



Northwest Graphic Supply Co.
4200 East Lake Street • Minneapolis, MN 55406

(612) 729-7361
(800) 221-4079
FAX (612) 726-6647
FAX (800) 544-7022

WELCOME!

It is with great pride and pleasure that we present our Artist Material Catalog Number 4. We feel that this extensive listing represents the most complete range of material available in the upper midwest. Northwest Graphic Supply Company is the largest artist material distributor in the area. Our fast growth is due to the continuous support of you, our valued customer. For this patronage, we are deeply grateful, and we shall continue our policy to make every effort to serve you well.

As you use this catalog, we know that you will appreciate the effort made here. Although limited by space, we think that we have given a better explanation of product than normally found in artist material catalogs. Wherever possible, products are listed by type instead of by brand. This should allow the shopper to compare value and like products at a glance.

It is our wish that this catalog will become a valuable tool for the artist and the merchant. It represents an attitude of complete service to our customers; we strive to provide the best service available anywhere. We hope that you will allow us to serve you. Northwest Graphic Supply Company will always welcome your comments on how we may improve our service or add to our product line.

Sincerely,

Alan D. Puder
General Manager

ORDERING INFORMATION

Call our phone sales staff at (612) 729-7361 for any inquiries you may have about our products, whether it be to order, check on pricing, technical information, or stock. This information and order entry are fully computerized. Everything is done as you speak so your order is shipped ASAP. When calling long distance, our toll free number, 1-800-221-4079, will save you money.

Ordering Tips:

1) Please have your Northwest Graphics customer number ready. You may find this number on previous shipping tickets or invoices, and will speed the processing of your order.

2) Use the Northwest Graphics item number when ordering. In order to simplify ordering, we have, whenever possible, used the manufacturer's numbering system with a letter prefix. This means that for re-ordering, most of the numbers can be taken right off of the package and help eliminate mistakes. Please give complete information when ordering, including: complete catalog number, description, size, color, quantity, and any other information that would be helpful. Remember, the complete catalog number refers to only one item. Using it will help eliminate confusion, delay, and get you the item that you want.

3) Have your purchase order number ready if you use one.

4) FAX in orders to save time and better communicate specific instructions. Our FAX number is (612) 729-6647.

5) Indicate any specific shipping instructions.

WILL CALL

You may pick up orders in person between 8:15 a.m. and 5:00 pm., Monday through Friday. We encourage you to call your order in ahead of time so we can serve you more quickly.

MINIMUM ORDER

There is a minimum order policy of \$25.00 net. Orders for less than \$25.00 net will be subject to a \$2.50 service charge. There is no minimum order for Will Call/Cash purchases.

PRICES

Although there are no prices listed in this catalog, any printed or verbal prices are subject to change without notice. All shipments will be billed at prevailing prices at time of shipment. Upon request, we will be happy to quote firm prices just prior to shipment.

SHIPPING

Please specify how goods are to be shipped (freight line, UPS, etc.) at time of ordering. In the absence of specific instructions, we will use our best judgement to find a combination of the least expensive, fastest, and best means of the merchandise arriving undamaged. All shipments are F.O.B. our warehouse in Minneapolis, Minnesota. Freight charges are the responsibility of the customer, all shipments are shipped freight collect except for U.P.S. and Parcel Post which are shipped prepaid with freight added to the invoice. Local truck delivery with our truck is free of charge.

CREDIT

We welcome new accounts! We do require that our credit application be filled out completely. This form requires three commercial references from companies that you have a current account with (do not use oil companies, department store accounts, or national credit cards, as they do not give out credit information). The form also requires your banking reference and explains our terms including your agreement to pay any reasonable costs of collection for past due accounts.

VISA/MASTERCARD

For your personal accounts Visa or Mastercard is accepted. Please have your card number and expiration date ready.

CLAIMS & LIABILITIES

WE CANNOT BE RESPONSIBLE FOR GOODS LOST OR DAMAGED IN TRANSIT, INCLUDING DAMAGE BY FREEZING. Our responsibility ends with safe delivery of orders to the carrier. Claims must be placed with the carrier immediately. Any claims for shortages must be made within five days. Before reporting shorts, all packing material and cartons should be carefully checked. We exercise a great deal of care, including double checking of all shipments, to insure that orders are filled correctly. Most suspected shorts are found in a careful recheck. Northwest Graphic Supply Co. cannot be held responsible for illness or injury, nor for the alleged value of any work spoiled by the use or misuse of any product that we handle. It is the user's responsibility to make sure that products are suited to his or her particular requirements.

RETURNS

Merchandise cannot be returned without one of our return authorizations. Authorized returns must be Prepaid, and will be subject to a minimum 20% restocking charge. Special order items that we do not stock cannot be returned. No returns will be authorized on merchandise that has been cut, ruled, imprinted, priced, marked, soiled, or shop worn. Should anyone ship us goods without a return authorization, if any credit is allowed, a minimum 25% restocking charge will be made.

TERMS

Our terms are Net 30 Days on established accounts.

C.O.D. SHIPMENTS

We will ship C.O.D. orders on request. First orders from anyone applying for credit will also be shipped C.O.D.

UNLISTED ITEMS - SCREEN PRINT MATERIALS

We have available many items that are not listed in this catalog. Please contact us for your special needs. Screen printing supplies and equipment are covered in a special catalog that is available on request. If we cannot supply an item, we will try to give you the names of vendors that can.



UPS NEXT-DAY Ground Delivery Service

This reference guide lists zip codes served by UPS ground service from your shipping location. Simply look up the full five digit ZIP Code. If the ZIP Code is shown, UPS will deliver the package on the next business day. If the ZIP Code is not shown, please refer to the map of the United States, to determine the UPS ground service time.

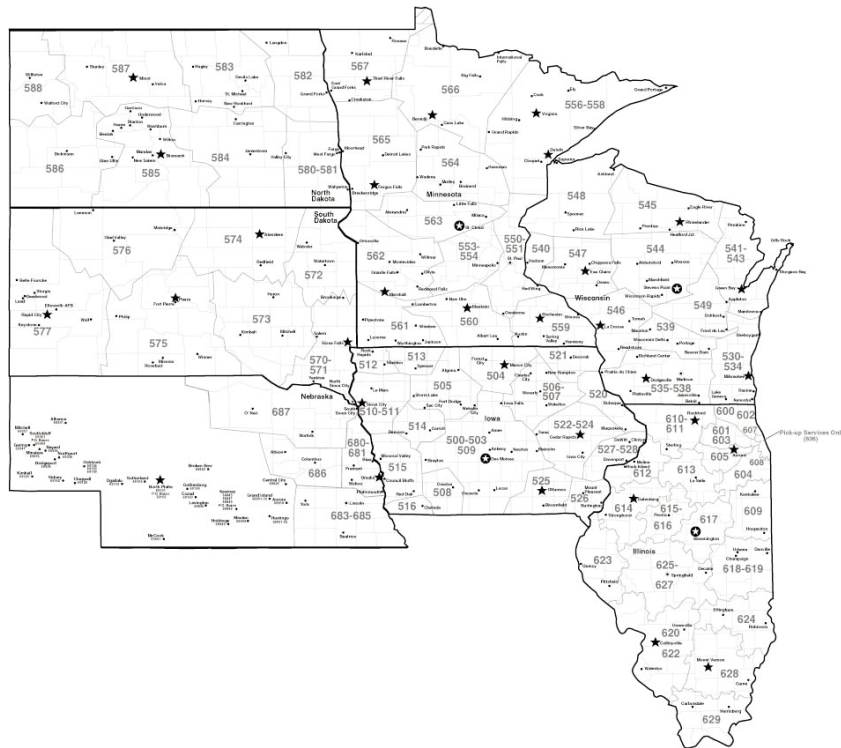
STATE	ZIP CODES SERVED NEXT-DAY
Iowa	50001, 02, 09, 15, 21, 28, 32, 35, 47, 53, 54, 61, 63, 69, 73 50109, 11, 18, 25, 31, 38, 45, 60, 66, 68-70 50208, 11, 14, 25, 26, 28, 32, 37, 61, 63, 65 50301-50499 50510-15, 17, 22, 27, 28, 31, 36, 39, 40, 46, 50, 53-56, 59, 60, 62, 64, 65, 68, 73, 74, 76, 78, 80, 85, 88-90, 92, 93, 97, 98 50603, 05, 11, 16, 20, 25, 28, 33, 36, 40, 45, 53, 59 51002, 05, 09, 12, 14, 22, 29, 33, 35, 37, 46, 47, 58 51201, 31, 32, 36, 38, 45, 48, 49 51301-99 52101-99 55953
Minnesota North Dakota	All 58001-71, 73-99 58101-99 58201-09, 12-25, 27-31, 33-38, 40, 41, 43-47, 49-
South Dakota	53, 56-58, 61, 62, 64-68, 70, 71, 73-82 57003, 15, 12-16, 18-22, 27, 30, 32-36, 39, 43, 47, 48, 53, 55, 56, 60, 64, 68, 70, 76, 77 57101-18

Wisconsin	54001-99
	54128, 38, 50, 75
	54401-99
	54501-26, 29-31, 37-42, 48, 52-56, 58, 60-64, 66, 68
	54601-25, 27, 29, 30, 32-51, 53, 56, 58--72
	54701-99
	54801, 05, 10-13, 17-38, 40-45, 47-49, 53, 54, 58-89, 93-96
	54909, 21, 28, 30, 43, 45, 46, 48, 50, 60, 62, 65, 66, 70, 77, 78, 81, 82, 84



SPEE-DEE DELIVERY SERVICE, INC.

Your overnight alternative serving Minnesota, Iowa Northern Illinois and Wisconsin, and two day service to Southern Illinois and parts of Nebraska.



