea Classical Studio's Lavender Brush Cleaner is a safer natural alternative to turpentine, petroleum mineral spirits and other toxic solvents. Lavender not only is more natural than harsh chemicals such as turpentine, but it also has a nice aroma that is often used in aromatherapy and other therapeutic holistic practices. It is very effective at cleaning oil paints from brushes during or after painting.

Key Features:

- Safer natural alternative to turpentine
- Pleasant aroma
- Less abrasive to brushes than turpentine / mineral spirits
- Made from natural oil essences of fruit, flowers and lavender

Barcode	Description	PKT
709758876324	Chelsea Classic Lean Medium 60ml	
709758876331	Chelsea Classic Lean Medium 118ml	
709758876348	Chelsea Classic Lean Medium 236ml	
709758876355	Chelsea Classic Lean Medium 473ml	
709758876362	Chelsea Classic Lean Medium 946ml	



UMS

CHELSEA MEDIUM

CHELSEA LEAN MEDIUM

A HANDCRAFTED, SAFER, NATURAL ALTERNATIVE TO TURPENTINE! HANDCRAFTED FROM THE FINEST QUALITY LAVENDER

Spike Lavender Oil - Make the Right Choice! Healthier Than Turpentine or Odorless Turpentine!

The Chelsea Classical Medium, Lavender Spike Oil Essence has a distinctive, sweet lavender scent, and is a safer, natural alternative to Turpentine, does not cause chronic health problems that are often associated with turpentine or odorless petroleum mineral spirits. Lavender Spike Oil Essence is so safe to use and has such a pleasant scent, that it is often used for making soaps and in aromatherapy! With this medium, artists can mix with other oil painting mediums, resins and varnishes.

Key Features:

- Handcrafted from the highest quality lavender
- Dilutes oil painting mediums
- A safer, natural alternative to turpentine and mineral spirits
- Created through reproducing the methods of the Old Masters
- Features a distinctive, sweet lavender scent
- No harsh chemicals used in production!

Barcode	Description	PKT
709758876423	Chelsea Classic Spike Oil 60ml	
709758876430	Chelsea Classic Spike Oil 118ml	
709758876447	Chelsea Classic Spike Oil 236ml	
709758876454	Chelsea Classic Spike Oil 473ml	
709758876461	Chelsea Classic Spike Oil 946ml	



CHELSEA LINSEED OIL

METICULOUSLY HANDCRAFTED EXTRA PALE LINSEED OIL THAT WILL DARKEN AND YELLOW LESS UNLIKE TRADITIONAL LINSEED OILS!

Brighten Up Your Paintings The Chelsea Classical Medium, Clarified, Pale, Cold-Pressed Linseed Oil undergoes a multitude of steps and processes to achieve its professional level of purity. This linseed oil is washed and de-yellowed by traditional, natural processes that strive to make the palest, cleanest pure linseed oil for artists' use. Cold-Pressed Linseed Oil is traditionally known as the best extracted linseed oil, as opposed to pressing extractions by heat or chemicals. This professional-quality linseed oil will not darken like traditional linseed oils and provides brighter and richer tones and hues when used with oil colors.

Barcode	Description	PKT
709758876225	Chelsea Classic Linseed Oil 60ml	
709758876232	Chelsea Classic Linseed Oil 118ml	
709758876249	Chelsea Classic Linseed Oil 236ml	
709758876256	Chelsea Classic Linseed Oil 473ml	
709758876263	Chelsea Classic Linseed Oil 946ml	



CHELSEA WALNUT OIL

THOROUGHLY HAND CLEANED AND PURIFIED WALNUT OIL THAT IMPROVES THE RICHNESS AND BRIGHTNESS OF WHITE AND LIGHT OIL COLORS!

The Chelsea Classical Medium, Clarified Pale Cold-Pressed Walnut Oil, is cleaned by hand and made with only natural ingredients. This walnut oil is washed by traditional, natural processes that strive to make the palest, cleanest, and most pure walnut oil for artists' to use. The mucilage and fat is removed, which greatly improves the acidity and drying of the oil. It is then further cleaned by multiple processes that filter out the remaining impurities and unnecessary coloration. This professional-quality walnut oil will not darken, and provides brighter and richer tones and hues in oil colors. Walnut oil is naturally less yellow and dries slower than Linseed oil. For best results, we recommend using it for whites and light colors!

Barcode	Description	PKT
709758876270	Chelsea Classic Walnut Oil 60ml	
709758876287	Chelsea Classic Walnut Oil 118ml	
709758876294	Chelsea Classic Walnut Oil 236ml	
709758876300	Chelsea Classic Walnut Oil 473ml	
709758876317	Chelsea Classic Walnut Oil 946ml	



CHELSEA LEAN MEDIUM

HANDCRAFTED FROM THE FINEST MATERIALS, THIS OIL MEDIUM THINS PAINT AND DECREASES DRY TIME!

The Clarified Lean Medium, by Chelsea Classical Studios, is a handmade oil medium that uses lavender spike oil essence, which is a safer alternative to ones made with turpentine, as it smells sweet, decreases drying time and thins the paint. It is crafted from a mixture of pure, extra-pale, cold pressed linseed oil and lavender spike oil essence. For Chelsea Classical Mediums, even the ingredients of their mediums are handcrafted to ensure absolutely the highest quality products. The oil in the Clarified Lean Medium is cold-pressed, purified and de-yellowed by traditional, natural processes that strives to make the palest, cleanest pure linseed oil for artists' to use. The Oil of Spike Lavender Solvent is made from distilled lavender which is a clean, safe to breathe solvent with a strong sweet smell. A "Lean" Medium refers to the "Fat Over Lean" technique, which means to apply a paint layer rich in oil (a fat) over a layer with less oil (a lean) layer on a painting. This simple principle is fundamental to controlling the paint adhesion, drying time and glossiness of oil colors. This fine-art quality medium has a light oil content mixed with a varnish, so it will thin the paint, make it dry faster, and is recommended for the early layers of painting.

Barcode	Description	PKT
709758876324	Chelsea Classic Lean Medium 60ml	
709758876331	Chelsea Classic Lean Medium 118ml	
709758876348	Chelsea Classic Lean Medium 236ml	
709758876355	Chelsea Classic Lean Medium 473ml	
709758876362	Chelsea Classic Lean Medium 946ml	



CHELSEA FAT MEDIUM

A HANDCRAFTED OIL MEDIUM THAT IMPROVES GLOSSINESS AND DRY TIME!

A "Fat" Medium refers to the "Fat Over Lean" technique, which means to apply a paint layer rich in oil (a fat) over a layer with less oil (a lean) layer on a painting. This simple principle is fundamental to controlling the paint adhesion, drying time and glossiness of oil colors. The Clarified Fat Medium, by Chelsea Classical Studios, is a handmade oil medium that decreases drying time and increases glossiness. It is crafted from a mixture of pure, extra-pale, cold pressed linseed oil and lavender damar varnish. For Chelsea Classical Mediums, even the ingredients of their mediums are handcrafted to ensure absolutely the highest quality products. The Clarified Fat Medium is made with made with linseed oil that is purified and de-yellowed by traditional, natural processes that strive to make the palest, cleanest, pure linseed oil for artists' to use. The damar resin is dissolved in distilled Oil of Spike Lavender Solvent for the varnish that is mixed with the oil. This fine-art quality medium has a large oil content mixed with a varnish so is considered fairly fat, rich and glossy. There are no carcinogenic fumes since neither turpentine nor petroleum is used.

Barcode	Description	PKT
709758876379	Chelsea Classic Fat Medium 60ml	
709758876386	Chelsea Classic Fat Medium 118ml	
709758876393	Chelsea Classic Fat Medium 236ml	
709758876409	Chelsea Classic Fat Medium 473ml	
709758876416	Chelsea Classic Fat Medium 946ml	



CHELSEA MEDIUMS

CHELSEA RETOUCH VARNISH

ALLOWS FOR BOTH PROTECTION AND BREATHABILITY!

Chelsea's Retouch Varnish offers superior, classical protection for your finest oil works. It's the safe alternative for use in the studio--with no harsh, dangerous fumes and a distinctive lavender scent.

Barcode	Description	PKT
709758890252	Chelsea Classic Retouch Varnish 60ml	
709758890269	Chelsea Classic Retouch Varnish 118ml	
709758890276	Chelsea Classic Retouch Varnish 236ml	
709758890283	Chelsea Classic Retouch Varnish 473ml	
709758890290	Chelsea Classic Retouch Varnish 946ml	



CHELSEA DAMAR VARNICH

andcrafted from the finest materials, this Lavender Damar Varnish can be used as a final varnish or with mediums to thin paint and decreases dry time!

Lavender Damar Varnish makes it safe to varnish inside the home or studio. It is the only Damar Varnish that is!

The Renaissance of Art Materials - The Chelsea Classical Studio Lavender Damar Varnish Medium, is handcrafted using the finest natural ingredients, including the Chelsea Classic Studio Medium, Lavender Spike Oil Essence. This Lavender Damar Varnish can be used in three different ways. The first use includes mixing it with other mediums to increase their glossiness and decrease their dry time. The second use is to dilute it with the Chelsea Classical Medium, Lavender Spike Oil Essence, to create a retouch varnish. The third use is to treat it as a final varnish. Unlike turpentine and mineral spirits, this Lavender Damar Varnish does not produce dangerous fumes and does not cause the chronic health problems that are often associated with turpentine and mineral spirits.

Barcode	Description	PKT
709758876478	Chelsea Classic Damar Varnish 60ml	
709758876485	Chelsea Classic Damar Varnish 118ml	
709758876492	Chelsea Classic Damar Varnish 236ml	
709758876508	Chelsea Classic Damar Varnish 473ml	
709758876515	Chelsea Classic Damar Varnish 946ml	



CHELSEA OLIVE OIL SOAP

Barcode	Description	PKT
709758886828	Chelsea Classic Soap 118ml	



CHELSEA SAMPLER SETS OIL

Barcode	Description	PKT
709758892812	Chelsea Classic Sampler Oils	
709758892829	Chelsea Classic Sampler Mediums	
709758892843	Chelsea Classic Sampler Varnishes	
709758892850	Chelsea Classic Sampler Brush Cleaner	
709758892736	Chelsea Classic Sampler Solvents	



CHELSEA MEDI-UMS



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DANIEL SMITH



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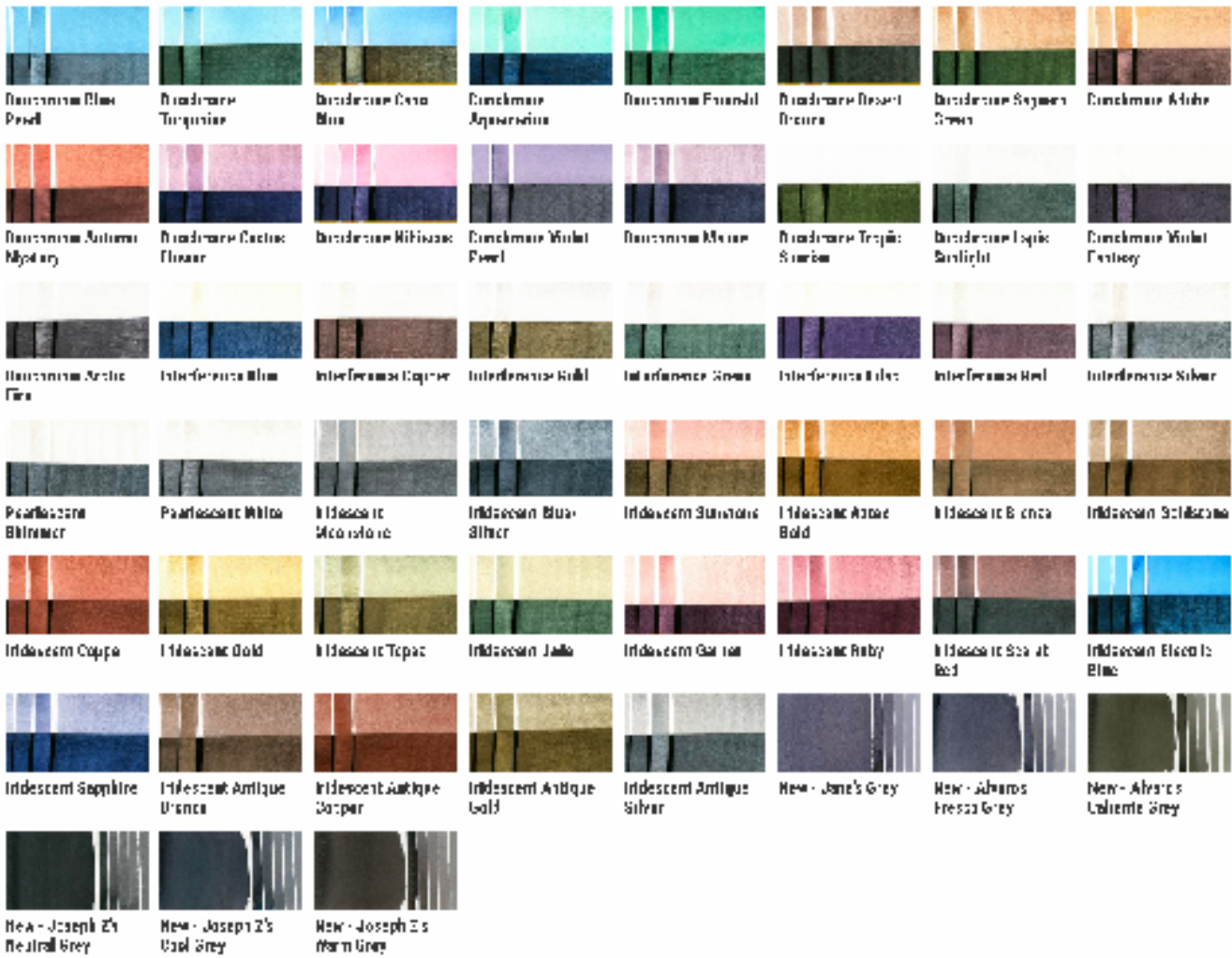


DANIEL SMITH PROFESSIONAL QUALITY ARTIST WATERCOLOURS

1 Series	Daniel Smith Watercolour Stick	Pkt 3	Shades 40
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DANIEL SMITH EXTRA FINE™ WATERCOLOR



DANIEL SMITH

DANIEL SMITH Unique Primatek Colours



DANIEL SMITH Water Soluble Oil Colours



DANIEL SMITH Oil Colours

Cerulean Flake Tone	Bottle Pink	Tender Yellow	Vivid Yellow	Hansa Yellow Light	Hansa Yellow	Hansa Yellow Medium	Lemon Yellow
Cadmium Yellow Light	Cadmium Yellow Medium	Cadmium Yellow Deep	Indian Yellow	Cadmium Orange Light	Transparent Orange	Cadmium Red Yellow Hue	Cadmium Red Medium Hue
Vivid Orange	Vivid Red Hue	Quinacridone Red	Vivid Scarlet	Vivid Red	Permanent Red	Permanent Red Deep	Quinacridone Red
Quinacridone Maroon Scarlet	Quinacridone Rose	Quinacridone Magenta	Quinacridone Magenta	Quinacridone Magenta	Alizarin Crimson	Permanent Alizarin Crimson	Quinacridone Purple
Manganese Violet	Cadmium Violet	Quinacridone Violet	Manganese Violet	Indanthrone Blue	Prussian Blue	Methyl Blue (Red Strong)	Prussian Blue
Ultramarine Blue Deep	Lapis Lazuli Ultramarine	Vivid Blue Ultramarine	Lapis Blue	Light Blue Ultramarine	Lapis Blue Ultramarine	Manganese Blue	Cobalt Ultramarine
Phthalocyanine Blue	Vivid Blue	Vivid Green Ultramarine	Phthalocyanine Blue Ultramarine	Ultramarine Green	Permanent Green	Permanent Green Light	Green Green
Cadmium Green Deep	Sap Green	Olive Green	Terra Verde	Cadmium Green Light	Green Gold	Manganese Yellow	Quinacridone Gold
Transparent Earth Orange	Transparent Red Oxide	Quinacridone Burnt Orange	Transparent Yellow Oxide	Raw Sienna	Yellow Ochre	Natural Yellow Ochre	Burnt Sienna
Venetian Red	Indian Red	Transparent Iron Oxide	Alpha Iron	Raw Umber (Cold)	Burnt Umber	Raw Umber	Van Dyke Brown
Indigo	Payson Blue	Vivid Blue	Deep Blue	Black Blue	Ultramarine	Titanium White	Zinc White
Transparent Chloride	Titanium Gold	Vivid Yellow Gold	Ultramarine Silver	Phthalocyanine Blue	Ultramarine Blue	Slate	Yellow Ochre Light
Phthalocyanine Pink	Manganese Phthalocyanine	Methyl Red Oxide	Phthalocyanine Blue	Phthalocyanine Blue	Phthalocyanine Blue	Burnt Sienna (Red Oxide)	Manganese Phthalocyanine
Titanium White	Titanium White	Titanium White	Titanium White	Titanium White	Titanium White	Titanium White	Titanium White

DANIEL SMITH



WATERCOLOUR GROUND

Let your imagination soar! For too long, the beautiful medium of watercolor has been confined to a paper-behind-glass niche. Now, with this exciting new ground, anything you've dreamed of painting with watercolor can become a reality. It's easy to use—just brush it on—and incredibly versatile.