612-729-7361 ---- Phone
612-729-6647 ---- Fax

nwgraphic.com

800-221-4079 ---- Toll Free Phone
800-544-7022 ---- Toll Free Fax

PAPER & BOARD

PAPERS:

TEXT/COVER
CROSS SECTION
TRACING
VELLUM
COMPUTER
LAYOUT
MARKER
DRAWING
CHARCOAL/PASTEL
WATER COLOR
CALLIGRAPHY
PARCHMENT
CONSTRUCTION
TRANSFER
RICE PAPER
PRINT PAPERS
ORIGAMI
BLOCK PRINT
FINGER PAINTING



BOARDS:

ILLUSTRATION
MAT
MOUNTING
FOAM COR
RAILROAD
BRISTOL

ILLUSTRATION BOARD

LETRASET

LETRAMAX 2000

LetraMax 2000 is only surpassed by LetraMax 4000 for razor sharp lines, smooth surface and rugged resistance to abrasion. Ideal for inking, paste up, self adhesive films, scraping, etc. A bright white super smooth surface sheet.

BB-2000-1	15x20" Single Thick	50 per ctn
BB-2000-2	20x30" Single Thick	25 per ctn
BB-2000-3	30x40" Single Thick	25 per ctn

LETRAMAX 1000

An all purpose, hot press, smooth, white surface for all the cutting, positioning and pasting needed to do good mechanical, Maintains original quality performance after erasure, tape picking and scraping. Surface can be stripped for repositioning sections of art.

BB-1000-1	15x20" Single Thick	50 per ctn
BB-1000-2	20x30" Single Thick	25 per ctn
BB-1000-3	30x40" Single Thick	25 per ctn

LETRAMAX 100 BLACK

A presentation mounting board with super deep black to enhance all types of art and photographic presentations. The solid black middle heightens visual effect, while the moderate tooth surface eliminates distracting sheen and reduces scuffing. Accepts all types of wet and dry mounting adhesive.

BB-100-1	15x20" Single Thick	50 per ctn
BB-100-2	20x30" Single Thick	25 per ctn
BB-100-3	30x40" Single Thick	25 per ctn

STRATHMORE

ILLUSTRATION BOARD

Strathmore illustration board is made of 100% cotton facing papers bonded to specially selected middles of high grade white stock. Each sheet is surfaced on both sides to permit work on either. This provides even tension so the sheet remains flat. 10 sheets/ pkg., 50 sheets/ ctn.

SM-240-2	20x30" Smooth, Single Thick
SM-240-5	30x40" Smooth, Single Thick

BAINBRIDGE

172 PREMIUM SMOOTH

A premium quality sheet, with a special very smooth surface. Especially good for fine line pen and ink, lettering, airbrush, etc. Excellent erasing qualities.

BB-172-1	15x20" Single Thick	50 per ctn
BB-172-2	20x30" Single Thick	25 per ctn
BB-172-3	30x40" Single Thick	25 per ctn

90S SMOOTH

One of the finest values in art board today, 90S has a very smooth surface for pen and ink work and a plain gray back. A value for key line and paste up.

BB-90S-1	15x20" Single Thick	50 per ctn
BB-90S-2	20x30" Single Thick	25 per ctn
BB-90S-3	30x40" Single Thick	25 per ctn

MOUNTING BOARD

GREY & WHITE MOUNT BOARD

Bainbridge Grey and White Mount Board is a top quality board with a plain grey back, and a special receptive surface sheet for all types of mounting. Excellent for photographs, prints, commercial work, or a fine surface for original work. The white accepts any media. 25 sheets per ctn.

BB-003	32x40"	Single Thick
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UTILITY MOUNT BOARD

Utility Mount Board is an economy product with an endless variety of uses. It is finished on both sides with an uncoated cover sheet.

BB-2U	32 x 40"	Single Thick
BB-4U	32 x 40"	Double Thick

Bienfang®

foam board



FOAM BOARD

Foam board graphic arts board is a "sandwich" laminate of polystyrene foam between white smooth finish board facings. It combines great strength with light weight and cuts easily with a razor blade. Suitable for mounting, screen printing, wet media, markers, etc. Also available in acid free for preservation of mounted works. 1/8" and 3/16" thick.

STANDARD FOAM BOARD 25 per carton

BF-326-3240	32 x 40"	1/8"
BF-326-4060	40 x 60"	1/8"
BF-327-2030	20 x 30"	3/16"
BF-327-3040	30 x 40"	3/16"
BF-327-3240	32 x 40"	3/16"
BF-327-4060	40 x 60"	3/16"
BF-327-4896	48 x 96"	3/16"
BF-900-398	20 x 30"	1/2"
BF-325-3040	30 x 40"	1/2"

ACID FREE FOAM BOARD

BF-328-3240	32 x 40"	50 per ctn.	1/8"
BF-328-4060	40 x 60"	25 per ctn.	1/8"
BF-329-3240	32 x 40"	50 per ctn.	3/16"
BF-329-4060	40 x 60"	25 per ctn.	3/16"

BLACK ON BLACK FOAM BOARD

BF-951-120	20 x 30"	10 per ctn.	3/16"
BF-901-121	32 x 40"	25 per ctn.	3/16"
BF-901-122	40 x 60"	25 per ctn.	3/16"
BF-901-123	48 x 96"	25 per ctn.	3/16"

COLORED FOAM BOARD (3/16") 20 x 30" Ten per ctn.

BF-900-050	Yellow	BF-900-056	Grey
BF-900-051	Orange	BF-900-058	Tan
BF-900-052	Red	BF-900-884	Sky Blue
BF-900-053	Blue	BF-900-886	Silver
BF-900-054	Green	BF-900-087	Gold
BF-900-055	Black		

QUICK STIK - SELF ADHESIVE FOAM BOARD

One side of this sheet is covered by a pressure sensitive adhesive for easy mounting of prints, etc. 3/16" thick.

BF-900-049	20 x 30"	10 per ctn
BF-900-159	32 x 40"	25 per ctn.

MAT BOARD

A board with a colored cover sheet that is used to provide borders to prints, photos, etc. Usually comes single thick in 32"x 40" size. Also used for direct art with pastels, charcoal and other media.

BAINBRIDGE PAPER MAT

BAINBRIDGE, the ORIGINAL MAT BOARD for matting or salon mounting of art work, photographs, or prints. Each sheet features a special Bainbridge matte surface that lies flat and cuts smooth without pull or tear. Middles are of high quality and less abrasive so blades last longer. Also, Bainbridge has the widest range of colors available. All whites have a buff back. All colors have a white back. All colors are suitable for charcoal, moderate architectural perspectives, or washes. Available in single thick in 32"x 40" size. Also used for direct art with pastels, charcoal and other media.

BB-41	Charcoal	BB-748	Pewter
BB-46	Dark Blue	BB-749	Oak
BB-47	Canary	BB-750	Mountain Grey
BB-48	Maroon	BB-751	Ebony
BB-61	Super White	BB-752	Admiralty
BB-65	Fabric White	BB-754	Porcelain
BB-71	Brilliant White	BB-756	Candlewick
BB-79	Crimson	BB-760	Brique
BB-81	Ivory	BB-761	Gull Grey
BB-84	Dark Green	BB-762	Rouge
BB-88	TV Grey	BB-763	Rose Marquis
BB-89	Black	BB-764	Stonehenge Greige
BB-119	Chestnut	BB-765	Primrose
BB-128	Off White	BB-766	Cognac
BB-203	Cream	BB-767	Sandpiper
BB-412	Tan	BB-768	Wedgewood
BB-414	Sea Foam	BB-769	Seaspray
BB-586	Blue Jay	BB-770	Soapstone
BB-587	China Blue	BB-771	Paloma
BB-588	Bayou	BB-772	Bisque
BB-589	Eucalyplus	BB-774	Hemp
BB-590	Kiwi	BB-776	Peat
BB-591	Mushroom	BB-777	Umber
BB-592	Coronado	BB-778	Grey Beige
BB-593	Cranberry	BB-781	Grey Morn
BB-594	Maple Leaf	BB-782	Scotch Mist
BB-595	Marrakesh	BB-783	French Cream
BB-596	El Dorado	BB-784	Desert Sand
BB-597	Sandrose	BB-785	Dutch Blue
BB-598	Sahara	BB-786	Slate Blue
BB-599	Biscuit	BB-788	Vanilla
BB-702	Horizon Blue	BB-789	Granite
BB-705	Pussywillow	BB-791	Oyster
BB-715	Meadow Green	BB-794	Warm Grey
BB-716	French Blue	BB-795	Slate
BB-724	Gobelin Blue	BB-801	Blue Grey
BB-726	Autumn Gold	BB-802	Green Whisper
BB-736	Mahogany	BB-803	Rose Quartz
BB-742	Cerulean	BB-804	Light Azure
BB-744	Sienna	BB-805	Lavender Mist
BB-747	Timberline	BB-806	Stucco

BB-810	Shrimp	BB-856	Lemonade
BB-811	Doeskin	BB-857	Lipstick
BB-815	Ruby	BB-858	Buttercup
BB-816	Deep Plum	BB-860	Baby Blue
BB-817	Liberty Blue	BB-861	Basil
BB-818	Nile Green	BB-862	Straw
BB-819	Alpine Blue	BB-863	Tulip
BB-822	Jade	BB-864	Regatta
BB-823	Desert Palm	BB-865	Laurel
BB-824	Chantily	BB-866	Burnt Orange
BB-825	Alabaster	BB-867	Cedar
BB-826	Tearose	BB-868	Tomato
BB-827	Camelia	BB-869	Forest Green
BB-829	Cocoa	BB-870	Sheepskin
BB-834	Hyacinth	BB-871	Sepia
BB-835	Wisteria	BB-872	Silversmith
BB-836	Royal	BB-873	English Rose
BB-837	Midnight Blue	BB-874	Independence Blue
BB-839	Lagoon	BB-875	Herbal Green
BB-841	Juniper	BB-876	Gravel
BB-842	Shamrock	BB-877	Olivine
BB-843	Evergreen	BB-878	Malachite
BB-844	Seaside	BB-879	Sand
BB-846	Seashell	BB-880	Quartz
BB-847	Rose	BB-881	Silverstone
BB-848	Raspberry	BB-882	Bermuda Sand
BB-849	Grape	BB-883	Blue Sand
BB-850	Morning Glory	BB-884	Dolomite
BB-854	Caribbean Blue	BB-885	Delft Blue
BB-855	Robin's Egg		

PEBBLE MAT

PEBBLE MAT is an economical board with a unique pebbled surface on both sides. Mounted on Bainbridges extra high quality middle, they lie flat, and cut smooth without pull.