WALNUT INK

A finely pigmented rich sepia coloured water-based ink. It's great for all kinds of drawings and works well with a brush or dip pen.

In washes, DANIEL SMITH Walnut Ink handles like a watercolor, with good layering and lifting capabilities. The rich color resembles traditional walnut-based inks, but will not fade. The warm character of walnut ink is reminiscent of drawings by Rembrandt.



Introducing



DANIEL SMITH Watercolor Ground

“WOW! I can paint watercolor
on any surface...”



continued inside

DANIEL SMITH

PAINT ON ...



NEW! DANIEL SMITH WATERCOLOR GROUND

Take your watercolors off the paper and into the exciting world of mixed media!

This remarkable new ground lets you use watercolors in ways you've never imagined. When we started testing it, we were amazed at what it can do. It works on everything we could think of, from plastic and cloth to tin and stone, giving you an incredible range of new possibilities.

The beauty of watercolor is transparency! It's what gives watercolor paintings their distinctive clarity, luminosity and realism. Now, with Watercolor Ground, you can get this unique visual quality on any surface you choose.

DANIEL SMITH Watercolor Ground creates a soft, absorbent watercolor surface with a slightly cottony texture that's similar to cold press paper. With this breakthrough archival-quality ground, you can create new work on any surface, rescue flawed paintings, lift and scrub without damaging the painting surface, and frame without glass. There's really no end to what you can do...or what you can do it on.

Paint & Enjoy!

...GLASS



...FABRIC & PLASTER

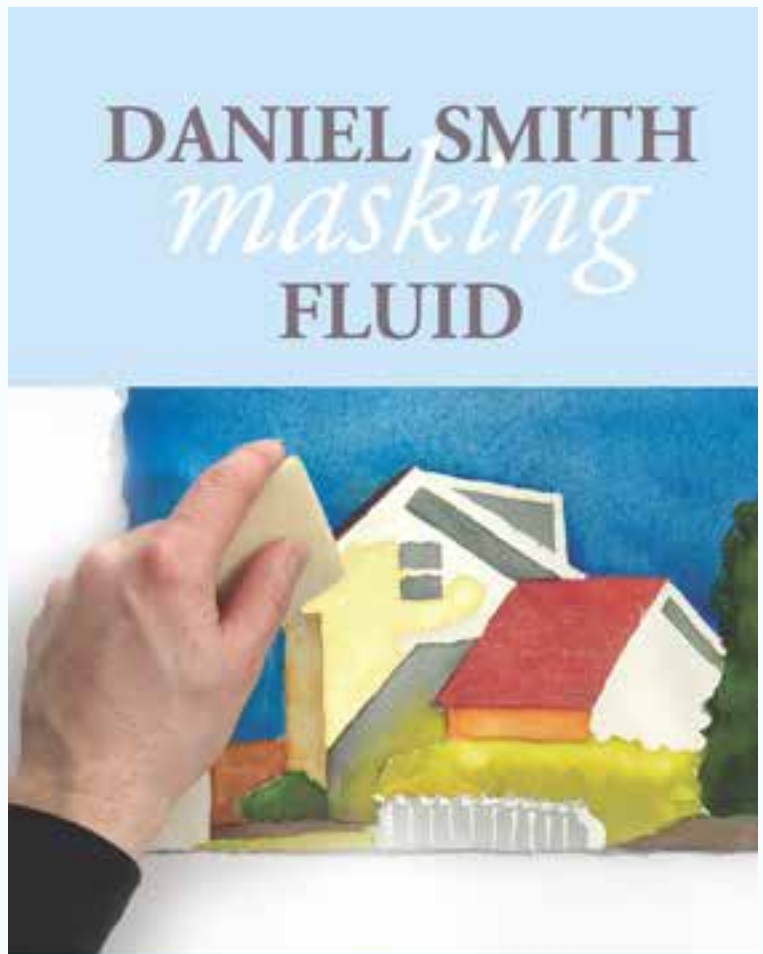


...TIN





DANIEL SMITH MASKING FLUID



DANIEL SMITH *masking* FLUID

In this watercolour painting, we wanted to preserve the whites of the sunlit side of the building and have rich darks in the shadows. By applying **DANIEL SMITH Masking Fluid** to the white areas before painting, we keep crisp clean edges. Once the painting is dry, remove the caramel coloured mask film with a rubber cement pickup to reveal the whitest whites



NEW

DANIEL SMITH Masking Fluid offers excellent coverage and easy flowing application. Brush it on or apply straight from the bottle. Off- white when wet, it dries to a transparent caramel colour. Left on a painting for a week, a month or more, it can still be pulled cleanly from all

watercolour surfaces with a rubber cement pickup. Included are five fine pointed tips that can be attached to the bottle and used as a drawing tool to make dots and fine lines, and save details and highlights.

Michael Harding

Handmade Artist Oil Colours

*Michael Harding oils are beautifully honest paints
for the beautifully honest act of painting*
Chris Ofili, 2004

The first quality oil paint. Excellent!
David Hockney, 1998



THIS COLOUR CHART IS INTENDED TO SHOW YOU THE EXCEPTIONAL RANGE OF MICHAEL HARDING OIL PAINTS AND TO GIVE YOU AN UNDERSTANDING OF WHY THEY ARE, QUITE GENUINELY THE BEST OF THEIR KIND IN THE WORLD.

My paints are made by hand, using techniques which date back to the days of the Old Masters. There is a very simple reason for this painstaking process. As an artist and painter I wanted to create colours that are true and vibrant, and paint which is beautiful and durable. The greater the pigment content of paint, the greater the resistance it has to fading. Nearly all manufacturers use various fillers to extend the volume of the oil paint. It may increase profits but it compromises on quality. I totally refuse to do this. Why make something exceptional and then dilute it? I will not claim that my paints will turn you into a great painter, but I can promise they will have a profound effect on your work. Your colours will be stronger and richer, and you will find the texture of the paint incomparable. You will love working with them. Try them. You will be amazed.

CE NUANCIER VOUS PRÉSENTE LA GAMME EXCEPTIONNELLE DE PEINTURES À L'HUILE MICHAEL HARDING, ET VOUS PERMET DE COMPRENDRE POURQUOI ELLES SONT VÉRITABLEMENT LES MEILLEURES AU MONDE DANS LEUR GENRE.

Mes peintures sont fabriquées à la main, en utilisant des techniques qui remontent à l'époque des Maîtres d'antan. Il y a une raison très simple à ce procédé laborieux. En tant qu'artiste et peintre, j'ai voulu créer des couleurs authentiques et intenses, et une peinture à la fois belle et durable. Plus le contenu de pigments dans la peinture est grand, meilleure sera la résistance à la décoloration. Presque tous les fabricants utilisent différents agents pour augmenter le volume de la peinture. Ceci peut augmenter les bénéfices, mais altère la qualité. Je refuse totalement de faire ceci. Pourquoi faire quelque chose d'exceptionnel, puis le galvauder? Je ne prétends pas que mes peintures feront de vous un grand peintre, mais je peux vous promettre qu'elles auront un effet important sur votre travail. Vos couleurs seront plus fortes et plus riches et vous trouverez la texture de la peinture incomparable. Vous allez aimer travailler avec elles. Essayez-les. Vous serez impressionnés.

DIESE FARBENTABELLE ZEIGT IHNEN DAS AUßERGEWÖHNLICHE SORTIMENT VON MICHAEL HARDING'S ÖLFARBEN. SIE WERDEN VERSTEHEN, WESHALB SIE AUF GENIALE WEISE DIE BESTEN IHRER ART AUF DER GANZEN WELT SIND.

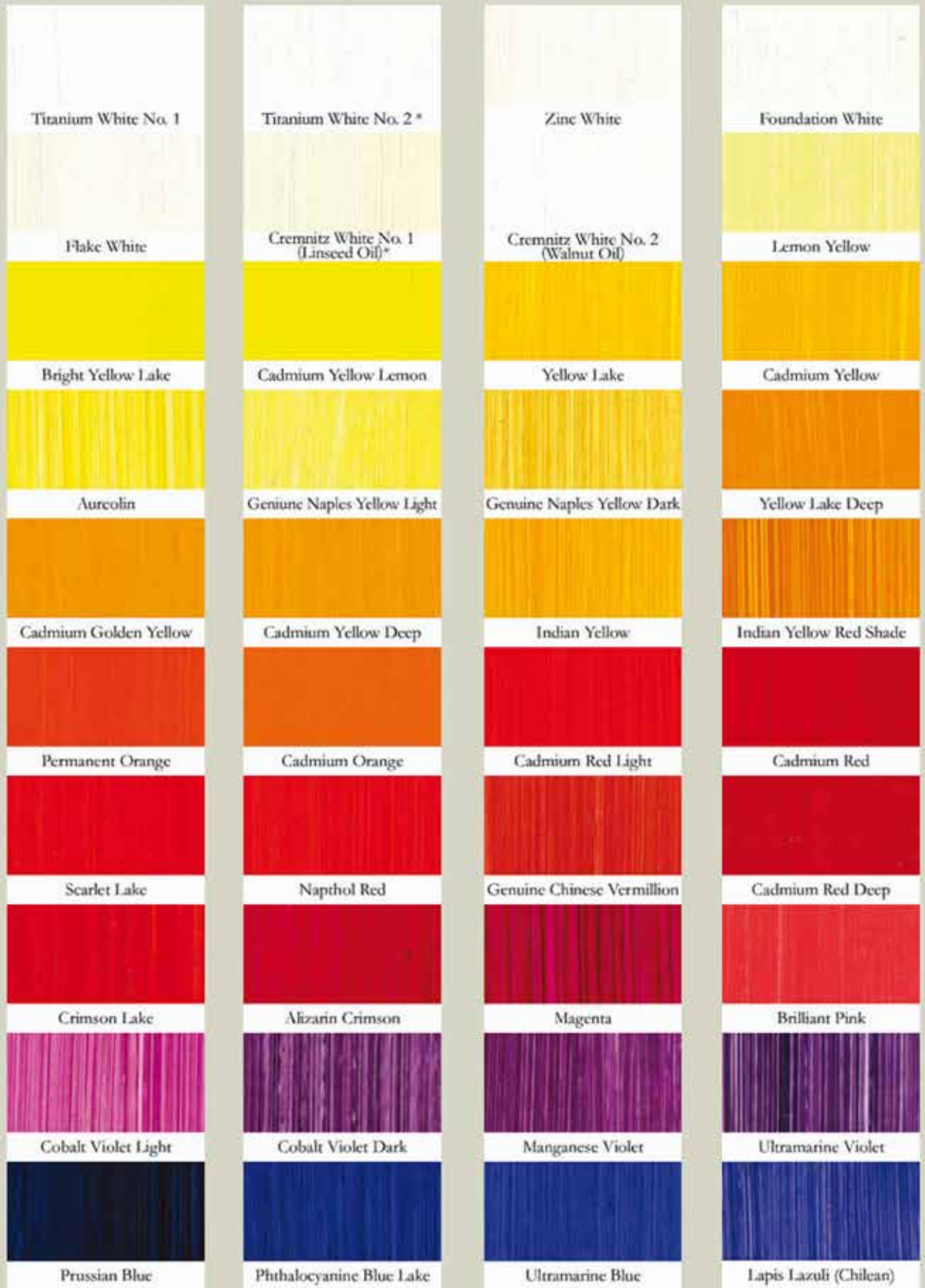
Meine Farben sind handgemacht. Ich benutze Techniken, welche aus den Zeiten der alten Meister dieser Kunst stammen. Es gibt einen einfachen Grund für diesen aufwendigen Prozess. Als Künstler und Maler wollte ich Farben erschaffen die kräftig und lebendig sind und Bilder die wunderschön und haltbar sind. Je höher die Pigmentkonzentration in der Farbe ist, umso länger bleibt die Intensität der Farben erhalten. Beinahe alle Hersteller benutzen verschiedene Ausfüllmaterialien um das Volumen der Ölfarben zu erhöhen. Dies mag den Profit steigern, geht aber zu lasten der Qualität. Ich bin absolut gegen solches Vorgehen. Warum sich Mühe geben ein ausserordentliches Produkt herzustellen, wenn es nachher wieder verwässert wird? Ich kann ihnen nicht versprechen, dass meine Farben sie zu einem grossen Kunstmaler machen. Ich kann ihnen aber versichern, dass sie einen tiefen Einfluss auf ihre Arbeit haben werden. Ihre Farben werden ausdrucksvoller und reichhaltiger und die Textur wird unvergleichlich. Sie werden es lieben, mit ihnen zu arbeiten. Versuchen sie es. Sie werden positiv überrascht sein.

www.michaelharding.co.uk

Michael Harding

SERIES	COLOUR INDEX NO	DRYING	TRANSPARENCY	LIGHTFASTNESS	OIL CONTENT	TINT POWER	TOXICITY	
SERIES 1								
101	TITANIUM WHITE NO.1 (SAFFLOWER OIL)	PW 6, PW 4	Very slow	Very opaque	Excellent	Very Low	High	Non-Toxic
102	TITANIUM WHITE NO.2 (LINSEED OIL)	PW 6, PW 5	Average	Very opaque	Excellent	Very Low	High	Non-Toxic
103	ZINC WHITE	PW 4	Slow	Slightly	Excellent	Very Low	Average	Non-Toxic
104	FOUNDATION WHITE	PW 6, PW 1	2-3 days	Very opaque	Excellent	Very Low	Average	Toxic
106	FLAKE WHITE 1 (LINSEED OIL)	PW 1, PW 4	Average	Slightly	Excellent	Very Low	Average	Toxic
107	CREMNITZ WHITE (LINSEED OIL)	PW 1	Average	Slightly	Excellent	Very Low	Average	Toxic
108	LEMON YELLOW	PY 31	Slow	Opaque	Excellent	Very Low	Low	Toxic
109	BRIGHT YELLOW LAKE	PY 3	Slow	Transparent	Very Good	High	High	Non-Toxic
110	YELLOW LAKE	PY 3	Slow	Transparent	Very Good	High	High	Non-Toxic
112	PRUSSIAN BLUE	PB27	Very fast	Transparent	Very Good	High	High	Non-Toxic
113	ULTRAMARINE BLUE	PB29	Average	Transparent	Excellent	Average	Average	Non-Toxic
114	PHTHALOCYANINE BLUE & ZINC WHITE	PB 15.3, PW4	Average	Slightly	Excellent	Low	Average	Non-Toxic
115	TERRE VERTE	PG23	Fast	Transparent	Excellent	High	Very Low	Non-Toxic
116	BRIGHT GREEN LAKE	PY 74, PG 7	Average	Transparent	Very Good	High	High	Non-Toxic
117	UNBLEACHED TITANIUM DIOXIDE	PW6.1	Fast	Opaque	Excellent	Low	High	Non-Toxic
118	YELLOW OCHRE DEEP	PY42	Very fast	Semi-transparent	Excellent	Average	Average	Non-Toxic
119	YELLOW OCHRE	PY42	Very fast	Semi-transparent	Excellent	Average	Average	Non-Toxic
120	RAW SIENNA	PB67	Very fast	Semi-transparent	Excellent	Average	Average	Non-Toxic
121	RAW UMBER	PB6	Very fast	Semi-transparent	Excellent	Average	Average	Non-Toxic
122	VENETIAN RED	PR101	Very fast	Semi-opaque	Excellent	Average	Low	Non-Toxic
123	INDIAN RED	PR101	Very fast	Semi-opaque	Excellent	Average	High	Non-Toxic
124	RED UMBER	PB6	Very fast	Transparent	Excellent	Average	Average	Non-Toxic
125	BURNT SIENNA	PB6	Very fast	Transparent	Excellent	Average	Average	Non-Toxic
126	BURNT UMBER	PB6	Very fast	Transparent	Excellent	Average	Average	Non-Toxic
127	PAYNES GREY	PBk9, PB29, PY42	Average	Semi-transparent	Excellent	High	High	Non-Toxic
128	LAMP BLACK	PBk6	Average	Semi-opaque	Excellent	High	Average	Non-Toxic
129	IVORY BLACK	PBk9	Average	Transparent	Excellent	High	Average	Non-Toxic
130	TITANIUM WHITE NO.3 (LINSEED OIL)	PW 6, PW 5	Fast	Very opaque	Excellent	Very Low	High	Non-Toxic
131	CREMNITZ WHITE NO.3 (LINSEED OIL)	PW 1	Fast	Slightly	Excellent	Very Low	Average	Toxic
SERIES 2								
201	CREMNITZ WHITE IN WALNUT OIL	PW1	Average	Slightly	Excellent	Very Low	Average	Toxic
202	YELLOW LAKE DEEP	PY 1.1	Slow	Transparent	Very Good	High	Average	Non-Toxic
203	INDIAN YELLOW	PY 83	Average	Transparent	Very Good	High	Average	Non-Toxic
204	INDIAN YELLOW RED SHADE	PY 83, PR 101	Fast	Transparent	Very Good	High	Average	Non-Toxic
205	SCARLET LAKE	PR 170	Average	Semi-opaque	Excellent	High	High	Non-Toxic
207	BRILLIANT PINK	PR 209, PW 4, PW 6	Average	Opaque	Excellent	Low	Average	Non-Toxic
208	ULTRAMARINE VIOLET	PV 15	Average	Transparent	Excellent	Average	Average	Non-Toxic
209	PHTHALOCYANINE BLUE LAKE	PB 15.3	Fast	Transparent	Excellent	High	High	Non-Toxic
210	PHTHALOCYANINE TURQUOISE	PB 15.3, PG 7, PW 6, PW4	Average	Opaque	Excellent	Low	Average	Non-Toxic
211	KINGS BLUE LIGHT	PB 29, PW 6, PW4	Average	Opaque	Excellent	Low	Average	Non-Toxic
212	KINGS BLUE DEEP	PB 29, PW 6, PW4	Average	Opaque	Excellent	Low	Average	Non-Toxic
213	PHTHALOCYANINE GREEN LAKE	PG 7	Fast	Transparent	Excellent	High	High	Non-Toxic
214	PHTHALOCYANINE GREEN YELLOW SHADE	PG 36	Average	Transparent	Excellent	High	High	Non-Toxic
215	PERMANENT GREEN LIGHT	PG 36, PW 6, PW4, PY 3	Average	Opaque	Excellent	Low	Average	Non-Toxic
216	EMERALD GREEN	PG 7, PW 6, PW4, PY 3	Average	Opaque	Excellent	Low	Average	Non-Toxic
217	PERMANENT SAP GREEN	PG 7, PB6	Fast	Semi-opaque	Excellent	High	High	Non-Toxic
218	NAPLES YELLOW	PB24	Fast	Opaque	Excellent	Low	Average	Non-Toxic
219	TRANSPARENT OXIDE YELLOW	PY42	Very fast	Transparent	Excellent	Average	Average	Non-Toxic
220	TRANSPARENT OXIDE RED	PR101	Very fast	Transparent	Excellent	Average	Average	Non-Toxic
221	CRIMSON LAKE	PR 149	Average	Transparent	Excellent	High	Average	Non-Toxic
222	PERMANENT ORANGE	PO 73	Average	Semi-opaque	Excellent	High	High	Non-Toxic
SERIES 3								
301	NAPHTHOL RED	PR 188	Average	Semi-opaque	Excellent	High	High	Non-Toxic
302	ALIZARIN CRIMSON	PR 83	Slow	Transparent	Good	High	Average	Non-Toxic
303	MAGENTA	PR 122	Average	Transparent	Excellent	High	Average	Non-Toxic
304	MANGANESE VIOLET	PV 16	Average	Semi-opaque	Excellent	Average	Average	Non-Toxic
305	OXIDE OF CHROMIUM	Pg 17	Average	Opaque	Excellent	Low	Average	Non-Toxic
SERIES 4								
401	CADMIUM YELLOW LEMON	PY 35	Fast	Opaque	Excellent	Low	Average	Non-Toxic
402	CADMIUM YELLOW	PY 35	Fast	Opaque	Excellent	Low	Average	Non-Toxic
403	CADMIUM GOLDEN YELLOW	PY 35	Fast	Opaque	Excellent	Low	Average	Non-Toxic
404	CADMIUM YELLOW DEEP	PO 20	Fast	Opaque	Excellent	Low	Average	Non-Toxic
405	VRIDIAN	PG 18	Very fast	Semi-transparent	Excellent	High	Average	Non-Toxic
SERIES 5								
501	AUREOLIN	PY 40	Average	Transparent	Excellent	Average	Average	Non-Toxic
502	CADMIUM ORANGE	PO 20	Fast	Opaque	Excellent	Low	Average	Non-Toxic
503	CADMIUM RED LIGHT	PR108	Fast	Opaque	Excellent	Low	Average	Non-Toxic
504	CADMIUM RED	PR108	Fast	Opaque	Excellent	Low	Average	Non-Toxic
505	CADMIUM RED DEEP	PR108	Fast	Opaque	Excellent	Low	Average	Non-Toxic
506	COBALT BLUE	PB 28	Very fast	Semi-opaque	Excellent	Low	Average	Non-Toxic
507	COBALT TURQUOISE DEEP	PB 36	Fast	Semi-opaque	Excellent	Low	Average	Non-Toxic
508	COBALT GREEN DEEP	PG 19	Average	Semi-opaque	Excellent	Average	Average	Non-Toxic
509	GENUINE NAPLES YELLOW LIGHT	PY41	Very fast	Opaque	Excellent	Very Low	Average	Toxic
510	GENUINE NAPLES YELLOW DARK	PY41	Very fast	Opaque	Excellent	Very Low	Average	Toxic
SERIES 6								
601	COBALT VIOLET LIGHT	PV 14	Fast	Semi-opaque	Excellent	Average	Average	Non-Toxic
602	COBALT VIOLET DARK	PV 14	Fast	Semi-opaque	Excellent	Average	Average	Non-Toxic
603	CERULEAN BLUE	PB 36	Average	Opaque	Excellent	Low	Average	Non-Toxic
604	LAPIS LAZULI (CHILEAN)	PB 29	Average	Semi-transparent	Not tested	Low	Average	Non-Toxic
SERIES 7								
701	GENUINE CHINESE VERMILION	PR106	Average	Very opaque	Excellent	Very Low	Average	Toxic
PW 1	LEAD CARBONATE	PY 74	DI-ARYLIMIDE	PV 14	COBALT PHOSPHATE	PG 18	HYDRATED CHROMIUM OXIDE	
PW 4	ZINC OXIDE	PY 83	DI-ARYLIMIDE	PV 15	SYNTHETIC ULTRAMARINE	PG 19	OXIDES OF CHROMIUM	
PW 6	TITANIUM DIOXIDE	PO 20	CADMIUM SULPHO-SELENIDE	PV 16	MANGANESE PHOSPHATE	PG 23	NATURAL LARITE	
PW 6.1	TITANIUM DIOXIDE	PR 83	DIHYDROXYANTHRAQUINONE	PB 15.3	CHLORINATED COPPER	PG 36	BROMINATED CHLORINATED COPPER	
PW 1.1	DI-ARYLIMIDE	PR 101	SYNTHETIC IRON OXIDE	PB 27	FERRIC AMMONIUM FERROCYANIDE	PBR 7	SYNTHETIC IRON OXIDE	
PY 3	DI-ARYLIMIDE	PR 106	MERCURIC SULPHIDE	PB 28	OXIDES OF COBALT AND ALUMINIUM	PBR 24	TITANIUM ANTIMONATE/CHROME OXIDE	
PY 31	BARIUM CHROMATE	PT 108	CADMIUM SULPHO-SELENIDE	PB 29	ALUMINA SILICA SULPHUR	PBK 6	CARBON	
PY 35	CADMIUM SULPHIDE	PR 122	QUINACRIDONE	PB 35	OXIDES OF COBALT	PBK 9	CARBON	
PY40	COBALT POTASSIUM NITRATE	PR 170	MONOAZO	PB 36	COBALT CHROMITE			
PY 41	LEAD ANTIMONATE	PR 188	MONOAZO	PG 7	CHLORINATED COPPER			
PY 42	SYNTHETIC IRON OXIDE	PR 209	QUINACRIDONE	PG 17	OXIDES OF CHROMIUM			

Due to the limitations of four colour printing, this chart should be used as a guide only. Hand made colour charts showing actual paint samples are also available. / En raison de limitations de l'impression quadri chromatique, ce nuancier ne doit être utilisé que comme guide. Cartes de nuances peintes à la main sont également disponibles. / Wollen sie bitte diese Farbtabelle nur als allgemeinen Führer benutzen, da die Drucktechnik nicht die wahre Farbbrillanz erreicht. Farbkarten mit originaletem Farbauftrag können sie jederzeit bei uns erhalten.





* Titanium No.3 and Cremnitz No.3 are available containing artificial driers. They are the only colours in the range to contain driers, and otherwise are the same formulation as the respective cousins Titanium No.2 and Cremnitz in Linseed Oil.
 *Blanc de titane No.3 et Blanc de Cremnitz No.3 sont disponible contenant des durcisseurs artificiels. Ce sont les seules couleurs de la gamme à contenir des durcisseurs. Ceci mis à part ils ont la même formule que leurs cousins respectifs Blanc de titane No.2 et Blanc de Cremnitz No.1 (huile de lin)
 *Titanweiss No.3 und Kremserweiss No.3 sind nun auf dem Markt. Sie enthalten künstliche Trockner. Sind aber die einzigen Farben im Sortiment, welche Trockner enthalten. Die Herstellung ist sonst dieselbe, wie in deren "Zwillingschwestern" Titanium White No.2 und Kremser Weiss No.1 (Leinsamenöl)

Michael Harding



Product	40 ml · Tube		225 ml Tube	
	No. of Shades: 75	PU Price	No. of Shades: 71	PU Price
Price Group 1 Shades: 29	3		1	
Price Group 2 Shades: 21	3		1	
Price Group 3 Shades: 5	3		1	
Price Group 4 Shades: 5	3		1	
Price Group 5 Shades: 10	3		1	
Price Group 6 Shades: 4	3		1	
Price Group 7 Shades: 1	3		1	

40ml Assortment 3 tubes each colour

225ml Assortment 1 tube each colour



Michael Harding



MICHAEL HARDING'S OIL PAINTING MEDIUMS

"Thousands of artists have enjoyed our paints over the years. Many have requested that we accompany our range of oil paints with a similarly high quality range of mediums.

I am delighted to announce this has now become possible with the help of the respected writer and artist, Pip Seymour.

Pip has developed part of the range of mediums and varnishes with me, specifically tailoring them to meet the characteristics of our oil paints. We feel they will be well received and will become an essential accompaniment that will enhance your painting experience and practice." Michael Harding

AN INTRODUCTION

In formulating these special painting mediums we looked at a number of factors

- *Compatibility with Michael Harding's Artist Oil Colours*
- *Long term stability when added judiciously to Michael Harding's Artist Oil Colours*
- *Use of high grade natural materials to ensure excellent working properties.*

The genesis of these painting mediums relates strongly to the development of oil paint techniques: Painters have always manipulated and adopted their own special strategies to create the ideal paint film.



HISTORY AND USE

Through the Renaissance, artists worked with combinations of tree resins, thickened vegetable oils, waxes and balsams. The exact organisation of these raw materials is open to speculation and may differ from one artist to another, and even within the practice of an individual artist.

However, the basic desire to create an oil paint film with a degree of gloss and depth seems to be a constant.

When oil colour is simply diluted with turpentine, it loses some of its body and also appears to become slightly matt upon drying.

If a small addition of paint medium is incorporated into the paint layer, and then it is diluted, the paint film retains more of its original gloss and lustre. This simple step helps avoid reliance upon varnishing: in essence, the varnish constituent is then built into the paint film itself.

The antique formulations of these kinds of painting mediums often involved the presence of sun-thickened linseed oil, well-known for its self-levelling properties, excellent gloss and drying capabilities. This viscous oil would invariably be blended with natural tree resins, such as Mastic, from the Greek island of Chios. This combination may also have been treated with lead-based siccative to speed up drying times. To this formulation, an addition of tree balsam may also have been included, to impart yet more gloss to the paint medium.