BB-89P	32 x 40"	Black and White
BB-110	32 x 40"	Off White and White
BB-111-1	20 x 30"	Cream and White
BB-111-2	32 x 40"	Cream and White
BB-115	32 x 40"	T.V. Grey and White
BB-116	32 x 40"	Light Grey and White
BB-211-1	20 x 30"	Grey and White
BB-211-2	32 x 40"	Grey And White

RAILROAD BOARD

A smooth surfaced board for all types of lettering, poster, showcard, and screen printing. An all purpose board for signs, crafts, and hobbies. Available in 4 and 6 ply. 100 sheets per carton. 22 x 28"

4 ply		6 ply
RB-401	White	RB-601
RB-403	Green	RB-603
RB-405	Canary Yellow	RB-605
RB-408	Light Blue	RB-608
RB-409	Holly Green	RB-609
RB-410	Black	RB-610
RB-411	Orange	RB-611
RB-412	Red	RB-612
RB-413	Coral Pink	RB-613
RB-415	Royal Blue	RB-615
RB-416	Magenta	RB-616
RB-418	Gray	RB-618
RB-419	Brown	RB-619

INDEX PAPER (TAGBOARD)

A light weight board that is excellent for signs, charts, flash cards, etc. 150lb. basis weight. 100 sheets per carton, 24x36".

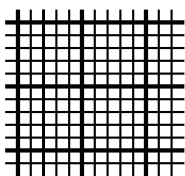
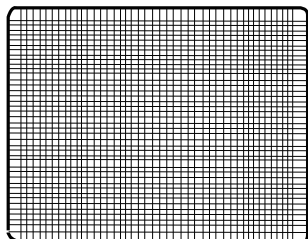
NW-020	White
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STRATHMORE COVER

A brilliant selection of colors, designed for use as a cover or flap for art work. The strong textured surface will enhance any presentation. These sheets have also caught on for posters, screen printing, etc. All sheets 10 per package, 120 per carton.

80lb. COVER (20x26")

SM-107-101	KimonoRed	SM-107-116	Purple
SM-107-109	White	SM-107-117	Charcoal Gray
SM-107-110	Black	SM-107-118	Mist Gray
SM-107-111	Balboa Blue	SM-107-130	Bright Yellow
SM-107-112	Marina Tea	SM-107-135	Orange
SM-107-113	Ivory	SM-107-137	Brown
SM-107-114	Smoke Gray	SM-107-201	Green



CROSS SECTION PAPER

The following is a selection of paper and board that is printed with a grid or ruled lines for easy alignment of art work. Grid lines are printed in light (non-photo) blue ink that will not photographically reproduce.

BOND SHEETS & PADS

A good grade of bond paper that has been printed in non-repro blue ink on both sides. Inch lines are accented with a heavy line. Available in sheets and pads. Pads and pkgs. of sheets have 50 sheets each.

4 x 4 SQUARES TO THE INCH

BF-910-590	8-1/2 x 11	Pads
BF-910-593	11 x 17"	Pads
BF-910-596	17 x 22"	Sheets

8 x 8 SQUARES TO THE INCH

BF-910-591	8-1/2 x 11"	Pads
BF-910-594	11 x 17"	Pads
BF-910-597	17 x 22"	Sheets

10 x 10 SQUARES TO THE INCH

BF-910-592	8-1/2 x 11"	Pads
BF-910-595	11 x 17"	Pads
BF-910-598	17 x 22"	Sheets

BRISTOL

PATENT OFFICE BOARD

The same 100% cotton, acid free board listed above, but in the sizes and weights required for patent submission. Each sheet is individually inspected to assure a flawless surface.

SM-135-025	Metric A4	144 per pkg.
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STRATHMORE BRISTOL BOARD

A top quality sheet made of 100% cotton fiber. There are two surfaces available, medium, or kid, and high or plate. The medium surface is designed to take all techniques, pastel, water color, wash, tempera, acrylics, pencil, charcoal, etc. High surface board is super smooth for fine line pencil and pen work. It is perfect for camera ready art work, technical illustrations, etc., and will take the most delicate line without distortion. All sheets 23 x 29".

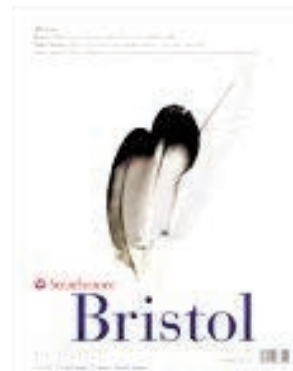
Medium		High	
SM-235-61	1 Ply	SM-235-71	25 per pkg.
SM-235-62	2 Ply	SM-235-72	25 per pkg.
SM-235-63	3 Ply	SM-235-73	25 per pkg.

580 BRISTOL STRATHMORE

Same high quality as Strathmore's bristol board bound in pads of 15 sheets. 100% cotton.

1 ply Medium	1 ply High
SM-580-061 11 x14"	SM-580-071

2 ply Medium	2 ply High
SM-580-062 11 x14"	SM-580-072
SM-580-082 14 x17"	SM-580-092



475 BRISTOL STRATHMORE

The toothy (medium) surface works well with pencil, charcoal, and pastel. The smooth surface is ideal for pen & ink, pencil, or marker. Both are fine surfaces for airbrush. Acid free in pads of 15 sheets. 12 pads per ctn. 2 ply.

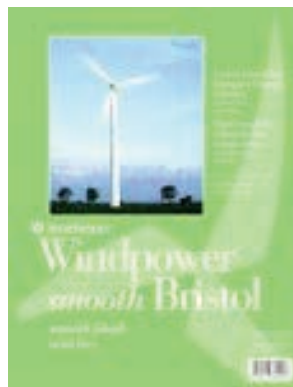
SM-475-001	11x14" Medium
SM-475-002	11x14" Smooth



642 BRISTOL WINDPOWER STRATHMORE

This single-ply, heavyweight bristol is made with 100% Certified Renewable Electricity, a non-polluting energy resource. Smooth finish is excellent for pen and ink and fine line drawing. Vellum is recommended for any dry media. 15 sheets per pad

SMOOTH		VELLUM	
SM-642-009	9 x 12"	SM-642-109	
SM-642-011	11 x 14"	SM-642-111	
SM-642-011	14 x 17"	SM-642-114	
SM-642-019	19 x 24"	SM-642-119	

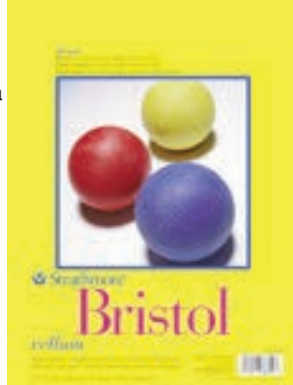


BRISTOL

342 BRISTOL STRATHMORE

An economical, heavy weight paper in a choice of two surfaces. Smooth is ideal for fine pen and ink, pencil, and mechanical drawing. Vellum is designed for a broad range of drawing and painting including crayon, pencil, charcoal, water color, and art markers. 20 sh./pad, 12 pads/carton.

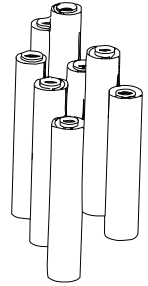
SMOOTH		VELLUM
SM-342-009	9 x 12"	SM-342-109
SM-342-011	11 x 14"	SM-342-111
SM-342-011	14 x 17"	SM-342-114
SM-342-019	19 x 24"	SM-342-119



106 TRACING ROLL

Number 106 is a light weight sketching and tracing paper used by architects, designers and engineers. A white sheet that is perfect for preliminary drawings and sketches. In 50 yard rolls only, 12 per carton.

BF-340-134	#106	12"
BF-340-136	#106	18"
BF-340-138	#106	24"
BF-340-140	#106	36"



107 CANARY TRACING

The choice of architects and engineers for preliminary sketches. A high quality canary yellow tracing paper with a slight tooth, and fine for reproducing. In rolls only, 12 per carton.

BF-341-134	#107	12" x 50 yd
BF-341-136	#107	18" x 50 yd
BF-341-138	#107	24" x 50 yd

TRACING

STRATHMORE STUDENT TRACING

A part of a series of pads designed specially for children. All are tape bound for safety and individually shrink wrapped. The landscape orientation of the paper is the form preferred by children. The tracing paper is translucent, light weight paper ideal for pencil pen or ink. 40 sheets per pad, 12 pads per carton.

SM-025-209 9 x 12"



370 TRACING

A true white tracing paper with good translucency. Designed for use with a wide variety of media for the amateur, or as an economy pad for the professional. 50 sheets per pad, 12 rolls per carton. By Strathmore.

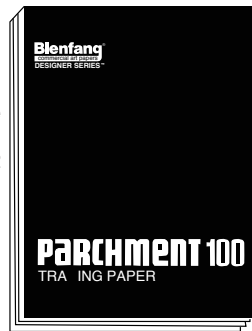
SM-370-009	9 x 12"
SM-370-011	11 x 14"
SM-370-014	14 x 17"
SM-370-019	19 x 24"



100 PARCHMENT

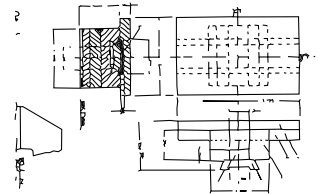
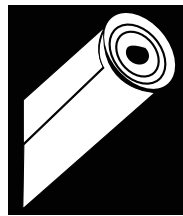
Excellent transparency and regularity in formation combine to make an excellent drawing surface. The Parchment, part of the Designer series, is used for rough sketches, development drawings, and overlays, 12 pads per carton.

50 Sheet		100 Sheet
BF-240-121	9 x 12"	BF-240-221
BF-240-130	11 x 14"	BF-240-230
BF-240-142	14 x 17"	BF-240-242
BF-240-161	19 x 24"	BF-240-261



VELLUM

CLEARPRINT DRAFTING VELLUM



Clearprint Vellum tracing paper is one of the finest drafting and layout vellums available today. Made from the finest stock, it is fold resistant, and has high tensile strength not usually found in 100% rag papers. A synthetic resin is used for transparentising which increases media receptivity, and resists smearing, smudging, or ghosting. This also reduces discoloring, aging, and sticking in diazo machines. It resists bleeding and water, reducing warping, curling, expansion, and contraction. Surfaced for many mediums, it may be used equally well for pencil, pen, water color, crayon, etc. Available in pads (plain and grid), sheets (plain and title block), and rolls (plain).

PADS

50 Sheets per pad

CLP-1000-1410	8-1/2 x 11"
CLP-1000-1416	11 x 17"
CLP-1000-1418	12 x 18"
CLP-1000-1422	18 x 24"

ROLLS

CLP-1010-1111	12" X 5 yd. rol
CLP-1010-1120	18" x 5 yd. roll
CLP-1010-1128	24" x 5 yd. roll
CLP-1010-1149	36" x 5 yd. roll

SHEETS

Per pkg. of 10 sheets

CLP-1020-1210	8-1/2 x 11"
CLP-1020-1216	11 x 17"
CLP-1020-1220	17 x 20"
CLP-1020-1222	18 x 24"
CLP-1020-1228	24 x 36"

1000H 8 CLEARPEINT CROSS SECTION

8 X 8 GRID ROLLS

CLP-1010-2111	12" X 5 yd. roll
CLP-1010-2120	18" x 5 yd. roll
CLP-1010-2128	24" x 5 yd. roll
CLP-1010-2149	36" x 5 yd. roll

SIGN BOND

POSTER BOND

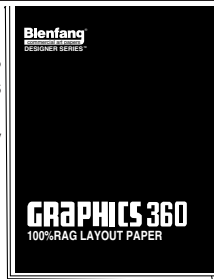
A fine quality 20 lb. bond paper for signs, banners, display backgrounds, theater posters, photographers backdrops, etc. A smooth surface with little tooth. Colors dry quickly with little dulling of color intensity. Water base colors will wrinkle this paper. Available in rolls only, 50 yards long, 6 per carton.

FX-2534	18" X 50 yd.
FX-2513	24" X 50 yd.
FX-2514	36" X 50 yd.
FX-2515	48" X 50 yd.

MARKER PADS

360 GRAPHICS

The #360 Graphics pad by Bienfang has a 100% rag paper created for felt tip markers. Holds sharp edges with excellent color penetration, and no bleeding through to the next sheet. Very good translucency. One of the Designer Series, in 50 and 100 sheet pads, 12 per carton.



100 Sheet		50 Sheet
BF-316-221	9 x 12"	BF-316-12
BF-316-230	11 x 14"	BF-316-130
BF-316-242	14 x 17"	BF-316-142
BF-316-261	19 x 24"	BF-316-161

DRAWING PADS

501-CL GIANT SKETCH PAD

Fine quality economy sketch pad features bright white paper giving excellent contrast to pencil and Charcoal work. Offers a fine surface at a reasonable price. 60 lb paper in 50 sheet pads, Acid free. 12 per carton.



Giant 50 sheet pad

BF-230-721	9 x 12"
BF-260-730	11 x 14"
BF-230-742	14 x 17"

523WB RARITAN

A heavy weight drawing paper in a wire bound flip top sketch book. A good tooth for charcoal, pastel, and limited water color. 30 sheets per pad, 12 pads per carton.

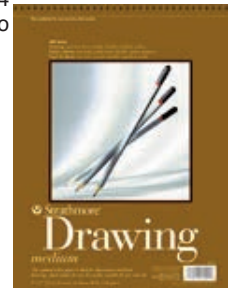


BF-234-221	#523WB	9 x 12"
BF-234-230	#523WB	11 x 14"
BF-234-257	#523WB	18 x 24"

400 STRATHMORE DRAWING

An extremely versatile paper that has a uniform surface, yet is non-reflective. On this non-rag paper, you can use pen and ink, crayon, charcoal, washes, paints, and markers. It is particularly suited to line drawings and technical artwork. Available in 24 sheet pads. All sizes 8 x 10" and larger are micro perforated for easy tear out.

SM-400-1	4 x 6"
SM-400-2	6 x 8"
SM-400-3	8 x 10"
SM-400-4	9 x 12"
SM-400-5	11 x 14"
SM-400-6	12 x 18"
SM-400-7	14 x 17"
SM-400-8	18 x 24"



443 STRATHMORE RECYCLED DRAWING

A premium recycled paper that contains 30% post consumer fiber by Strathmore. A general purpose, bright white drawing paper for techniques with pen, pencil, and a variety of other media. Distinctive forest green cover. Available in 24 sheet pads. All sizes are micro perforated for easy tear out.

SM-443-009	9 x 12"
SM-443-011	11 x 14"
SM-443-012	12 x 24.5"
SM-443-014	14 x 17"
SM-443-018	18 x 24"



340 DRAWING

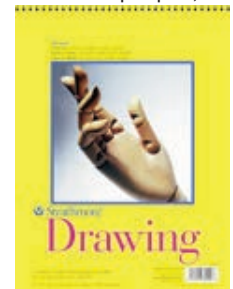
A great paper for finished drawings. Just the right tooth for crayon, pencil, pen and ink, charcoal, water color, or marker. 50 sheets per pad, 12 pads per carton, 70 lb.

SPIRAL BOUND

SM-340-009	9 x 12"
SM-340-011	11 x 14"
SM-340-014	14 x 17"

TAPE BOUND

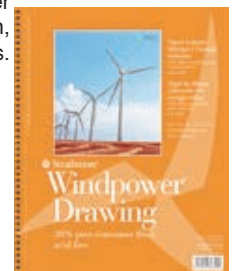
SM-340-109	9 x 12"
SM-340-111	11 x 14"
SM-340-114	14 x 17"



643 STRATHMORE WINDPOWER DRAWING

An environmentally friendly, heavyweight drawing paper that is perfect for finished works of art. The bright white paper is the artist's choice for working with pencil, pen, charcoal, or pastel. Available in 30 sheet pads. All sizes are micro perforated for easy tear out.

SM-643-008	8.5 x 10"
SM-643-009	9.5 x 12"
SM-643-011	11.5 x 14"
SM-643-014	14.5 x 17"
SM-643-018	18 x 24.5"



DRAWING PADS

KID'S DRAWING

Strathmore has recently introduced a new series of papers designed for our younger artists. All are in the landscape format (bound on the long side) that children prefer. Kid's drawing is a medium weight, acid free, drawing paper that is ideal for pencil and crayon. All pads are tape bound, with 40 sheets, 12 pads per carton.

SM-027-106	5.5 x 8.5"
SM-027-109	9 x 12"



KIDS EASEL PAD

Strathmore Kid's Easel pad is similar to the drawing pad above, but in a jumbo 14 X 17" size. Fits many of the permanent style easel stands currently on the market. Pads are tape bound, with 40 sheets, 12 pads per carton.

SM-027-117	14 x 17"
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SKETCH PADS

350 SKETCH

You can use this paper to try out your ideas. Sketch on it with pencil, pen, charcoal, water color, etc. 12 pads per carton.

SPIRAL BOUND

SM-350-003	3-1/2 x 5"	100 sht..
SM-350-009	19 x 12"	100 sht.
SM-350-011	11 x 14"	100 sht.
SM-350-014	14 x 17"	100 sht.
SM-350-018	18 x 24"	30 sht.



TAPE BOUND "SKETCH PLUS"

SM-350-109	19 x 12"	100 sht.
SM-350-111	11 x 14"	100 sht.
SM-350-114	14 x 17"	100 sht.
SM-350-118	18 x 24"	100 sht.

455 SKETCH

An economical, general purpose sketch paper for classroom use, experimentation, or perfecting technique with pen, pencil, and a variety of other media. Side bound with 100 sheets per pad, 12 pads per carton.

SM-455-08	5.5 X 8.5"
SM-455-03	9 X 12"
SM-455-04	11 X 14"
SM-455-05	14 X 17"



457 RECYCLED SKETCH

A premium recycled paper that meets Federal Government E.P.A. Recycling Requirements by Strathmore. A general purpose drawing paper for techniques with pen, pencil, and a variety of other media. Distinctive forest green cover. 70 sheets per pad, except 18x24" which has 30 sheets. 12 pads per carton.

		Shts per pad
SM-457-03	3.5 x 5"	100
SM-457-05	5.5 X 8.5"	100
SM-457-09	9 X 12"	100
SM-457-11	11 X 14"	100
SM-457-14	14 X 17"	100
SM-457-18	18 X 24"	30



Windpower™ Sketch

30% Post-Consumer Fiber

This environmentally friendly paper is ideal for quick renderings and practicing techniques. The lightly textured surface works well with any dry media. Micro-perforated for easy sheet removal. Medium surface.

		Shts per pad
SM-657-006*	6.25 x 8.5"	70
SM-657-009*	9.75 x 12"	70
SM-657-011*	11.75 x 14"	70
SM-657-014*	14.75 x 17"	70
SM-657-018	18 x 24.5"	40



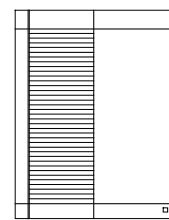
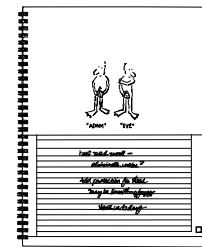
601-SD TAKE ME ALONG

A medium weight, rough drawing paper that is perfect for pencil, crayon, charcoal, etc. Carry this sketch diary along anywhere for sketches and color notes for classes or fun. Side bound with 100 sheets per pad and 12 pads per carton.

BF-237-104	5.5 X 8.5"
BF-237-117	8.5 X 11"
BF-237-130	11 X 14"



NOTESKETCH



Vertical Format Horizontal Format

A unique sketch book that has a ruled area on each page for notes, copy, etc. Bienfang uses a top quality, neutral ph, smooth, opaque paper that is excellent for pen or pencil. Wire bound on the long side with either a vertical or horizontal format. 64 sheets per pad, 12 per ctn.

BF-239-100	5-1/2 x 8-1/2"	Horizontal Format
BF-239-101	8-1/2 x 11"	Vertical Format
BF-239-102	8-1/2 x 11"	Horizontal Format

STRATHMORE KIDS STORY/DRAWING BOOK



A part of a series of pads designed specially for children. The drawing paper is of medium weight and tooth for the beginning artist, with ruled lines on the bottom third of each page. 30 sheets (60 pages) per pad, 12 pads per carton.