Contemporary thought about the use of paint mediums errs somewhat on the side of caution.

Rather than using toxic and unpredictable lead drying agents, we have prepared a selection of oil-resin-balsam-wax blends, which avoid any driers (with the exception of Dammar Glaze Medium). In place of sun-thickened linseed oil, we use the best grade linseed stand oil (a partially polymerised linseed oil, which is fat in consistency but which self levels perfectly and imparts elasticity into oil paint films and does not yellow/darken appreciably over time).

Otherwise, the raw materials used here are consistent with those of the past. As an alternative to mastic resin (in use for over 800 years) we make use of best quality Indonesian dammar resin (used in paint mediums since late 18C) dissolved into the best grade double rectified turpentine. In our opinion, this is the best and only solvent for use in oil paint technique: it evaporates slowly and evenly and has a delicate flowery odour.

Larch turpentine from the Austrian Tyrol is the best grade tree balsam for use in paint mediums: the balsam is collected by drilling into the core of the tree, to obtain a form of resin-sap which is highly

resistant to darkening when incorporated into paint films.

Our unique Oleo Resin Glaze Medium makes use of very pale, highly elastic Canada balsam. This high grade oleo-resin imparts excellent depth and lustre to oil paint films and possesses exceptional clarity.

To create matt or satin-matt paint films, high grade pure bleached beeswax can be fused with tree resins and oils. This makes paint mediums which allow the possibility of mild impasto within the paint film. Although beeswax is the most flexible of all natural waxes, it works best on flexible (i.e. canvas) supports, when fused with oil or resin-oil combinations.

The paint mediums are prepared without drying agents (except for PM2), to compliment the working properties of our oil colours, which are also prepared without use of drying agents. By adding only 10-20% paint medium to oil colour, one can tweak the sheen of the paint film and help avoid loss of gloss within the paint film.

In this kind of ratio the normal drying rate of individual colours is preserved.

If quicker-drying is required, we have prepared one medium (Dammar-Glaze Medium) which can be introduced to speed the curing rate of the paint film, again when added in the ratio of 10-20% to oil colour. One can also mix this medium 50:50 with all the other mediums to help speed drying times. Remember that over-use of drying agents could cause problems over time in the dried paint film.

Final varnishes are best applied to thoroughly dried oil paint films. For example, a thinly painted picture may take 6-12 months to "cure" enough to be varnished. Remember that any varnish application will close the paint film, thereby stopping the paint layers from drying if not already dried out. Varnish is best applied in dry conditions (avoid damp/humid atmospheres, which may cause "blooming" or clouding in the varnish film upon drying).

Sometimes oils and varnishes might separate on standing in the container, which can be simply shaken to remedy this. It is also worth remembering that turpentine when exposed to direct sunlight in glass containers can spoil and must be discarded; this is apparent when the turpentine goes very cloudy. Although we do sell turpentine based products in glass they are generally for immediate use. Try and store these products in darkness.

LIST OF AVAILABLE MEDIUMS

V1 - DAMMAR VARNISH

Creates a subtle gloss finish. Made from the best quality dammar resin, dissolved in double rectified maritime turpentine, then carefully filtered. Apply as a final picture varnish to thoroughly dried oil paint. (6 months min. If paint is very thick, allow one year)

V2 - MATT VARNISH

Creates a permanent protective coating with matt finish. The jar must be heated until the contents goes clear before applying one thin coat. Dries immediately. Apply as a final picture varnish to thoroughly dried oil paint.

PM1 - OIL PAINT MEDIUM

A basic paint medium, designed to ease flow and increase gloss, transparency, depth and beauty of the pigment colour. Linseed stand oil based medium that prevents "yellowing" of paint film.

PM2 - DAMMAR GLAZE MEDIUM

A Traditional glaze medium, creates depth and gloss to transparent colours. Speeds the drying time of oil colours; use with slower-drying colours.

PM3 - RESIN OIL WAX MEDIUM

A soft painting paste, derived from bleached pure beeswax, fused with dammar resin and linseed stand oil. To create satin sheen and gentle impasto to paint layers. When setting in the container occurs, allow jar to stand in hot water and stir until dissolved.

PM 4 - BEESWAX PASTE

A high oil content paste, based on linseed stand oil and bleached beeswax. Increases body of oil colour, with satin-matt finish. Especially useful with opaque colours

PM5 - OLEO RESIN MEDIUM

Historic glaze medium based on light coloured Canada Balsam, fused with dammar resin and linseed stand oil. Provides increased gloss levels and imparts depth to paint films.

PM6 - BALSAM-RESIN GLAZE MEDIUM

Historic paint medium, based on Austrian larch turpentine (Venice turpentine), fused with dammar resin and linseed stand oil. Can be added to oil colours to enhance depth, gloss and lustre.

SIZES AVAILABLE

100ml glass jars (pack size: 3)

250 ml tin bottles

1000ml tin bottles

NEW WAVE PALETTES

GRAND VIEW CONFIDANT

The Grand View Confidant palette offers smooth lines and a classic appearance. The surface area on this palette permits ample space for an assortment of colors, and sufficient space for mixing, holding your medium palette cup and/or paint cloth. This Confidant is brilliant for artists who prefer working with a mid size artist palette, young painters, or detail/finishing work. The Grand View Confidant palette contains a closed grasping area with an opening large enough to hold your paint brushes or a mahlstick.

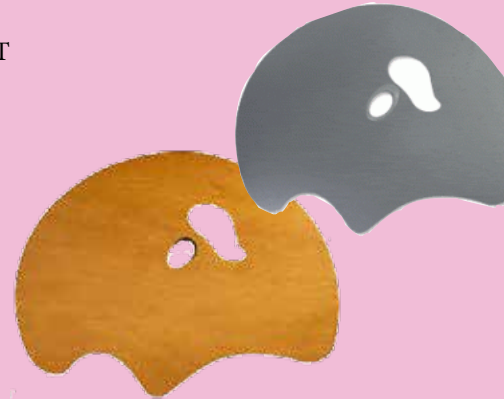
Handcrafted alongside the Amish in Pennsylvania, New Wave Artist Palettes provide a patent pending 3 point design that evenly distributes the palette weight between the hand, arm and hip, allowing you to paint effortlessly. The palette is extremely light-weight, and comes prefinished with a durable satin finish that is resistant to water, and standard artist solvents and mediums, crack proof, chip proof and freezer safe. Models available for both right handed and left handed artists. Made in the USA.

Approx 17"x22"
Barcode

Description

PKT

853089004007	Grandview Confidant Hilh 101 17x22
853089004014	Grandview Confidant HIRH 102 17x22
853089004151	Grandview Confidant Hilh 601 Neutral Grey 17x22
853089004168	Grandview Confidant HIRH 602 Neutral Grey 17x22



EXPRESSIONIST CONFIDANT

Compact, comfortable and conversational, the Expressionist Confidant palette is perfect for artists who desire a smaller "go to" palette in their studio. This open palette design features an open hand grasp to hold brushes or a mahlstick, and a lower quadrant that can be used for additional mixing, or to hold your medium palette cup and/or paint cloth. The surface area has ample room for color, and is ideal for finishing or detail work being that the design will allow you to work extremely close to your canvas.

Handcrafted alongside the Amish in Pennsylvania, New Wave Artist Palettes provide a patent pending 3 point design that evenly distributes the palette weight between the hand, arm and hip, allowing you to paint effortlessly. The palette is extremely light-weight, and comes finished with a durable satin finish that is resistant to water, and standard artist solvents and mediums, crack proof, chip proof and freezer safe. Models available for both right handed and left handed artists. Made in the USA.

Approx 15"x20"

Barcode

Description

PKT

853089004021	Expressionist Confidant HILH 201 15x20
853089004038	Expressionist Confidant HIRH 202 15x20
853089004175	Expressionist Confidant HILH 603 Neutral Grey 15x20
853089004182	Expressionist Confidant HIRH 604 Neutral Grey 15x20



AVANT GARDE HIGHLAND

The Avant-Garde Highland palette provides a true ergonomic fit and soft curves, while the neutral grey finish allows for enhanced value and color gauging. The palette includes a custom silicone thumb ring for absolute comfort when held, and is sized to fit in most landscape boxes, allowing for ease of transportation and convenience while outdoors. When confronted by nature, unveil the Avant-Garde Highland palette and begin painting.

Unique benefits of New Wave Artist Palettes:

Patent Pending 3 point design for maximum balance and comfort

Universal fit for all body types

Handcrafted in Pennsylvania, USA

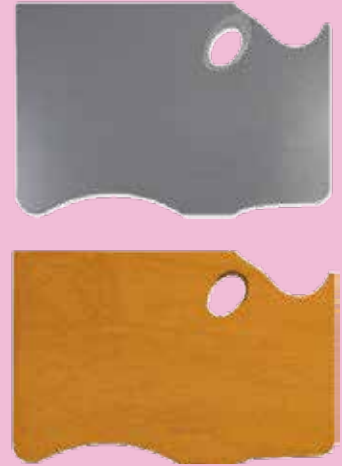
Traditional Stained/Finished: Made with hard white maple

Avant-Garde Grey Toned/Finished: Made with warp resistant tempered hardboard

Extremely Lightweight

Durable satin finish resistant to water, standard artist solvents & mediums, and easily cleaned

Barcode	Description	PKT
853089004045	Highland Palette HILH 301 11x16	
853089004052	Highland Palette HIRH 302 11x16	
853089004199	Highland Palette HILH 605 Neutral Grey 11x16	
853089004205	Highland Palette HIRH 606 Neutraql Grey 11x16	



POSH TABLE TOP PALETTES

POSH table top palettes are everything the name implies. Using furniture grade maple wood the palettes are handcrafted and hand finished alongside the Amish using a proprietary satin finish providing a nonporous surface that is ready for immediate use, resistant to standard artist solvents and mediums, and easily cleaned. In addition, the warp resistant wood provides an ideal surface in the studio or outdoors. POSH is available with either a beautiful natural stain or neutral grey toned surface, and comes in two sizes; 11.75"x15.75" (30cmx40cm) and 15.6"x19.6" (40cmx50cm). All POSH palettes come outfitted with two custom silicone footings for superb traction and an angled surface. Made in the USA.

Approx 12"x16"

Crack and chip resistant

Approx 15"x20"

Barcode	Description	PKT
853089004113	Posh Table Top Palette Grey 503 16x20	
853089004106	Posh Table Top Palette Grey 504 12x16	
853089004120	Posh Table Top Palette Natural 501 16x20	
853089004090	Posh Table Top Palette Natural 502 12x16	



POSH TABLE TOP PALETTE GLASS

Good-looking and easy to clean, New Wave Posh Glass Tabletop Palettes are versatile art surfaces. Use them with any paint medium as an artist palette, or use them for rolling printing ink and monoprinting, as a work surface for clay and crafts, or for paint mulling.

The palettes are made with 1/8" tempered glass for maximum strength and safety. A set of four corner guards (included) adds protection and surface traction.

When it's time to clean up, dried acrylic paints easily peel away. Dried oil paints can be removed with solvents or scraped off with a razor blade.

Posh Glass Tabletop Palettes come in 3 sizes 9"x12", 12"x16" and 16"x20" and are available in Clear, Gray, or White glass. The undersides of the Gray and White palettes are finished with a dense, colorfast, solvent- and water-resistant backing.

Made in the USA.

Barcode	Description	PKT
853089004359	POSH table top palette Glass Grey 9x12	
853089004366	POSH table top palette Glass Grey 12x16	
853089004380	POSH table top palette Glass Grey 16x20	
853089004397	POSH table top palette Glass White 9x12	
853089004410	POSH table top palette Glass White 12x16	
853089004427	POSH table top palette Glass White 16x20	
853089004403	POSH table top palette Glass Clear 9x12	
853089004441	POSH table top palette Glass Clear 12x16	
853089004434	POSH table top palette Glass Clear 16x20	



ACRYLIC EASY LIFT

Easy to hold and easy to clean! The New Wave Easy Lift peelable artist palette is ideal for acrylic paints and versatile enough for oils. Dried acrylic paints simply peel away, while oil paints are easily removed with solvents. The Easy Lift plastic palette comes with a flexible silicone thumb ring that is interchangeable for right and left handed painters, providing an unmatched level of comfort. The palette provides a patent pending 3 point design that evenly distributes the palette weight, allowing you to paint effortlessly. At 11" x 16" / 28cm x 40cm this palette is easily transportable, sturdy to hold lots of colors and paints, and is still extremely lightweight. Made in the USA.

Key Features

Used for acrylic and oil paint

Acrylic paints peel off when dried!

Interchangeable silicone thumb ring for comfort

Very lightweight!

Ergonomic 3 point design

Barcode	Description	PKT
853089004359	POSH table top palette Glass Grey 9x12	
853089004366	POSH table top palette Glass Grey 12x16	
853089004380	POSH table top palette Glass Grey 16x20	
853089004397	POSH table top palette Glass White 9x12	
853089004410	POSH table top palette Glass White 12x16	
853089004427	POSH table top palette Glass White 16x20	
853089004403	POSH table top palette Glass Clear 9x12	
853089004441	POSH table top palette Glass Clear 12x16	
853089004434	POSH table top palette Glass Clear 16x20	



NEW WAVE DISPOSABLE

Grey Pad- White_Timber (Hand Held Model & Rectangular Model)

Enhance your color and value gauging with the ergonomic Hand Held or Rectangular New Wave Grey Pad Disposable Paper Palette Pads. When you're finished with painting, simply pull the paper from the pad and throw it away. Clean-up is so easy! This disposable paper palette contains 50 neutral grey sheets of extremely durable paper stock, which are coated to make certain the sheets beneath stay dry. In addition, the pad is glued on 3 edges, ensuring that your pages stay fastened while you mix paint, and guaranteeing that your pages don't blow in the wind when painting outdoors.

The Handheld New Wave Disposable Paper Palette Pad provides you with a patent pending ergonomic design that evenly distributes the weight among your hand, arm, and torso for complete comfort if held. And when you're done painting, simply toss the top sheet and you're ready for the next painting!

Barcode	Description	PKT
853089004076	Grey Pad Hand Held 11x16 401 3 Point Design	
853089004083	Grey Pad Hand Held 11x16 402	
853089004137	White Pad Hand Held 11x16 403 3 Point Design	
853089004144	White Pad Hand Held 11x16 404	
853089004236	9x12 Disposable TIMBr Pad Rectangular 407	
853089004229	12x16 Disposable TIMBr Pad Rectangular 406	
853089004212	11x16 Disposable TIMBr Pad Hand Held 405	



U.GO PLEIN AIR ANYWHERE MODEL POCHADE BOX

u.go™ Anywhere™ Pochade Box was designed for travel from sea to summit and anywhere in between. The products are designed and manufactured by New Wave® in Pennsylvania, USA. Each tree's inherent beauty, shown in the grain lines, knots, and varying wood tones, combines with our work handcrafting each pochade box to create an item that is uniquely yours. Patent Pending.