SM-024-408 8-1/2 x 11"

BLACK BOOK

A top seller permanent sketch book. Each pad has 192 sheets of 60lb bond paper that is suitable for all media. Bound book style in black hard covers. 12/ctn.



SM-297-9 5-1/2 x 8-1/2"
SM-297-12 8-1/2 x 11"
SM-297-14 11 x 14"

STRATHMORE HARDCOVER FIELD SKETCH BOOKS



458 RECYCLED HARDCOVER SKETCH

The Recycled Field Sketch Book features Strathmore's 400 Series premium recycled sketch paper. The paper is bound in a heavy cover with sturdy double wire construction allowing the book to lay flat. 70 sheets per pad, 12 pads/ctn., except 11x14" 6 pads/ctn.

SM-458-006 6 x 6"
SM-458-007 7 x 10"
SM-458-009 9 x 12"
SM-458-011 11 x 14"

RULED FIELD JOURNAL, (11/32" RULED LINES)

SM-459-007 7 x 10"

4000 DRY MEDIA

100 lb. (24" x 36" x 500 sheets) 163 g/m2
This heavyweight all-purpose drawing paper is excellent for practicing techniques or creating finished artwork using any dry media. This drawing paper also produces excellent results with markers, pen, and ink. The new micro-perforated sizes produce standard size sheets when removed from the drawing paper pad. 30 Sheets per pad, acid Free.



SM-4000-009 9.5 x 12"
SM-4000-011 11.5 x 14"
SM-4000-018 18 x 24.5"

NEWSPRINT

The perfect practice paper for students, the serious artist, or professionals. The most economical paper for sketching in pencil, charcoal, or pastel. A fine medium for roughs or preliminary drawings. 12 pads/ctn.



STRATHMORE

			Pads per ctn.
SM-307-809	19 x 12"	50 sht.	12
SM-307-812	12 x 18"	50 sht.	12
SM-307-814	14 x 17"	50 sht.	12
SM-307-818	18 x 24"	50 sht.	6
SM-307-824	24 X 36"	50 sht.	6
SM-307-918	18 x 24"	100 sht.	6

HUNT BIENFANG

BF-330-157	#506R	18 x 24"	50 sht.
BF-330-180	#506R	24 x 36"	50 sht.
BF-330-257	#506R	18 x 24"	100 sht.

SHEETS

BF-330-357	#506R	18 x 24"	Ream
BF-330-380	#506R	24 x 36"	Ream

CHARCOAL PAPER

Charcoal papers have a raised texture that provide resistance for charcoal and pastels to be easily rubbed off on. Many times this is a crossed or laid pattern. This texture makes it interesting for other media. Better grades are 100% cotton.

STRATHMORE CHARCOAL

A 100% rag paper with deckle edges. It has a laid surface that provides the proper drag for precise shading control. Fine for all dry media, acrylic, water color, etc. 19x25" sheets. 25 sheets per package.

SM-060-121	Fog Blue
SM-060-123	Pottery Green
SM-060-124	Peachblow
SM-060-125	Cadet Blue
SM-060-126	Golden Brown
SM-060-128	Velvet Gray
SM-060-129	Storm Gray
SM-060-130	White
SM-060-131	Black
SM-060-132	Bright White
SM-060-135	Rose Gray
SM-060-136	Blue Gray



PURE PAPER TINTS



High quality, charcoal paper made in the U.S.A. Highly light fast. 19-1/2x25-1/2" sheets. 25 sheets per package.

SM-528-001	White
SM-528-002	Orange
SM-528-003	Red
SM-528-004	Raspberry
SM-528-005	Burgundy
SM-528-006	Light Blue
SM-528-007	Medium Blue
SM-528-008	Blue Dust
SM-528-009	Royal Blue
SM-528-010	Dark Blue
SM-528-011	Bright Blue
SM-528-012	Canary
SM-528-013	Pine
SM-528-014	Sage
SM-528-015	Ivy
SM-528-016	Cream
SM-528-017	Ivory
SM-528-018	Almond
SM-528-019	Straw
SM-528-020	Burnt Orange
SM-528-021	Steel Grey
SM-528-022	Sienna
SM-528-023	Dark Brown
SM-528-024	Dark Grey
SM-528-025	Rose Dust
SM-528-026	Pearl
SM-528-027	Cool Grey
SM-528-028	Black



CANFORD PAPER & CARD



Canford Coloured Paper & Card area high quality paper and stiff card in a vast range of brilliant matt colours, perfect for presentation and display in every setting - from the professional design studio to the school art room.

It's also an exciting and versatile medium in its own right for paper sculpture and modelling, decorative arts, collage and craft. Easy to cut, curve, crease and emboss to create three-dimensional works of art.

001	Amethyst
205	Aqua
003	Azure Blue
202	Barley
204	Blush
007	Bright Red
073	Bubble Gum
010	Buttercup
069	Champagne
078	Cherry
011	China White
014	Coffee
023	Dreadnought Grey
024	Dresden Yellow
025	Electric Blue
026	Emerald Green
077	Forest
071	Frosted Gold
070	Frosted Silver
031	Guardsman Red
079	Gun Metal
083	Ice White
033	Ivory
004	Jet Black
034	Jewel Green
036	Kingfisher
206	Pale Lilac
201	Mint
074	Mocha
043	Navy Blue
081	Ocean Blue
080	Plum
052	Royal Blue
053	Royal Purple
054	Russian Green
068	Snow White
072	Tangerine
085	Terra Cotta

DR-402-250-XXX	20-1/2 x 30-1/2 Canford Paper
DR-402-800-XXX	20-1/2 x 30-1/2 Canford
DR-402-260-XXX	8-1/2 x 11 Canford Paper
DR-402-860-XXX	8-1/2 x 11 Canford Paper

ART AGAIN

RECYCLED CHARCOAL PAPER

This heavy weight dry media paper is made from 10% post consumer waste and 40% pre-consumer recovered material. The texture is excellent for charcoal or pastel, and the sheets are fiber enhanced for a flannel-like appearance. Available in 60 lb., 19x25" sheets and 24 sheet pads.

Sheets: 25 per package, 8 packages per carton.

SM-446-001	Flannel White
SM-446-002	Beachsand Ivory
SM-446-003	Desert Rose
SM-446-004	Storm Blue
SM-446-005	Moonstone
SM-446-006	Gotham Gray
SM-446-007	Steel Gray
SM-446-008	Coal Black

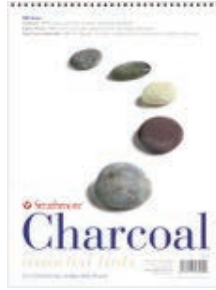
SM-445-109	9x12" Black
SM-445-112	12x18" Black

SM-445-009	9x12" Assorted Colors
SM-445-012	12x18" Assorted Colors



500 STRATHMORE

This is a 100% cotton fiber paper that has a laid pattern to provide the proper resistance for precise shading with charcoal or pastel. The raised texture makes it excellent for many media. 24 sheets per pad. 560 pads are solid white sheets, 561 pads are assorted color sheets.



Solid White Pads

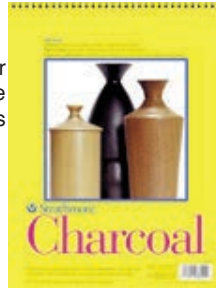
SM-560-1	9 x 12"
SM-560-2	12 x 18"
SM-560-3	18 x 24"

Assorted Color Pads

SM-561-1	9 x 12"
SM-561-2	12 x 18"
SM-561-3	18 x 24"

330 STRATHMORE

A light laid surface that gives a nice texture for work in charcoal, pastels, etc. Also a fine surface for pencil, pen, oil pastel, or marker. 32 sheets per pad.



Wire Bound		Tape Bound	
SM-330-009	19x12"	SM-330-109	
SM-330-011	12x18"	SM-330-111	
SM-330-018	18x24"	SM-330-118	

444 STRATH CHARCOAL

400 Series Charcoal Pads are made with 75% post-consumer waste fiber, and 25% hemp, a tree-friendly fiber. This paper has a traditional laid finish and provides an ideal foundation for charcoal and pastel. Also suitable for oil crayon and other dry media. Acid free. 60 lb. (90 g/m²) 24 sheets per pad.



SM-444-109	9" x 12"	White	24
SM-444-112	12" x 12"	White	24

WATER COLOR

GEMINI W/C PAPER

For the first time, an American made water color that can rival the finest European papers. Gemini is made from 100% cotton fiber and is acid free. It is made to take all water color techniques, and the roughest abuse. We know Gemini will soon be a favorite of yours. 25 sheets per pkg. All sheets 22 X 30"

SM-594-001	140 lb.	Rough
SM-594-002	140 lb.	Cold Press
SM-594-012	300 lb.	Cold Press

STRATHMORE AQUARIUS II

A revolutionary concept in water color paper. This is a rough sheet made from a unique combination of natural cotton and synthetic fibers. It will not swell, buckle, or shrink; even when totally saturated. It works well with all water color techniques, plus it is very economical. Acid free, 22 X 30" sheets

SM-132-202	22 X 30"	Rough
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WATER COLOR



FABRIANO MOULDMADE

ARTISTICO W/C PAPER

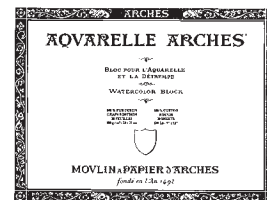
Fabriano Artistico is a mould made water color paper of similar quality and surface to hand made paper. Artistico is made of 100% rag and has neutral pH. An excellent sheet for all wet media. All sheets are 22 x 30" with 2 deckle edges, packed in quires of 25 sheets.

G-7003R-S	190 lb.	Rough
G-7003CP-S	190 lb.	Cold Press
G-7003HP-S	190 lb.	Hot Press
G-7004R-S	147 lb.	Rough
G-7004CP-S	147 lb.	Cold Press
G-7004HP-S	147 lb.	Hot Press
G-7005R-S	300 lb.	Rough
G-7005CP-S	300 lb.	Cold Press
G-7005HP-S	300 lb.	Hot Press

D'ARCHES W/C PAPER

D'Arches Water Color Paper is considered by many to be the finest in the world. Made of 100% rag, it is excellent for all wet media. A very tough sheet that any technique can be used on it. 5 sheets per package. All sheets are 22 x 30".