Size/Weight: Measuring 6"x8"x1.25," the smallest model (item #00703) is ultra lightweight at 1.35 lbs, with palette included.

Materials: The product is made using Baltic Birch wood, while stainless steel and aluminum accents provide strength where needed most. All hardware is non-corrosive.

Wood Finish: The Baltic Birch is hand sanded, and finished with New Wave® proprietary wood finish for maximum durability. The finish is non-porous, dense, and resistant to water as well as standard artist solvents and mediums. In addition, the finish is crack proof, chip proof, and non-yellowing.

Magnetic Components: Strong rare earth magnets are used for the closure, panel/canvas holder, removable side wall for palette cleaning/replacement, and accessory side tray attachment.

Friction Hinges: Sturdy 180° range of motion to position the pochade box as vertical or horizontal as you would like. Horizontal set up is perfect for watercolor painting.

Tripod Mount: Anywhere™ Pochade Boxes are compatible with universal 1/4" tripod mounts.

Palette: A high density plastic palette is included. Oil paints can be removed with solvents, and dry acrylic paint peels off.

Paint Storage: Paint dabs can be stored on the palette when the lid is closed due to a recessed palette and recessed lid.

Product Storage: Smooth exterior free of protruding wood or metal components allows for quick and easy storage in any pack.

Surfaces: Maximum Recommended Painting Surface is 9" Vertical. Teeth on the stainless steel panel holders are capable of holding panels as thin as 1/16" and stretched canvas up to 3/4" thick.

Approx 12"x16"
Crack and chip resistant

Approx 15"x20"

Barcode	Description	PKT
853089004540	u.go Plein Air Anywhere Model Pochade Box 6x8inch	
853089004533	u.go Plein Air Anywhere Model Pochade Box 8.4x11.25inch	
853089004526	u.go Plein Air Anywhere Model Pochade Box 11x14.5inch	



U.GO PLEIN AIR | ANYWHERE SIDE TRAY

Anywhere™ Side Trays are compatible with Anywhere™ Pochade Boxes. The 4"x11" side tray can be used with all models, but is recommended for the 11"x14.5" model. For use as a brush, tool and medium cup holder, or additional palette mixing space.

Strong rare earth magnets connect a Baltic Birch wood tray to a stainless steel frame and secure the frame to the pochade box. The birch is hand sanded, and finished with New Wave® proprietary wood finish for maximum durability. The finish is non-porous, dense, and resistant to water as well as standard artist solvents and mediums. In addition, the finish is crack proof, chip proof, and non-yellowing.

Each side tray includes the u.go™ Cinch, made from silicone, for tray storage and other uses. Package includes one wood tray, one stainless steel frame, and one u.go™ Cinch. Made by New Wave® in Pennsylvania, USA.

Barcode	Description	PKT
853089004557	u.go Plein Air Anywhere Model Side Tray 4x11inch	
853089004564	u.go Plein Air Anywhere Model Side Tray 4x8inch	



STAY WET PALETTES

FOR WATERCOLOUR

Our range of stay wet watercolour palettes are made from durable plastic complete with tight fitting lids. Australia's finest artists recommend them. The smallest palette is the ideal size for traveling. (SW1 i.e. 1 well in lid)

The three others all feature extra wide wells which allows for the 980 1/1/2" Robert A. Wade brush. All have extra wells in the lids

Code - SW2
SMALL STAY WET PALETTE
2 WELLS IN LID 245mm x 275mm



Code - SW3
MEDIUM STAY WET PALETTE
3 WELLS IN LID 255mm x 325mm



Code - SW4
LARGE STAY WET PALETTE
4 WELLS IN LID 275mm x 395mm



NEEF MY PASTEL BOX

This fantastic pastel box is what pastel artists have been screaming for. It's durable and holds all makes of pastels and is a must for every pastel artist. It comes in two convenient sizes. 60 & 90

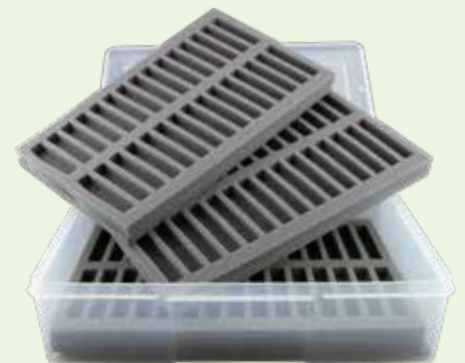
Two sizes available
holding either 60 or 90 pastels

Organizes and protects
Durable Australian made plastic

60 SET - Barcode 9330173001865



90 SET - Barcode 9330173001872



Pastel Box Foam Trays Holds 30 Pastels



THE MATERS CHOISE by BAOHONG

Professional quality 100% cotton watercolour paper

THE MASTERS CHOICE



1/4 SHEET BAOHONG
SMOOTH W/C PAPER
300GSM 280X380
PACKET 20

1/2 SHEET BAOHONG
SMOOTH W/C PAPER
300GSM 380X560
PACKET 10

FULL SHEET
BAOHONG SMOOTH
W/C PAPER 300GSM
560X760 PACKET 10



1/4 SHEET BAOHONG
MEDIUM W/C PAPER
300GSM 280X380
PACKET 20

1/2 SHEET BAOHONG
MEDIUM W/C PAPER
300GSM 380X560
PACKET 10

FULL SHEET
BAOHONG MEDIUM
W/C PAPER 300GSM
560X760 PACKET 10



1/4 SHEET BAOHONG
ROUGH W/C PAPER
300GSM 280X380
PACKET 20

1/2 SHEET BAOHONG
ROUGH W/C PAPER
300GSM 380X560
PACKET 10

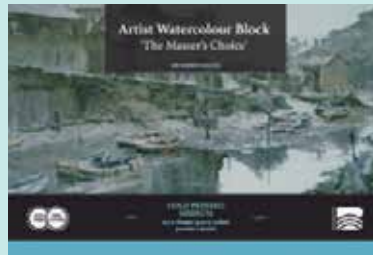
FULL SHEET
BAOHONG ROUGH
W/C PAPER 300GSM
560X760 PACKET 10

100% Cotton 300gsm watercolour paper. Sized with traditional gelatine The Master's Choice by Baohong has unrivaled workability. Already loved by artists' such as David Taylor. Available in three surface textures. Comes in three different paper sizes (1/4 sheet, 1/2 sheet, full sheet) and 8 block sizes.

THE MATERS CHOISE by BAOHONG BLOCKS



125X180 BAOHONG BLOCK
SMOOTH 300GSM
ROBERT WADE



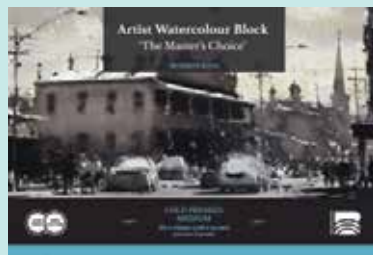
125X180 BAOHONG BLOCK
MEDIUM 300GSM
ROBERT WADE



125X180 BAOHONG BLOCK
ROUGH 300GSM
JOSEPH ZBUKVIC



180X260 BAOHONG BLOCK
SMOOTH 300GSM
DAVID TAYLOR



180X260 BAOHONG BLOCK
MEDIUM 300GSM
JOSEPH ZBUKVIC



180X260 BAOHONG BLOCK
ROUGH 300GSM
GREG ALLEN



**230X310 BAOHONG BLOCK
SMOOTH 300GSM
GREG ALLEN**



**230X310 BAOHONG BLOCK
MEDIUM 300GSM
GREG ALLEN**



**230X310 BAOHONG BLOCK
ROUGH 300GSM
ROBERT WADE**



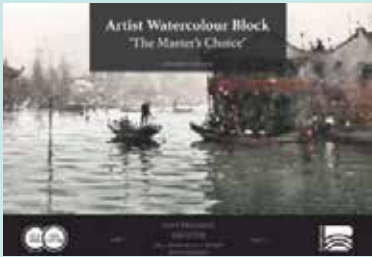
**260X360 BAOHONG BLOCK
SMOOTH 300GSM
ALVARO CASTAGNET**



**260X360 BAOHONG BLOCK
MEDIUM 300GSM
ROSS PATERSON**



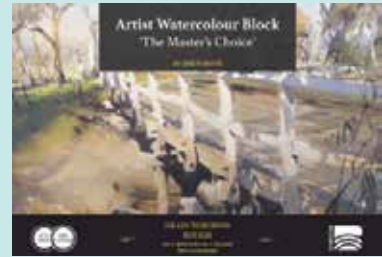
**260X360 BAOHONG BLOCK
ROUGH 300GSM
DAVID TAYLOR**



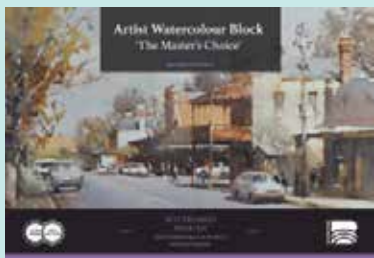
**310X410 BAOHONG BLOCK
SMOOTH 300GSM
JOSEPH ZBUKVIC**



**310X410 BAOHONG BLOCK
MEDIUM 300GSM
ALVARO CASTAGNET**



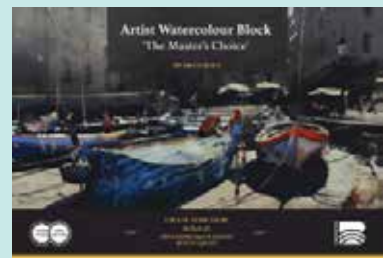
**310X410 BAOHONG BLOCK
ROUGH 300GSM
ROSS PATERSON**



**360X510 BAOHONG BLOCK
SMOOTH 300GSM
ROSS PATERSON**



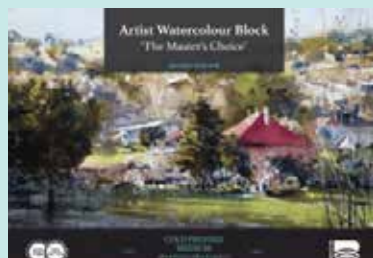
**360X510 BAOHONG BLOCK
MEDIUM 300GSM
AMANDA HYATT**



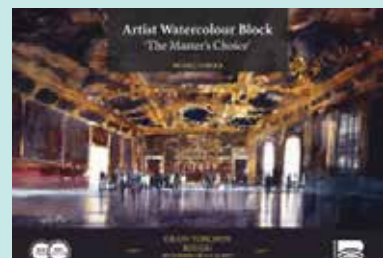
**360X510 BAOHONG BLOCK
ROUGH 300GSM
ALVARO CASTAGNET**



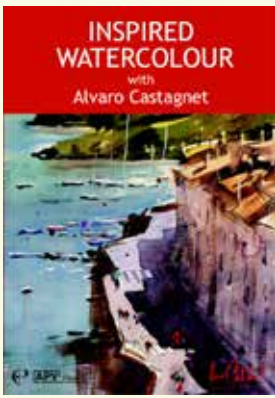
**460X610 BAOHONG BLOCK
SMOOTH 300GSM
AMANDA HYATT**



**460X610 BAOHONG BLOCK
MEDIUM 300GSM
DAVID TAYLOR**

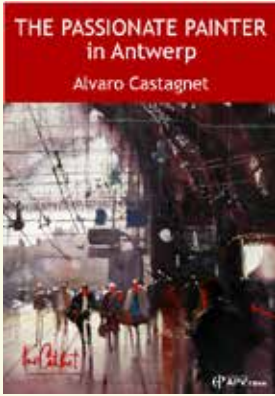


**460X610 BAOHONG BLOCK
ROUGH 300GSM
AMANDA HYATT**



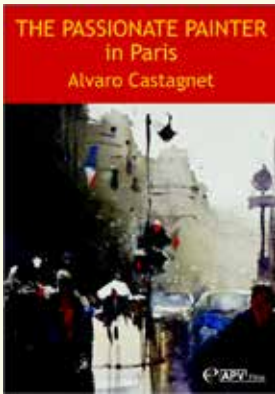
ALVARO CASTAGNET
INSPIRED WATERCOLOUR 90 mins

Alvaro Castagnet is an inspirational and expressive watercolour painter who is passionate about the medium. His strong and colourful style captures the soul and mood of the places he paints. In this film he paints the streets, squares and cafes of the historic town of Girona in Catalonia, northern Spain as well as in the coastal town of Cadaques, home town of Salvador Dali.



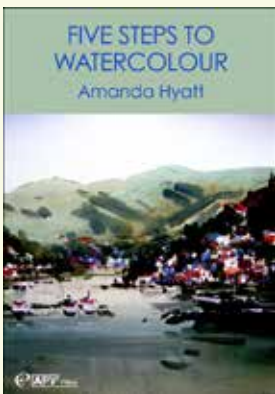
ALVARO CASTAGNET
THE PASSIONATE PAINTER IN ANTWERP 90 mins

Alvaro Castagnet is a highly respected watercolour artist with an international reputation. His paintings capture the essence of his subjects with passion, boldness and elegance. In this film he travels to Antwerp and selects a range of subjects which include street views, a café interior, inside the railway station and one of the oldest bars in Antwerp painted at night.



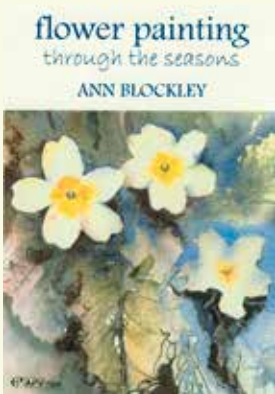
ALVARO CASTAGNET
THE PASSIONATE PAINTER IN PARIS 90 mins

Alvaro is one of the world's most respected watercolour artists with a passion for his medium. He is an expressive painter with a strong and colourful style. Here he chooses to paint in Paris with its historic buildings and busy boulevards. His subjects include glistening wet pavements, bustling café scenes, the wonderful façade of l'Opéra and Place Saint-Michel in the early morning.



AMANDA HYATT
FIVE STEPS TO WATERCOLOUR 90 mins

Amanda has been a professional artist for twenty five years and is recognised as an outstanding watercolourist and oil painter. In this film she paints watercolours in the beautiful scenery of Lake Como in Italy. Inspired by the views of the lake and surrounding snow clad mountains she paints in several lakeside villages as well as from high above the town of Como. Working on large sheets of watercolour paper, her confident brushstrokes capture the light and mood of her subjects, which include buildings, boats, water and reflection



ANN BLOCKLEY
FLOWER PAINTING THROUGH THE SEASONS 90 mins

Ann is a popular painter with a very individual style. In this film she shows us the many opportunities for flower painting all the year round and her techniques for capturing them in watercolour. Primroses and irises in the spring are followed by the rich profusion of wild and garden flowers in the summer. The flamboyant colours of autumn leaves and berries then lead to the graphic shapes of dried seed heads and the first snowdrops of winter. This film is both a practical guide and an inspiration for all flower painters.

FLOWERS IN WATERCOLOUR

Ann Blockley



ANN BLOCKLEY
FLOWERS IN WATERCOLOUR 90 mins

Ann Blockley paints a variety of different flower subjects. These include ox-eye daisies, wild roses, elderflower blossom, dandelion clocks and sunflowers in the countryside; clematis, roses and foxgloves in more formal gardens and teasels in her studio. She produces a series of sketches and watercolours both on site and in her studio, resulting in a collection of loose, free watercolours as well as more considered finished paintings.

PAINTING with PASTELS

Aubrey Phillips



AUBREY PHILLIPS
PAINTING WITH PASTELS 60 mins

With his fresh and enthusiastic approach, Barry shows how to succeed with pastels in this thoroughly comprehensive guide. Filmed in the stunning scenery of Somerset, all aspects of the landscape are covered from skies to water reflections.

PASTEL LANDSCAPES

Barry Watkin



BARRY WATKIN
PASTEL LANDSCAPES 60 mins

Aubrey takes his pastels to the breathtaking scenery of Wales. He paints lakes and mountains, studying aerial perspective and reflections. He paints moving water, a typical Welsh barn and captures the mood of an estuary at low tide. Finally, he produces a painting in the studio from sketches made in Wales. Aubrey has a fresh, loose style and this film contains plenty of information for both beginners and more experienced painters.

PROGRESSING WITH PASTEL

Barry Watkin



BARRY WATKIN
PROGRESSING WITH PASTEL 60 mins

Barry tackles four different subjects: a village scene, a seascape with breaking waves, an Exmoor view and flowers in a conservatory. Using his 4 key points to producing a better painting he takes us through from composition to finished painting.

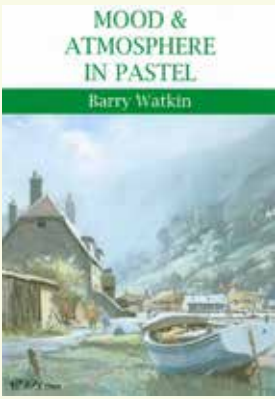
PASTEL TECHNIQUES

Barry Watkin



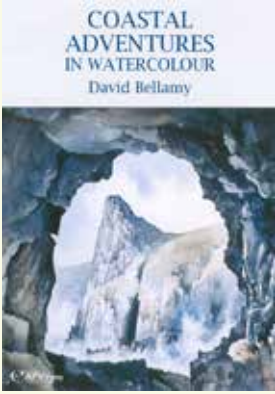
BARRY WATKIN
PASTEL TECHNIQUES 60 mins

Barry explores the many different ways of using pastel, producing vibrant paintings with rich colours, strong tones and interesting textures. He applies pastel over watercolour and over ink, mixes water with pastel, uses linear and broken colour techniques and applies pastel in layers. A wealth of new ideas for pastelists.



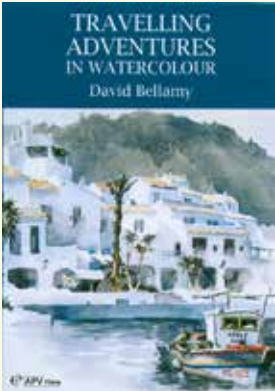
BARRY WATKIN
MOOD ATMOSPHERE IN PASTEL 60 mins

Barry selects his subjects with care, showing us how to produce wonderfully atmospheric paintings. Working out of doors, he paints a building and meadow bathed in warm evening light and a panoramic view over the Quantocks on a hazy summer's day. In his studio and working from sketches, he paints a river at sunset on the flat landscape of the Somerset Levels and a dramatic view of Porlock Weir.



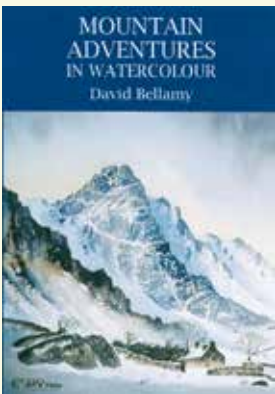
DAVID BELLAMY
COASTAL ADVENTURES IN WATERCOLOUR 60 mins

Filmed along the stunning coastline of Pembrokeshire, David combines the basics of watercolour with techniques for the more difficult subjects such as skies, boats, rocks, buildings and figures. Painting and sketching a variety of subjects both on shore and afloat, he shows us how to capture the character and mood of a place. Back in the studio, he paints two full paintings from these sketches.



DAVID BELLAMY
TRAVELLING ADVENTURES IN WATERCOLOUR 60 mins

Filmed in the spectacular scenery of Andalucia in Southern Spain, David gives practical advice for those painting away from home. He moves off the beaten track, travelling from the magnificent Alpujarras mountains to the stunning gorge at Ronda and the coast, where he sketches and paints mountain villages, castles, farms, plants, animals and a harbour.



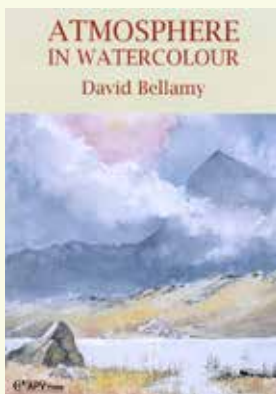
DAVID BELLAMY
MOUNTAIN ADVENTURES IN WATERCOLOUR 60 mins

David is in his element, sketching in the Lake District in the summer and the peaks of Snowdonia in the snows of winter. In this dynamic scenery, he paints and sketches bridges, streams, summer and winter trees, cottages and of course, mountains. The film is crammed with techniques and advice on sketching out of doors and contains three studio demonstrations of finished watercolour paintings.



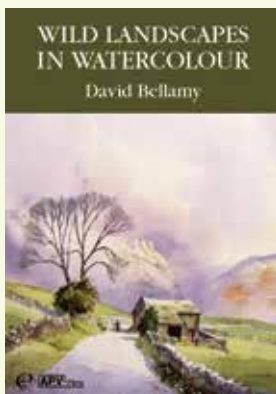
DAVID BELLAMY
DEVELOPING YOUR WATERCOLOURS 60 mins

Filmed in mid Wales, David suggests how to put a sense of mood into our paintings. He shows us how to search out the optimum viewpoint whilst sketching, finding a wide variety of subjects: a wonderful old Welsh farm, sheep at a feeder, a bridge, a bubbling stream, a study of a tree and even a street scene. He then selects the sketch of the bridge from which to paint a finished watercolour in his studio.



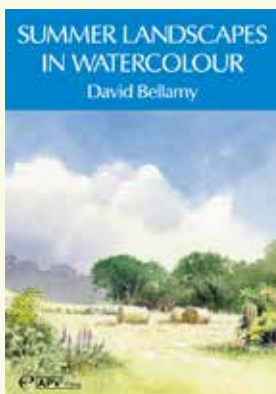
DAVID BELLAMY
ATMOSPHERE IN WATERCOLOUR 60 mins

In this film, David shows us how to get mood, atmosphere and light into our paintings. He sketches in Snowdonia, Pembrokeshire and the Cotswolds, painting a summer sunlit farm, a splashing mountain waterfall, a bridge, an early morning misty lake and a rocky cove. He then produces two finished paintings from these sketches, working in his studio.



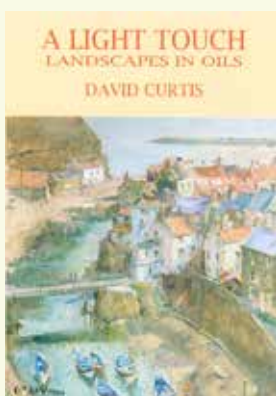
DAVID BELLAMY
WILD LANDSCAPES IN WATERCOLOUR 90 mins

Working in the wilds of Yorkshire David draws and sketches waterfalls, bridges, barns and cottages in the wet, windswept dales. He then travels to the French Pyrenees to paint the rugged scenery of the high mountain peaks covered in snow and ice –even a few mountaineers. Finally, he chooses one of his sketches to work up into a full watercolour in his studio. The film is full of useful information and action-packed—as always he manages to have a few adventures along the way!



DAVID BELLAMY
SUMMER LANDSCAPES IN WATERCOLOUR 90 mins

After initial hints in his studio on colour mixing, David heads out to paint the English countryside. As well as showing how to tackle the preponderance of summer greens, he gives advice on painting trees in leaf, massed foliage and hedge-row plants, using colour to suggest distance. Many other aspects of painting the landscape are covered and he finishes with a studio painting.



DAVID CURTIS
A LIGHT TOUCH LANDSCAPE IN OILS 60 mins

David's unique approach to oil painting enables him to capture the mood and atmosphere of his subjects. Working in his native Yorkshire, he paints Staithes harbour with boats moored in the river, a colourful beach scene and an autumnal view of bridge and stream painted 'contre jour'.



DAVID CURTIS
A PERSONAL VIEW LANDSCAPES IN WATERCOLOUR 60 mins

Painting in Cornwall, David illustrates his approach to watercolour. Boats in an estuary and the village of Cadgwith viewed from the beach are painted on site. A further scene of a wooded bay with boats is painted in the studio, using an oil painting as source material.

LIGHT EFFECTS
IN WATERCOLOUR
DAVID CURTIS



DAVID CURTIS
LIGHT EFFECTS IN WATERCOLOUR 60 mins

David has a wonderful eye for choosing subjects and here he concentrates mainly on interiors. Firstly an old forgotten corner of a barn with farm implements and light streaming through the door, then the interior of a boat builders yard with work in progress. As a slightly simpler subject he paints in a farmyard - an old barn, trees and lots of atmosphere.

LIGHT IN THE
LANDSCAPE
DAVID CURTIS



DAVID CURTIS
LIGHT IN THE LANDSCAPE 80 mins

The effect of light is all important in David's work and in this film he once again paints in oils, choosing a variety of different subjects to illustrate his way of painting. He captures sparkling water, shining roofs and reflections, painting views of the harbour, streets and boats of Staithes. He then travels to the Peak District, painting two different views of farm buildings nestling against the rolling hills in the afternoon light.

LIGHT & MOOD
IN WATERCOLOUR
DAVID CURTIS



DAVID CURTIS
LIGHT & MOOD IN WATERCOLOUR 80 mins

Painting outdoors in all weather conditions is very important to David. Working in pure watercolour in a loose and immediate way he is able to capture the light and mood of a place. Here he chooses to paint the pastoral scenery of his native Yorkshire in the early spring as well as the city streets of London and Paris. He also works in his studio, painting a more considered watercolour using an oil painting as source material.

CAPTURING THE
MOMENT IN OILS
DAVID CURTIS



DAVID CURTIS
CAPTURING THE MOMENT IN OILS 90 mins

David paints on a glorious day in the Peak District with the last of the winter snow still lying on the ground. He then travels in early spring to the spectacular scenery of Cinque Terre in Italy, five little villages built into the rocks between the sea and the steeply terraced hillsides. Here he paints views of the busy streets and harbours with their brightly coloured houses and boats.

PAINTING
WITH IMPACT
David Curtis



DAVID CURTIS
PAINTING WITH IMPACT 90 mins

David takes his oil paints to the lovely island of Mallorca, where he selects a range of different subjects. These include wonderfully ramshackle buildings on Deia beach, a view looking across to Valdemossa, a sunlit garden with building and a beach scene. Returning to his studio, he works up a studio painting of an old town centre, using as a guide a watercolour he painted in Mallorca.

SOLVING THE MYSTERY OF WATERCOLOUR
David Taylor



DAVID TAYLOR
SOLVING THE MYSTERY OF WATERCOLOUR 90 mins

David Taylor paints with passion, producing wonderfully atmospheric watercolours filled with light and colour. In this video, filmed in and around his home near Melbourne, Australia he paints a variety of different subjects. Practical tuition in his studio is combined with outdoor paintings of water, boats, buildings, sunlit streets and a panoramic view of the beautiful Australian landscape.

LOOKING FOR THE LIGHT
David Taylor



DAVID TAYLOR
LOOKING FOR THE LIGHT 90 mins

Light is all important to David's work. In this film he goes in search of the wonderful light of Italy along the Amalfi coast. Arriving in a new area, he emphasises the benefit of sketching before starting to paint. He then goes on to complete paintings of a variety of subjects including scenes of boats and buildings, a beach, the charming hilltop village of Ravello on a sunny afternoon and even a street painted at night. His paintings perfectly capture the atmosphere and light of the Italian scenery.

THE ART OF ELIZABETH BLACKADDER RA



ELIZABETH BLACKADDER
THE ART OF ELIZABETH BLACKADDER 60 mins

In this film we see Elizabeth working in her studios in Edinburgh on a series of paintings that illustrate her intuitive approach to her subjects, her originality and her acute sense of composition. Firstly she paints a large watercolour of tulips and irises. This is followed by paintings of buildings in Bologna and more flowers in a vase, both painted in oils. In addition, we see her working on a Japanese scroll and gain an insight into the Japanese influence on her work.

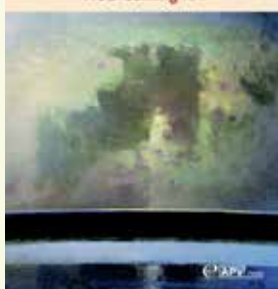
THE ART OF FRED CUMMING RA



FRED CUMMING
THE ART OF FRED CUMMING 60 mins

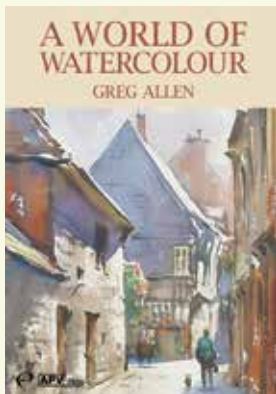
Painting in oils, Fred's wonderfully subtle use of colour and tone is portrayed to the full. He sketches and paints in Rye Harbour and on Camber Sands, two of his favourite haunts along the south coast of England. Then, working from this material, he produces several paintings in his studio, portraying the landscape in a wide range of moods and atmosphere.

ATMOSPHERE OF LANDSCAPE
Fred Cumming RA



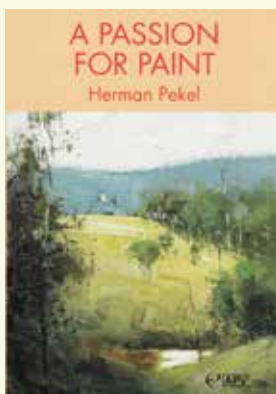
FRED CUMMING
ATMOSPHERE OF LANDSCAPE 90 mins

Fred is one of Britain's most respected oil painters who responds to mood and atmosphere generated by the landscape. His usual method of working involves making a collection of drawings, sketches and paintings which he then uses as inspiration to produce larger paintings in his studio. In this film he travels to St Michael's Mount in Cornwall where he paints atmospheric views of the bay and the surrounding landscape. We then see him working on two large oil paintings in his studio.



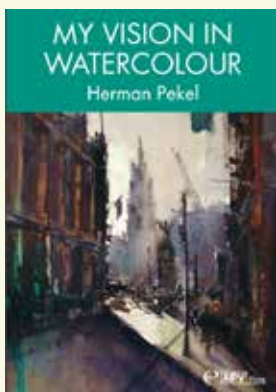
GREG ALLEN
A WORLD OF WATERCOLOUR 80 mins

Greg paints in a strong, loose and colourful way and his paintings contain elements of sound design and draftmanship and a crisp, direct technique. In this film he starts off with an initial session of techniques in his studio in Melbourne. He then demonstrates his method of painting, choosing views along the coast near his home. The second part of the film sees him travelling to France where he paints a street scene and harbour in the picturesque port of Honfleur in Northern France.