G-3144-R	190 lb.	Rough
G-3144-CP	190 lb.	Cold Press
G-3144-HP	190 lb.	Hot Press
G-3146-R	140 lb.	Rough
G-3146-CP	140 lb.	Cold Press
G-3146-HP	140 lb.	Hot Press
G-3147-R	300 lb.	Rough
G-3147-CP	300 lb.	Cold Press



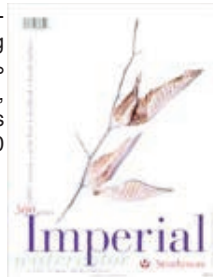
15 SHEET BLOCKS

ROUGH		COLD PRESS	
G-7112-R-1	9 x 12"	G-7112-CP-1	
G-7112-R-2	10 x 14"	G-7112-CP-2	
G-7112-R-3	12 x 16"	G-7112-CP-3	
G-7112-R-4	14 x 20"	G-7112-CP-4	
G-7112-R-5	18 x 24"	G-7112-CP-5	

140 IMPERIAL W/C PAPER

A high quality sheet by Strathmore that has excellent strength and works magnificently, enduring rugged handling even when saturated. The 100% cotton fibers will not yellow or deteriorate with age, and are neutral ph. Packed in quires of 25 sheets that are 22 x 30". Part of the Strathmore 500 Series.

SM-140-1	140 lb.	Rough
SM-140-2	140 lb.	Cold Press
SM-140-3	140 lb.	Hot Press



STRATHMORE SAMPLER PAD

A Comprehensive sampler of Strathmore's top of the line water color papers. Included are two sheets each of: Imperial 140lb. (hot, cold, and rough surfaces) Gemini Mould Made 140 lb. (hot, cold, and rough surfaces), and Aquarius II. 14 sheets per pad .

SM-598-112 10-1/2 x 14-1/2"



STUDENT WATER COLOR

A part of the popular Student art pad series, this water color pad is designed with small artists in mind. The paper has just the right feel for young artists. The light weight paper is also excellent for tempera and poster paint. 15 sheets per pad with 12 pads per carton.

SM-025-109	9 X 12"
SM-025-215	11 X 15"



4000 SERIES WET MEDIA

90 lb. (22" x 30" x 500 sheets) 190 g/m2
This heavyweight, all-purpose watercolor paper is designed to work with any wet media including watercolor, acrylic, gouache, and ink. It has a textured surface suitable for pastels. These pads work well for on-location studies or finished artwork. Acid Free.

SM-4000-109	9" x 12"
SM-4000-111	11" x 15"
SM-4000-118	18" x 24"



640 WINDPOWER W/C

140 lb. (22" x 30" x 500 sheets) 300 g/m2 Acid Free 15 shts. per pad. This natural white cold press sheet is suitable for all wet media techniques, including watercolor, gouache and acrylic. It is acid free and has excellent wash and lifting properties. Ideal for mastering watercolor techniques or for finished artwork.

SM-640-006	6" x 9"
SM-640-009	9" x 12"
SM-640-011	11" x 15"
SM-640-018	18" x 24"



473 STRATHMORE

A 400 Series, student grade, sheet with a strong rough surface that is designed to support repeated scrubbing. It can be used with or without preliminary soaking, and it is highly resistant to rub-up when wet. 50 sheets per package, 5 packages per carton.

SM-473-001	22 x 30"	130 lb. Rough
SM-473-010	22 x 30"	130 lb. Cold Press

440 STRATHMORE PAD

A fine sheet for students or professionals with a strong rough surface that is designed to support repeated scrubbing. It can be used with or without preliminary soaking, and it is highly resistant to rub-up when wet. 12 sheets per pad, 130 lb.

SM-440-1	19 x 12"
SM-440-2	11 x 15"
SM-440-3	12 x 18"
SM-440-4	15 x 20"
SM-440-5	18 x 24"



472 BLOCK STRATHMORE

The same fine paper as above, except that it is in block form, (padded on all four sides). 130 lb. paper, 24 sheets per block, 12 blocks per carton.

SM-472-009	19 x 12"
SM-472-011	11 x 15"
SM-472-013	13 x 17"
SM-472-015	15 x 20"
SM-472-018	18 x 24"



360 STRATHMORE PADS

All 300 Series papers are fun sheets that allow the student to experiment. It is a heavy weight paper that is specially made to stand up to water. The rough surface adapts to a variety of water color techniques beautifully. 12 sheets per pad and 12 pads per carton.

Wire Bound	
SM-360-009	19 x 12"
SM-360-011	11 x 15"
SM-360-018	18 x 24"

Tape Bound	
SM-360-109	19 x 12"
SM-360-111	11 x 15"
SM-360-118	18 x 24"



373 WATER COLOR SHEET

This 300 Series paper is a fun sheet that allows the student to experiment. It is a heavy weight (140 lb) cold pressed paper that is specially made to stand up to water. The rough surface beautifully adapts to a variety of water color techniques. Acid free, 25 sheets per package, and 100 sheets per carton.

SM-373-010	22 x 30"
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CALLIGRAPHY



206 CALL. PRACTICE PAD

A good quality 16 lb. bond paper that is ideal for learning the art of calligraphy. Each sheet is printed with practice rules and a slanting grid. 50 sheets per pad, 12 pads per carton.

BF-400-145 #206 9 x 12"

CALLIGRAPHY PARCHMENT

Fine quality parchment with a high degree of clarity. Ideal for award certificates, diplomas, and personalized greeting cards. Perfect for pen and ink, or brushed on colors. 50 sheets per package, 12 pkgs per carton.

BF-400-127 #207 8-1/2 x 11"
BF-400-137 #207 8-1/2 x 11"



WHITE
ANTIQUE GOLD

STRATHMORE CALLIGRAPHY

A natural white paper that provides an ideal surface texture for smooth ink flow. 50 sheets per pad, 12 pads per case. Tape bound

SM-405-011 8-1/2 x 11"



BLANK POST CARDS

STRATHMORE BLANK POST CARDS

Made of 140 lb. Imperial Watercolor paper, these are the post cards you create yourself. One side is blank, one side is pre-printed, ready for a note and an address. 15 cards in a 4 x 6" pad.

SM-704-004 Palm Beach White only



STRATHMORE KID'S POST CARDS

For the child who wants to create the perfect picture postcard. One side is blank, one side is pre-printed, ready for a note and an address. 15 cards in a 4 X 6" pad.

SM-027-103



STRATHMORE BLANK CARDS

Strathmore has created a fine assortment of blank greeting cards for almost any need. Excellent for calligraphy and many forms of printing. Accepts all media for fine results. Cards are 5 x 6-7/8"; 5-1/4 x 7-1/4" envelopes. Packed 10 or 20 sets per package.

10 Sets per Pkg.
SM-105-120 Palm Beach White
SM-105-130 Ivory With Deckle
SM-105-160 Fluorescent White With Deckle

20 Sets per Pkg.
SM-105-012 Palm Beach White
SM-105-016 Fluorescent White With Deckle
SM-105-017 Bright White With Black Deckle
SM-105-030 Ivory With Deckle
SM-105-035 White With Blue Deckle
SM-105-040 White With Emerald Deckle
SM-105-041 White With Blush Deckle
SM-105-042 White With Red Deckle
SM-105-052 White With Navy Deckle

Specialty Cards

SM-105-180 White Photo Mount Card
SM-105-195 Black Photo Mount Card

SM-105-185 White Photo Frame Card
SM-105-186 Black Photo Frame Card

SM-105-150 Watercolor Card

STRATH ANNOUNCEMENT CARDS

Similar to the above cards, these sampler cards are ideal for announcements, gift enclosures, invitations. Excellent for calligraphy and many forms of printing. Accepts all media for fine results. Cards are 3/8"x5-1/8", with matching envelopes. 10 per pkg.

SM-105-004 Palm Beach White
SM-105-006 White With Black Deckle
SM-105-008 White With Emerald Deckle
SM-105-009 White With Red Deckle
SM-105-010 White With Navy Deckle



STRATHMORE INK JET CARDS

Next page.

STRATHMORE INK JET CARDS

Create personalized cards on your inkjet printer that have the look and feel of store bought cards. The velvet finish of Textured Greeting Cards will produce rich, soft colored images – ideal for replicating the look of watercolors and sketch-style drawings. Choose Glossy Photo Cards to bring out the rich brilliant colors of your pictures and graphics, or Matte Photo Cards to give your photos and artwork a soft, satin finish. Watercolor Cards have been specially coated on both sides to produce rich, vibrant colors in any inkjet printer. The card is a true watercolor sheet, allowing you to duplicate the tactile and visual effect of a watercolor painting. Acid Free.

			Per Pkg.
SM-105-710	5" x 7"	Textured White	8
SM-105-712	5" x 7"	Matte Photo	10
SM-105-714	5" x 7"	Glossy Photo	10
SM-105-716	5" x 7"	Watercolor	8

PRINT PAPER

ARCHES 88 SILKSCREEN

Mouldmade in France of 100% cotton, neutral pH, unsized, smooth surface, 2 natural deckles, 2 tear deckles. 22 x 30"

ANW-564-101 Arches 88 Silkscreen

GERMAN ETCHING

A mouldmade sheet from Germany, 75% rag. A very white, very soft sheet with a nice texture, a favorite of etchers. Soft sized and strong. Acid-free. 22 x 30"

ANW-526-101 German Etching Paper

RIVES BFK

Rives BFK is one of the best liked and popular print papers with both lithographers and etchers. It is mouldmade in France of 100% rag, and is watermarked and acid-free. It is soft with enough body and substance to give support to the print whether it is black, white, or in colors. It is half sized giving good balance between ink absorption and ink holdout. 22 x 30"

ANW-563-101 Rives BFK

RIVES HEAVYWEIGHT

Rives Heavyweight is mouldmade in France of 100% rag, watermarked and acid-free. It is one of the oldest printmaking sheets, made expressly for American printmakers, with a light tooth and good feel. Made in a natural white color, and a very pastel buff. Just enough texture to be interesting. 19 x 26" sheets.