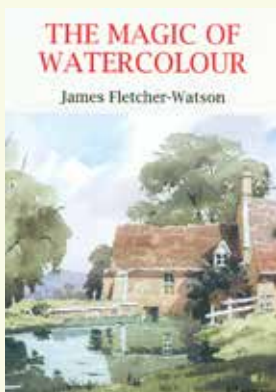
HERMAN PEKAL
A PASSION FOR PAINT 90 mins

Herman has a real passion for paint which is clearly illustrated in his work. He mixes traditional impressionistic values with versatility and his paintings reflect a deep insight into his subjects. Working in oils, Herman goes into the countryside around Melbourne, selecting two different views of the Australian bush. He then paints the beachfront at St Kilda in Melbourne, the industrial dockland area with its cranes and boats and a view of Williamstown.



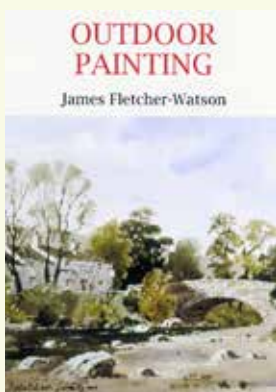
HERMAN PEKAL
MY VISION IN WATERCOLOUR 90 mins

Herman is a very fine watercolourist, producing paintings full of atmosphere and light. Painting 'en plein air' he mixes traditional impressionistic values with versatility, with a strong emphasis on technique. In this film Herman paints in London, firstly beside the river Thames near Tower Bridge, then a view looking down Fleet Street, with the sunlight producing strong lights and darks. He then travels to the Cotswolds where he paints two views of the English countryside in summer.



JAMES FLETCHER WATSON
THE MAGIC OF WATERCOLOUR 60 mins

James is one of the leading landscape watercolour artists in the UK who is passionate about pure watercolour. Here he paints in the Cotswolds at different times of the year, from a simple view of a tree and hedgerow to autumn trees, a barn and an old mill. He also includes studio demonstrations in colour mixing, architectural details and painting snow.



JAMES FLETCHER WATSON
OUTDOOR PAINTING 60 mins

James shows us the versatility of watercolour and how to capture the freshness and immediacy of a scene by painting out of doors in some of his favourite scenery. Starting with a painting of the wide open skies and flat landscape of Norfolk he travels to the mountains and valleys of the Lake District to paint a wonderful example of aerial perspective and then on to the beautiful Yorkshire Dales to paint buildings, streams and trees.

PAINTING FROM SKETCHES

James Fletcher-Watson



JAMES FLETCHER WATSON
PAINTING FROM SKETCHES 90 mins

James always carries a sketchbook in his pocket and has amassed a wonderful collection of sketches over the years. Working in his studio, James shows us how to paint watercolour landscapes from them. He selects views of the Lake District and the Windrush river and gives detailed instruction on how to paint the main elements of a landscape: skies, clouds, mountains, trees, buildings, water and reflections.

LANDSCAPES IN OILS

Jane Corsellis



JANE CORSELLIS
LANDSCAPES IN OILS 60 mins

Jane has a wonderful sense of colour and composition that she uses with great subtlety to describe the very essence and character of her subjects, uncovering the hidden shapes and patterns. In this film we see her working in Brittany, Northern France where she paints views of Mont St Michel at low tide, inspired by the reflected colours in the mud, and in the fishing port of Cancale. We then follow her to Pembrokeshire in Wales where she spends several months every year. Here she paints the wild ponies grazing in the hills as well as the local beach in the evening light.

COASTAL WATERCOLOURS

Jane Corsellis



JANE CORSELLIS
COASTAL WATERCOLOURS 70 mins

Jane's wonderful sense of colour and composition are once again displayed as she paints in watercolour on the Pembrokeshire coast. She paints a series of watercolours on site, which she takes back to the studio to finish, or uses to work up new paintings, often returning to the same place for more information. Working in the charming old harbour of Fishguard and in the evening light on Newport Beach, she produces a series of paintings and sketches which capture the light and feel of the area.

ADVENTUROUS WATERCOLOURS

Jenny Wheatley



JENNY WHEATLEY
ADVENTUROUS WATERCOLOURS 115 mins

Painting and travelling widely in search of subject matter, Jenny is one of the most distinctive of watercolourists, producing colourful and highly original paintings. In this film she paints and draws in and around Vence in the south of France. While some of these paintings are complete in their own right, her experiences in France also lead her to paint and discuss two larger watercolours that she puts together in the studio.

CAPTURING LIGHT IN ACRYLICS

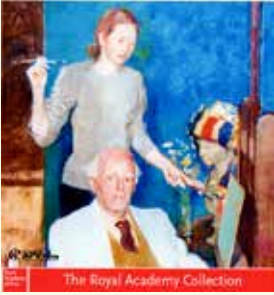
John Hammond



JOHN HAMMOND
CAPTURING LIGHT IN ACRYLICS 75 mins

John Hammond paints wonderfully vibrant paintings using acrylic paints and in this film he shows us his technique. Painting on the Devon coast, he covers a wide variety of subject matter including the marshland and waters of the river Otter, the Exe estuary, and the surrounding landscape. He also works in his studio, producing a large painting of wild geese in the marshes, using sketches from his painting trip as source material.

THE ART OF
JOHN WARD CBE RA



JOHN WARD
THE ART OF JOHN WARD 80 mins

Working in his studio over four days, we see John painting a large canvas of fellow artist and friend Gerald Norden, together with a student painter. We then follow him to Rome where he sketches and draws in watercolour amongst the wonderful architecture of the city. From his conversations with Gerald Norden and his many fascinating and amusing stories whilst working, we gain a rare insight into one of Britain's great painters.

SUNLIGHT
IN WATERCOLOUR
John Yardley



JOHN YARDLEY
SUNLIGHT IN WATERCOLOUR 60 mins

John is a master of modern impressionism, simplifying the most complex scenes into shapes of subtle colour. The use of strong sunlight is an all important feature of his work and in this film John uses it to great effect. He paints figures and interiors in the UK before travelling to Northern France where his subjects include the beach at Deauville and views of a crowded café and busy harbour in the charming port of Honfleur.

WATERCOLOUR
IN VENICE
John Yardley



JOHN YARDLEY
WATERCOLOUR IN VENICE 60 mins

In this film John takes us to Venice which for many years has been a source of inspiration for his painting. He chooses three contrasting subjects: a stunning pink palace seen across the Grand Canal, a quiet canal and bridge and a view of the colourful stalls by the fish market. The film finishes with a studio painting of gondolas in the basin behind St Mark's Square, taken from sketches.

VARIETY
IN WATERCOLOUR
John Yardley



JOHN YARDLEY
VARIETY IN WATERCOLOUR 65 mins

Once again John shows us how to simplify and convey an impression of a scene, bringing light and life to his paintings. He paints a variety of his favourite subjects in watercolour – interiors in a beautiful stately home and coastal scenes in Constable country, which include boats, buildings, figures and harbours. He also works in his studio, producing a wonderful painting of horses and carriages in Seville.

WATERCOLOUR
MOMENTS
John Yardley



JOHN YARDLEY
WATERCOLOUR MOMENTS 90 mins

John is a master of pure watercolour, producing paintings bathed in light and atmosphere. Working in the Cotswolds, he paints in the garden of Worcester College in Oxford and a view looking down Burford High Street. Painting in his studio, he then produces two wonderful Oxford scenes. He also shows us how he paints flowers; a stunning painting of Japanese anemones in a glass vase.

ATMOSPHERE & MOOD IN WATERCOLOUR

Joseph Zbukvic



JOSEPH ZBUKVIC
ATMOSPHERE & MOOD IN WATERCOLOUR 60 mins

Joseph is a highly regarded Australian watercolour artist who has the ability to create a magical atmosphere and mood in his paintings. In this film we follow him as he paints in Australia and Venice. He paints a busy Melbourne street full of movement and life as well as the marina at Williamstown with its boats and the city of Melbourne in the background. In Venice he paints a view of the fish market on the Grand Canal. Boats, cars, buildings and figures are all portrayed in an impressionistic manner.

WATERCOLOUR ON LOCATION

Joseph Zbukvic



JOSEPH ZBUKVIC
WATERCOLOUR ON LOCATION 85 mins

Joseph is a highly accomplished watercolour artist who believes that it is important to work outdoors, on location, as much as possible. Painting in Australia he creates a magical mood in his watercolours as he paints a Melbourne street in the evening light and captures the atmosphere of coastal scenes along the Great Ocean Road. He also paints a stunning panorama of the Yarra Valley and a colourful afternoon at the races.

WATERCOLOUR IMPRESSIONS

Joseph Zbukvic



JOSEPH ZBUKVIC
WATERCOLOUR IMPRESSIONS 90 mins

Joseph is a true master of the watercolour medium whose magical touch produces wonderfully loose, atmospheric paintings. On a summer's day in Melbourne he paints sailing boats in Albert Park before travelling to France where we catch up with him in Paris in cold but sunny winter weather. Here he paints street scenes and a view of the river Seine. Returning to Melbourne he then uses one of the watercolours produced on his French travels to work up into a larger studio version.

RURAL FRANCE IN WATERCOLOUR

Joseph Zbukvic



JOSEPH ZBUKVIC
RURAL FRANCE IN WATERCOLOUR 95 mins

Joseph is one of the leading masters of watercolour with an ability to transform any subject into visual poetic language. Painting in the heart of the Dordogne region of France he selects a wide range of subjects. These include a local market, an early morning view with strong shadows, the houses and river at Brantôme in the evening light and a sunlit lily pond. He also visits a local farm where he paints a horse and rider performing dressage.

THE 1,2,3 OF PORTRAITS

Karen Simmons



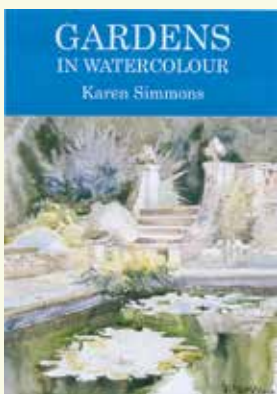
KAREN SIMMONS
THE 1,2,3 OF PORTRAITS 60 mins

In this enthralling film Karen demonstrates her unique method of portrait painting. Using oils she takes us through a complete portrait from posing the model to signing the canvas. In addition, she illustrates individual features and different faces of both children and adults, using charcoal and pastel.



KAREN SIMMONS
FLOWER PAINTING 60 mins

Karen demonstrates with diagrams how to draw flowers. Using watercolour she then guides us through the many different facets of flower painting - pot plants indoors, and a single bloom, herbaceous border with delphiniums and wild flowers in their natural habitat - she even paints in a bluebell wood.



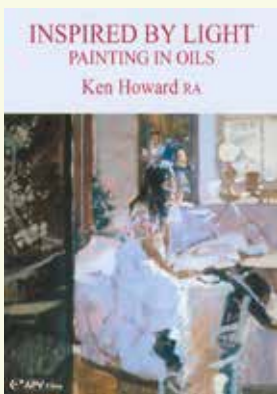
KAREN SIMMONS
GARDENS IN WATERCOLOUR 60 mins

Karen paints a variety of popular garden subjects at different times of the year: the landscaped gardens at Blenheim Palace, an herbaceous border full of colour and shapes, a formal garden with a beautiful lily pond, flowers in pots on the garden steps and finishes with an autumnal bonfire. Skies, water, trees, shrubs, pots, stonework and flowers are all demonstrated with her familiar flair for instruction.



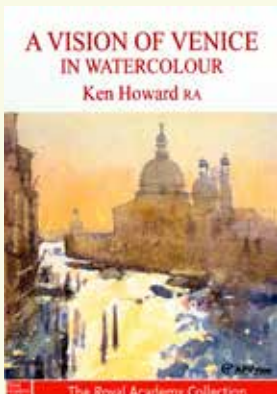
KAREN SIMMONS
AT HOME WITH WATERCOLOUR 60 mins

In this film, Karen concentrates on being comfortable with the medium and choosing and painting everyday subjects. Following an initial studio session of watercolour techniques, Karen suggests the many different subjects to be found in and around the house. These range from breakfast dishes on the table and flowers and pots in the conservatory to garden clutter and a figure resting in the sitting room.



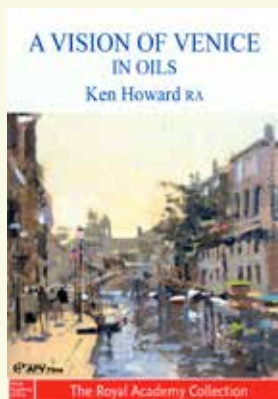
KEN HOWARD
INSPIRED BY LIGHT 90 mins

Ken's work has a very special quality and with his strong sense of tone and use of light we see him paint some of his favourite subjects. Working with models, he paints figures in his studio in Cornwall, using the light shining in through the window to stunning effect. Working outdoors, he paints a view of Mousehole Harbour with boats at anchor and Sennen Beach in the evening light, with the sun shining through the windbreaks.



KEN HOWARD
A VISION OF VENICE IN WATERCOLOUR 60 mins

Venice, with its architecture, earth colours, figures and atmospheric light has had a great effect on Ken's work for over 30 years. Painting 'contre jour' with the intense light reflecting off water, roof tops or piazza, Ken builds up his watercolours with wash upon wash of transparent colour. Often working on two paintings of the same scene, his subjects include St Marks Square, the Salute, Campo S. Angelo and the fish market.



KEN HOWARD
A VISION OF VENICE IN OILS 60 mins

In this most recent film, Ken once again is inspired by the light, architecture and atmosphere of Venice, this time to paint in oils. We see him painting three views of the Salute, showing the difference in tonal values as the light changes from early morning "contre jour" to late afternoon. He also paints San Giorgio Maggiore, a view looking up the Grand Canal in the evening light and a view of a back canal on a quiet Sunday morning.



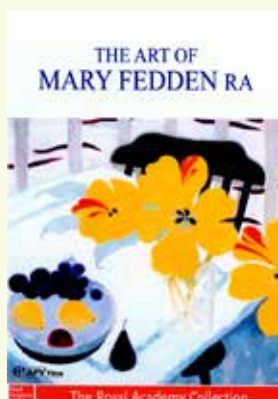
KEN HOWARD
VARIATIONS ON A THEME 90 mins

Ken Howard's painting is essentially about light. He believes that as a subject changes so much throughout the day, it is not possible to work on the same painting for much longer than an hour. In this film he paints in oils in London. He paints a series of boards as the light changes, firstly of Tower Bridge and then the Royal Exchange in the City. Selecting the paintings of the Royal Exchange, he then shows us his approach to preparing, squaring up and painting a large canvas, working from these smaller boards.