ANW-562-101 Rives Heavyweight White
ANW-562-102 Rives Heavyweight Buff

STONEHENGE

Machinemade in the USA of 100% cotton, neutral pH, 2 natural deckles, 2 cut edges. Stonehenge rivals the European mouldmade papers with its ability to produce excellent results in a variety of printmaking techniques. In addition to intaglio and silkscreening, Stonehenge can be used with colored pencil, charcoal, pastels and watercolors, and has been successful with offset litho printing.

ANW-18150 Stonehenge White 22x30"
ANW-18170 Stonehenge White 30x44"

COPPERPLATE

A mouldmade sheet from Germany with 75% rag, balanced sulphite pulp, unsized. A very stable, reliable paper for print-making. Sheets have a light tooth, and emboss well. Copperplate has an inherent curl that prevents it from being used in screen printing without a vacuum bed. 22 x 30"

ANW-512-201 Copperplate

RICE PAPER

MULBERRY

Mulberry is a white sheet that is handmade in Japan of kozo and sulphite pulp. Its name comes from the mulberry plant, source of the kozo fiber. It is lightweight, semi-opaque, yet strong and soft. Very versatile and pleasant to use. Not sized for offset. Acid-free. Primarily used for printing, but also used in conservation. 24 x 33-1/2" sheets.

ANW-552-101 Mulberry Rice Paper

MASA

Masa is a machine made paper from Japan of sulphite pulp. This is a very versatile and reasonably priced sheet that is used by students and amateurs in letterpress and printmaking. Two sided with an even formation, strength, and a "Japanese" feel. 21 x 31" sheets that are acid-free.

ANW-547-101 Masa Rice Paper

HOSHO

Hosho is a handmade paper from Japan of sulphite pulp. One of the most popular Japanese papers. It is strong, soft, lightweight, all the characteristics that define handmade Japanese paper. Slightly two sided. Each side can be used for different purposes. Narrow laid lines and chain lines about one inch apart. Sheets are 19 x 24", acid-free, and not sized for offset. For sumi-e painting as well as print making.

ANW-532-101 Hosho Rice Paper

UNRYU

Unryu is a machine made sheet from Japan of kozo and sulphite pulp. A tissue weight paper with long, thin, silky fibers running all over the sheet, giving it a decorative appearance. A transparent sheet that is 24 x 39" suitable for letterpress printing, flyleaf and end leaf applications. Acid-free. Not sized for offset.

ANW-579-102 Unryu Rice Paper

FINGER PAINT



STRATHMORE KIDS FINGER PAINT PAD

A smooth treated, medium weight paper that is ideal for finger paints. The surface allows the paint to be worked and reworked. In landscape format, 30 sheets per pad, 12 pads per carton.

SM-027-118 18 x 12"

TRANSFER PAPER TRANSPARENT GRAPHITE

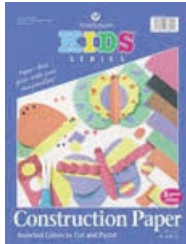
Transparent Graphite Paper is similar to Saral Graphite, except that it is lighter weight, and sold only in 20 x 26" sheets. It is non-greasy, won't smudge, and is easily erased. For transferring artwork to hard surfaces, also fine for pottery or wood. 25 sheets per package.

BF-407-767 #606TG Transparent Graphite

CONSTRUCTION PAPER

KID'S CONSTRUCTION PAD

A useful pad of assorted colors of construction paper. High quality paper bound in pad form. 40 sheets per pad, 24 pads per carton.



SM-027-309 9 X 12"

COLORED ART PAPER

These papers are top quality Strathmore papers in assorted colors. They're great for drawing, coloring, cutting, and pasting, etc. A high quality substitute for construction paper. 40 sheets each



SHRINK WRAPPED SHEETS

SM-380-001 9 X 12"
SM-380-002 12" X 18"

PADS

SM-381-001 9 X 12"
SM-381-002 12 X 18"

ORAGAMI PAPER

The secrets of this precise, delicate art of paper folding have been passed on from generation to generation since their origin centuries ago. Japanese children learn early the techniques for turning these brilliant colored papers into sculptural menageries of birds, flowers and almost every animal imaginable. These papers are made expressly for origami use and come in various sizes, colors and patterns. All of our origami papers are non-toxic and non-carcinogenic.

ORIGAMI PAPER SETS

- Y-4103 29 sheets 3-1/2" square
18 sheets 4-1/2" square
8 sheets 5-7/8" square
Instruction sheet
- Y-4104 29 sheets 4-1/2" square
18 sheets 5-7/8" square
8 sheets 8" square
Instruction sheet
- Y-4105 29 sheets 4-1/2" square
18 sheets 6-7/8" square
8 sheets 9-5/8" square
Instruction sheet
- Y-4301 Harmony 6" square
50 sheets, 10 colors
- Y-4304 Washi 6" square
16 sheets, 8 designs



INSTRUCTION BOOKS

Y-OB2 Niji Origami Instruction Book
Step by step instructions make it easy to learn to fold 22 delightful origami birds, fish and other creatures. Specifically published by Yasutomu & Co., this big 12-page book includes an assortment of origami paper to get you started.

Y-ON400B Origami Instruction Book
Detailed step by step instructions make this 6-page origami instruction book perfect for children.

PROJECT DISPLAY BOARDS



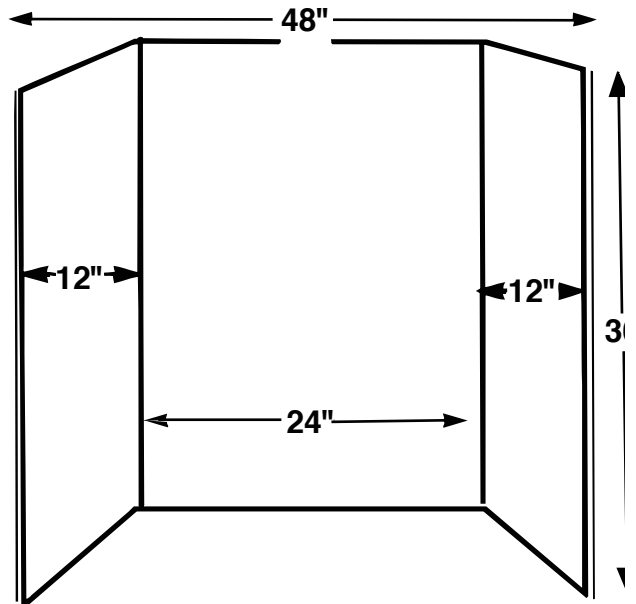
A unique folding table top presentation display that adapts to almost any project. Ideal for school projects, sales calls, business presentations, training sessions, etc. Each board has a 24 x 36" back panel with 12 x 36" wings on either side. Available in either 2 ply corrugated or 3/16" foam board. Both boards come in black and white for the ideal background.

2 PLY CORRUGATED

BF-730-145 White
BF-730-201 Black

3/16" FOAM BOARD

BF-902-090 White
BF-902-091 Black on Black



REPRODUCTION



ACETATE
BURNISHERS
PANTONE
MASKING FILM
DIFFUSION TRANSFER
STAT MATERIALS
PLASTIC FILM
TAPE & DISPENSERS
RUBBER CEMENT
SPRAY ADHESIVE
DRY MOUNT
WAXERS
PUSH PINS
FONTEK
COMPUTER FONTS

PANTONE® BOOKS

FORMULA GUIDE



This reference is the industry standard for the selection and specification of color with the printer's formulas to the Pantone Matching System. With it, printers can translate the Pantone color number into print production. The complete range of 1147 colors and their ink mixing formulas are shown on both coated and uncoated stock. This new edition includes seven new metallics, an optional matte coated edition, brighter paper stocks to reflect color trends and the identification of colors that can be achieved by four color process.

- PMS-GP1202 Pantone Formula Guide , Three Guide Set (Coated, Uncoated, Matte)
- PMS-GP1201 Pantone Formula Guide, Traditional (Coated & Uncoated In One Book)
- PMS-GG1203 Pantone Matte Only Formula Guide

METALLIC FORMULA GUIDE

This fan shaped guide is an indispensable tool that shows how 301 metallic color will print on coated stock.

- PMS-GG1207 Metallic Guide
- PMS-GB1204 Metallic Chips

COLOR SOLID COLOR CHIPS



The Pantone Solid Color Chip set is a three book set the designer can use to insure that the printer has as accurate reference for any of the 1114 colors in the Pantone system. All colors are printed on six perforated into tabs for attachment to art work. A three binder set, there are Coated, Uncoated, and Matte volumes. There are improved perfs for cleaner chip edges and easier removal. Icons are shown beneath each

PMS® PROCESS GUIDE

PANTONE PROCESS GUIDE Color Bridge



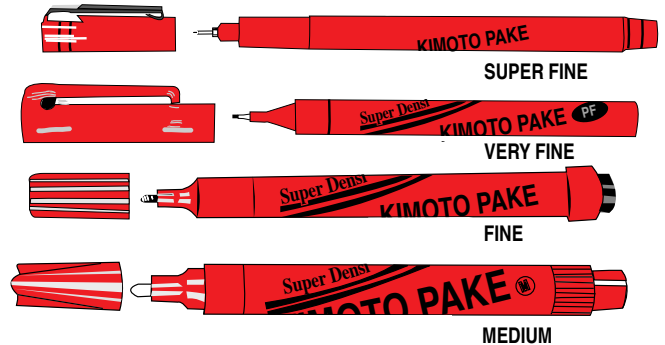
This fan shaped guide displays over 3000 CMYK color combinations on both coated and uncoated stock. These guides are the ideal way to visualize, communicate, and control applied process color for all graphic treatments. New features include higher resolution 175 line printing, KCMY print rotation for improved color presentation.

- PMS-GGS201 Coated Process Guide
- PMS-GGS204 Uncoated Process Guide
- PMS-GPS207 Pantone Process Guide Two guide Set

OPAQUE MARKERS

Special formulation of inks that opaque photographic negatives. This is done by an intense red or black color that changes light to a safe color for photo work. Saves time over liquid opaques that must be brushed on.

KIMOTO OPAQUE MARKER_A



professional retouch pen with super dense ink for single application that opaques completely. In dries in seconds after application. Pens work on a push and flow mechanism which allows the proper amount of opaque at the point. Available in red or black in four sizes. The medium size (largest) is refillable.