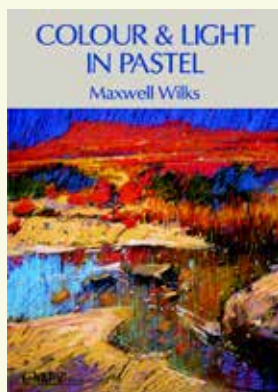
MARGARET EVANS
PASTEL PAINTING 90 mins

Margaret is renowned for her pastel painting and in this film she explores the difference in light between France and Scotland. Working in south west France, she paints boats along the Canal du Midi and a windmill and buildings in the surrounding countryside. Returning to her native Scotland, she takes her pastels to Glencoe and paints in the wonderful mountainous scenery on a sunny but breezy day. Finally, in her studio, she works on one of the Glencoe paintings and paints a complete painting from the watercolour sketch made on the Canal du Midi.



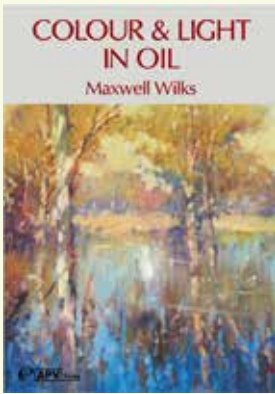
MARY FEDDEN
THE ART OF MARY FEDDEN 60 mins

Mary only ever paints in her studio in London, where she produces paintings from her numerous sketchbooks and from many objects she has collected. Here we see her sketching in her garden by the Thames, completing two paintings in gouache and working in oils. We also see her producing one of her delightful collages. This film is a fascinating look at a remarkable painter with an instantly recognisable personal style.



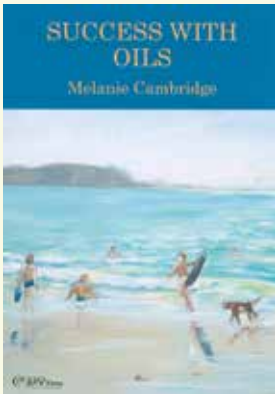
MAXWELL WILKS
COLOUR & LIGHT IN PASTEL 90 mins

Maxwell Wilks is an exciting painter with a strong emotional response to the effects of light, colour, atmosphere and form. He works in brilliant colour and uses the pastel strokes rather than blending to achieve stunning results. In this film he paints on the north east coast of England at Whitby, selecting views around the harbour and the nearby Dales. He then returns to Australia where he shows us how he uses sketches to work up paintings in his studio.



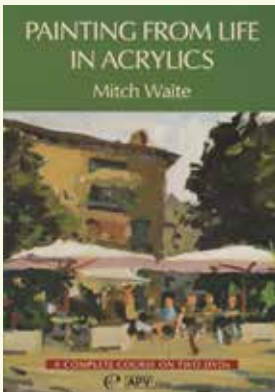
MAXWELL WILKS
COLOUR & LIGHT IN OIL 90 mins

Max has a strong emotional response to the effects of light, colour, atmosphere and form. He clarifies his subjects to a simple set of tonal shapes and, combined with good draughtsmanship and bright colour, captures the mood of his subject, producing fresh and lively paintings with an impressionistic feel. On the north east coast of England he paints in and around the busy harbour of Whitby and the picturesque coastal village of Staithes. Back in Australia he paints a view of the landscape near his home and a studio painting, working from a sketch.



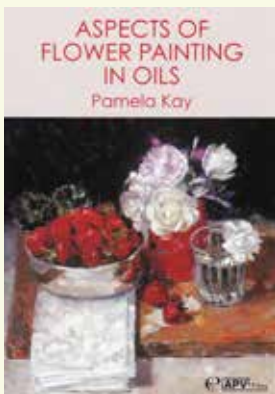
MELANIE CAMBRIDGE
SUCCESS WITH OIL 60 mins

In this film, Melanie sets out to show us that oil painting does not have to be a difficult or messy medium. She looks at which materials to use, colour mixing, tones, composition, perspective and much more. The basic elements of landscape painting – skies, trees, water, foregrounds, buildings and figures – are all covered as she paints a variety of subjects both in her studio and on location on the River Wey near Wisley. This film is ideal for people new to oil painting.



MITCH WAITE
PAINTING FROM LIFE IN ACRYLICS TWIN DVD 180 mins

Mitch Waite runs an extremely successful art school near Nice in the south of France. For this film he has devised a complete course covering all areas of painting in acrylics. We follow him as he works both in his art school and in the surrounding village streets, harbours and rural countryside. In part one he guides us through perspective, composition, tonal studies and colour mixing and in part two he paints a variety of subjects to demonstrate the lessons from part one.



PAMELA KAY
ASPECTS OF FLOWER PAINTING IN OILS 90 mins

Pamela Kay is one of Britain's foremost painters of flowers and still life. Working mainly in her studio, her work reflects her love of flowers and everyday objects, which she arranges in a very informal way. In this film she paints spring primroses in a blue jug, summer roses from her garden and a delicious looking bowl of strawberries in a silver bowl. She also takes her paints to the celebrated Sissinghurst Castle Gardens in Kent where she paints the rose arbour in the White Garden.



PAUL HOGARTH
SPIRIT OF PLACE 60 mins

In this film we follow Paul to Majorca, an island in which he spent much of his life. Here he produces three fascinating watercolours, drawn on the spot and painted in his studio on the island. He also introduces us to some of the many places he has painted in the past. Back in England we see him working in his studio and look at some of the many paintings, drawings and lithographs he has produced over the years.

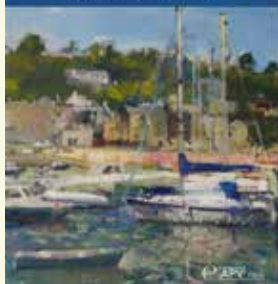
CAPTURING
ESTUARY MOODS
Ray Balkwill



RAY BALKWILL
CAPTURING ESTARY MOODS 80 mins

Filmed amongst the captivating scenery of the Exe estuary, Ray demonstrates his unique approach to painting, using watercolour and pastel combined. He takes us to some of his favourite haunts including Exmouth, the harbour at Lympstone and the picturesque Otter estuary at Budleigh Salterton. He also shows us how quick impressions in charcoal can play a vital role in exploring composition, tonal relationship and mood.

CREATING LIGHT
IN OIL
Richard Pikesley



RICHARD PIKESLEY
CREATING LIGHT IN OIL 120 mins

Richard has a great love and awareness of the landscape and the effects of light and weather. This understanding has established him as a great painter of light and in this film his inspiration comes from the coastline around his home in Dorset. Working outdoors with a small pochade, he draws and paints small studies in and around the harbour at Lyme Regis as well as on the shore at Charmouth and on Eggardon Hill. Working in his studio, he uses much of this material to work up large canvases of Lyme Regis.

WATERCOLOUR
...WADE'S WAY
Robert A Wade



ROBERT A WADE
WATERCOLOUR WADES WAY 90 mins

Robert Wade concentrates on three main areas of watercolour painting: the all important use of tonal values, the use of colour, and the way to approach figures in a painting. With exercises to practice, clear instruction and several finished paintings, Robert's exciting and creative demonstrations will provide inspiration for all watercolour painters. Filmed in the UK, both in the studio and around the Cotswolds.

SIMPLY
WATERCOLOUR
Robert A Wade



ROBERT A WADE
SIMPLY WATERCOLOUR 60 mins

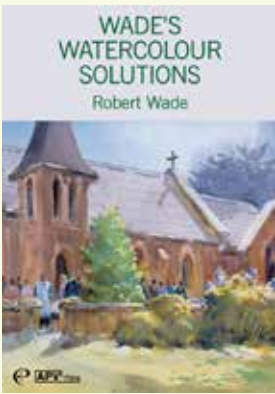
This second film with Robert Wade concentrates on simplification. Bob emphasises that one should choose a simple subject and paint it in a simple, straightforward manner. Painting in and around the town of Leuven in Belgium he selects four different subjects that includes a lake with reflected trees and building, an old mill, a group of houses seen from a distance and a very fine old university building. In addition, he shows us the fun to be had from changing the mood of a scene by altering the colours.

Robert Wade's
WATERCOLOUR
WORKSHOP



ROBERT A WADE
WATERCOLOUR WORKSHOP 60 mins

In this film Bob takes us through many of the elements of watercolour painting, working on simple studio demonstrations that are then fully explained in on-site paintings. Tonal values, colour mixing, glazes, wet into wet, skies, figures and more are all covered in a fun, simple manner. Filmed in Australia, Bob's subjects include the courtyard fountain outside his studio as well as the wonderful scenery of the Mornington Peninsula near Melbourne. Here he paints two views of a barn, creating a different mood in each. At the point of the peninsula he paints several views on a divided sheet of paper.



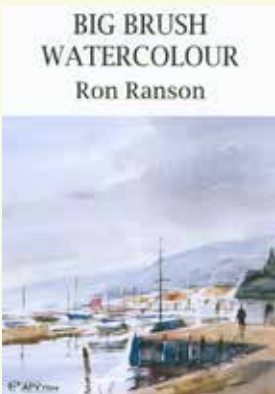
ROBERT A WADE
WADE'S WATERCOLOUR SOLUTIONS 90 mins

In this film Bob searches for clues to help us produce better paintings. Working in his Melbourne studio, he investigates soft and hard edges, brushwork, water to paint ratio, drawing style, wet-in-wet and many other techniques. Using these clues he paints a variety of different subjects in the studio and in the beautiful scenery of the Mornington Peninsula.



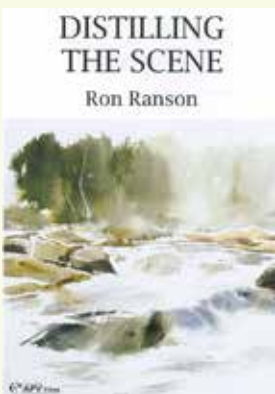
RON RANSON
WATERCOLOUR FAST & LOOSE 90 mins

Ron's painting locations range from the Windrush valley in the Cotswolds to the Severn Estuary and Gloucester docks, interspersed with studio demonstrations. His painting style is fast, direct and exciting and the film covers every aspect of watercolour, opening our eyes to a new way of looking at the landscape.



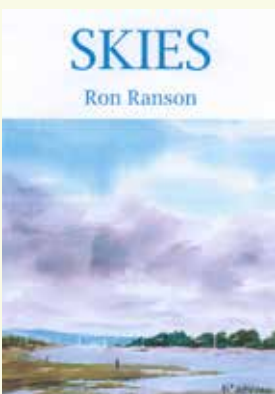
RON RANSON
BIG BRUSH WATERCOLOUR 60 mins

With infectious enthusiasm, Ron gets down to the basic techniques of painting in watercolour with his big hake brush. With outdoor locations in the autumn colouring of the Forest of Dean, much of the work is done in the studio and Ron concentrates on painting skies, trees, foregrounds, water and buildings in a free, loose manner.



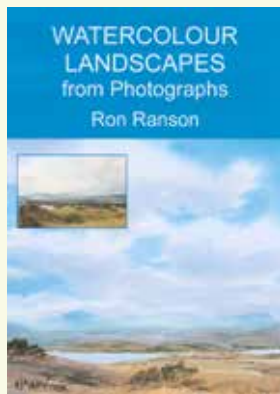
RON RANSON
DISTILLING THE SCENE 60 mins

Ron takes us a step further in the art of watercolour by concentrating on the design of a painting. Working in the studio, he demonstrates the principles of design, showing us the pitfalls to avoid and the tips to follow. Illustrating these points in three paintings tackled outdoors in the countryside around his home near Chepstow, Ron shows us how to produce better paintings.



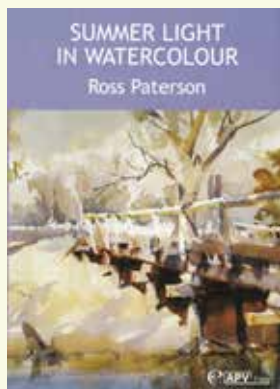
RON RANSON
SKIES 60 mins

Capturing the mood of a sky in watercolour brings a painting to life. Working mainly in the studio, Ron shows us how to paint the many effects caused by cloud formations and weather conditions. He paints a variety of skies from cumulus clouds to sunsets working quickly and boldly with his hake brush.



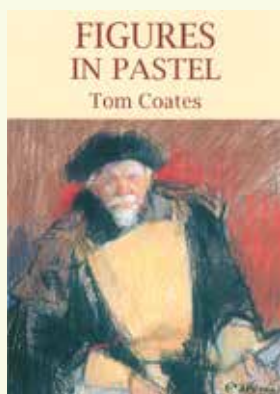
RON RANSON
WATERCOLOUR LANDSCAPES FROM PHOTOGRAPHS 60 mins

Ron shows us how to use photographs in a creative manner, emphasising that they should not be slavishly copied. Using a selection of photographs as a guide, he paints a snow scene, a misty atmospheric creek, a river valley with bridge, a town centre and combines two separate photographs to produce one painting.



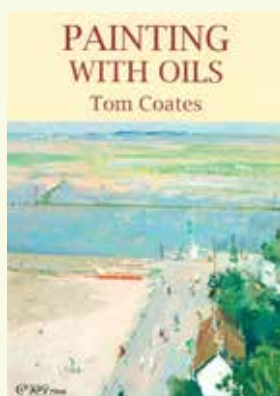
ROSS PATERSON
SUMMER LIGHT IN WATERCOLOUR 90 mins

Ross Paterson is a renowned Australian painter who has a love of the landscape and a unique ability to interpret the distinctive character, light and atmosphere of his subject. Painting around his home in northern Victoria, he travels into the Australian bush to paint views of the dry, hot countryside. He also tackles a street scene in the old mining town of Rushworth as well as a rickety wooden bridge over a rapidly drying out creek. Finally, he paints a further street scene from a sketch, working in his studio.



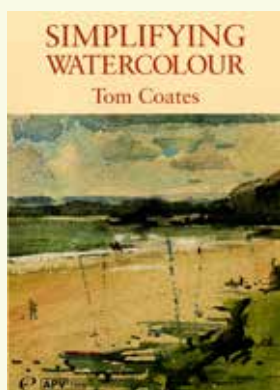
TOM COATES
FIGURES IN PASTEL 60 mins

Tom is a master of figurative painting and drawing. In this, the first in a trilogy of films, he works in pastel and paints a portrait of a local town crier, dressed in full regalia. He produces a series of pastels of models, taken from drawings in his sketchbook and he also paints that most difficult of subjects, a self portrait. This film gives a unique insight into the working practices in the studio of a distinguished artist painting and drawing in pastel.



TOM COATES
PAINTING WITH OILS 60 mins

In this second in a trilogy of films, Tom paints in oils, producing wonderfully observed landscapes in a loose, impressionist manner. He takes his paints to the Somme Estuary in Northern France, where he explores a wealth of subject matter. These include weekend crowds promenading by a river, estuaries and beaches - even an old fashioned carousel. Tom works quickly on the spot using a small oil pochade, returning to make bigger paintings of the subjects that particularly appeal to him or using these small paintings to work up into large canvases in his studio.



TOM COATES
SIMPLIFYING WATERCOLOUR 85 mins

Tom has a loose, impressionist approach to painting and in this film he shows us how to simplify and capture the essence of a subject, painting in watercolour. He starts by painting an English meadow in the evening light and then travels to Brittany in Northern France where he paints a series of watercolours, full of life and movement. These include beach scenes with figures, boats, buildings - even a horse - as well as a view from his balcony in Jugon les Lacs.