RED	SIZE	BLACK
KM-100	Fine	KM-101
KM-105	Medium	KM-106
KM-107	PF (Fine)	KM-108
KM-109	Super fine	KM-110
KM-113	Refill	KM-114

MASKING FILM

Ulano®

RUBYLITH®

Rubylith is a red gel film coated on a stable base polyester backing sheet. Designs are cut into the gel, and areas are peeled out for drop-outs, masks, or overlays. Rubylith is light safe; this means that pre-sensitized material under the red gel will not react or expose to light. The film also photographs black, making it helpful in overlays. Available in rolls, in combinations of several base material thicknesses, and several adhesives: Ultra-fast, the easiest to peel, fast all-purpose and easy peeling, and tacky for re-adhering to other materials.

Rubylith RU3

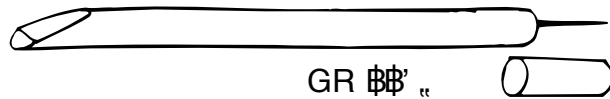
Universal Adhesive
.003 Polyester Base

UL-RU3-40300 40 x 300"
UL-RU3-52300 52 x 300"

Rubylith RU5

Universal Adhesive
.005 Clear polyester base

UL-RU5-40300 40 x 300"
UL-RU5-52300 52 x 300"



GR ØØ' ..

STYLUS

This is a wooden handle with a rounded end for burnishing. The other end has a needle implanted as an aid for positioning small items, film, or shading films.

GR-0045

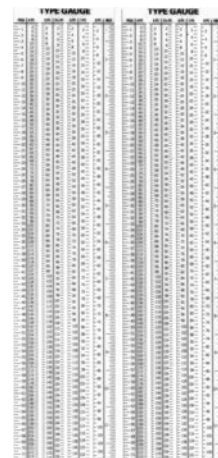
Stylus burnisher

HABERULE

HABERULE

A simple device that enables you to calculate in advance if the copy will fit into the space allotted. Covers 4,000 type fonts, and 800 type faces. Covers all sizes from 6 to 18 point.

GB-P51 Type Gauge



PLASTIC LAYOUT BASE

ACETATE

Acetate is a plastic like material that is an ester or salt of acetic acid. Although available in many forms, we handle clear and matte (frosted) in weights that are light-weight and flexible. It is an extremely useful protective cover, overlay for color separation, or for use in presentations. Clear acetate will accept pencil, ink, etc. without special preparation. All acetate is moisture proof. Caution should always be used with acetate because it will yellow with age, tears easily, and is not dimensionally stable. Available in rolls and sheets. Weights listed in thousandths of an inch.

CLEAR SHEETS .003

20" x 25" TR-3C-2025
25" x 40" TR-3C-2540

.005

TR-5C-2025
TR-5C-2540

CLEAR ROLLS .003

20" x 12' TR-3C-2012
20" x 50' TR-3C-2050
20" x 100' TR-3C-20100
40" x 12' TR-3C-4012
40" x 50' TR-3C-4050
40" x 100' TR-3C-40100

.005

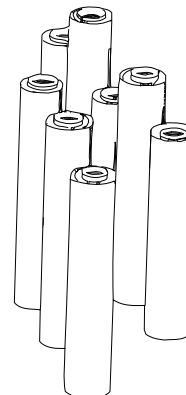
TR-5C-2012
TR-5C-2050
TR-5C-20100
TR-5C-4012
TR-5C-4050
TR-5C-40100

POLYESTER

Polyester is an extremely durable, and flexible plastic film. It is available in both crystal clear and matte. It has several strong advantages over the other types of films. There is almost no change in dimension with polyester film. This means tight registration for overlays with no fear of misregistration later. The film never yellows, and is almost impossible to tear, making it a product that will store very well. .004" Thick

TR-4P-02025 20 x 25" Sheets
TR-4P-02540 25 x 40" Sheets

TR-4P-45012 45" x 12' Roll
TR-4P-45050 45" x 50' Roll
TR-4P-45100 45" x 100' Roll



PREPARED FILM

The specially treated surface of prepared polyester contains a thin coating of gelatin that will accept all wet media: ink, tempera, water color, opaque, acrylics, etc. In other ways it fits the description listed above for acetate. Available in rolls, sheets or pads of 12 sheets each.

TR-AP-02025 20 x 25" Sheets .005 Thick
TR-AP-40012 40" x 12' Roll .005 Thick
TR-AP-40050 40" x 50' Roll .005 Thick

INKJET MEDIA

PROOF BOND

24lb. Economical uncoated bond paper. Suitable for quick proofs, technical drawings, temporary signs and displays. Available in 150' rolls only.

MSP-MB-18150	18" x 150'	Roll
MSP-MB-24150	24" x 150"	Roll
MSP-MB-36150	36" x 150'	Roll
MSP-MB-42150	42" x 150'	Roll

GLOSS WATERPROOF PAPER

Heavy weight gloss photo quality paper that dries totally waterproof. Ideal for photography, display, etc. For dye and pigment inks.

IJGP-17150	17" x 100'	Roll
IJGP-24150	24" x 100"	Roll
IJGP-42150	42" x 100'	Roll

GLOSS DP PAPER

9 mil premium DP paper. Bright white gloss paper with a wide color gamut and instant drying time. Recommended for HP and Canon printers with UV ink and Epson Ultrachrome Inks using Photo Black.

MSP-PGDP-171	17" x 100'	Roll
MSP-PGDP-241	24" x 100"	Roll
MSP-PGDP-361	36" x 100'	Roll
MSP-PGDP-441	44" x 100'	Roll

MATTE PAPER

120 gram intermediate weight paper. Features premium coating and base paper. Instant dry. Thermal piezo printers. Dye or pigmented inks. With Epson Ultrachrome inks, Matte black is recommended. printers with UV ink and Epson Ultrachrome Inks using Photo Black.

MSP-PLH-17150	17" x 150'	Roll
MSP-PLH-24150	24" x 150"	Roll
MSP-PLH-36150	36" x 150'	Roll
MSP-PLH-42150	42" x 150'	Roll

MATTE ADHESIVE

36lb. matte paper with adhesive backed coating. Universal, works with all printers.

MSP-MA-17100	17" x 100'	Roll
MSP-MA-24100	24" x 100"	Roll
MSP-MA-36100	36" x 100'	Roll
MSP-MA-44100	44" x 100'	Roll

WHITE VINYL PRESSURE SENSITIVE

3.5 mil, adhesive backed, water resistant vinyl. For thermal/piezo printers with dye or pigmented inks.

MSP-WPC1750	17" x 50'	Roll
MSP-WPC2450	24" x 50"	Roll
MSP-WPC3650	36" x 50'	Roll
MSP-WPC4250	42" x 50'	Roll

FREDRIX INKJET CANVAS

FREDRIX® 901 Inkjet Canvas (Polyflax® /Cotton)

A premium quality canvas specially coated to deliver enhanced color quality and a fine art appearance that can only be achieved on Canvas. 18 mil (457 microns) thickness and 11oz/yd2 (373 GSM) weight.

FI-11042	24" x 40'	Roll
FI-11002	36" x 40'	Roll
FI-11004	44" x 40'	Roll
FI-11052	50" x 40'	Roll
FI-11062	60" x 40'	Roll

FREDRIX® 901Glossy Inkjet Canvas

Redesigned with Better Color Gamut & Faster Dry Time for dye- and pigmented inks. Excellent printing results and the brilliant colors make it ideal for Photographic & Fine Art Reproductions. 18mil (457 microns) thickness and 11oz./yd.Ç (373 gsm) weight.

FI-11517	17" x 40'	Roll
FI-11524	24" x 40'	Roll
FI-11536	36" x 40'	Roll
FI-11544	42" x 40'	Roll
FI-11550	50" x 40'	Roll

FREDRIX® 901WR Water Resistant Inkjet Canvas (Polyflax®/Cotton)

Superior Water Resistant Inkjet Coating creates excellent printing results with both pigment- and dye-based inks. The matte finish is ideal for fine art reproductions with a soft look, yet allows for bright, brilliant colors. 18mil (457 microns) thickness and 11oz./yd.2 (373 GSM) weight.

FI-11617	17" x 40'	Roll
FI-11624	24" x 40'	Roll
FI-11636	36" x 40'	Roll
FI-11644	44" x 40'	Roll
FI-11650	50" x 40'	Roll
FI-11660	60" x 40'	Roll

FREDRIX® 580 Inkjet Canvas (100% Cotton)

A finely woven 100% cotton with a smooth texture. Ideal for fine art printing. 18 mil (457 microns) thickness and 11oz/yd2 (373 GSM) weight.

FI-11700	24" x 40'	Roll
FI-11702	36" x 40'	Roll
FI-11704	44" x 40'	Roll
FI-11712	50" x 40'	Roll
FI-11713	58" x 40'	Roll

Continued next page

FREDRIX INKJET CANVAS

FREDRIX® 575 Inkjet Canvas (Polyflax® /Cotton)

A light-weight canvas with a more pronounced texture and medium tooth for a fine art appearance at a great value. 16 mil (406 microns) thickness and 10oz/yd2 (339 GSM) weight.

FI-11824	24"x40'	Roll
FI-11836	36"x40'	Roll
FI-11844	44"x40'	Roll
FI-11850	50"x40'	Roll

FREDRIX® 575WR Water Resistant Inkjet Canvas (Polyflax®/Cotton)

A thinner and more economical inkjet canvas with our Superior Water Resistant Inkjet Coating that enables excellent printing results. The matte finish is ideal for Photographic & Fine Art Reproductions with a soft look, yet it allows for bright, brilliant colors. Furthermore, our Water Resistant Inkjet Coatings are compatible with most water-based protective coatings and most acrylic paints, including our Fredrix Acrylic Texturing Gel, can be applied directly to the printed image! 17mil (432 microns) thickness and 9.5oz./yd (322 gsm) weight.

FI-11417	17" x 40'	Roll
FI-11424	24" x 40'	Roll
FI-11436	36" x 40'	Roll
FI-11442	42" x 40'	Roll
FI-11444	44" x 40'	Roll
FI-11450	50" x 40'	Roll
FI-11454	54" x 40'	Roll
FI-11460	60" x 40'	Roll

FREDRIX DESKTOP CANVAS

Desktop Inkjet Canvas

All Fredrix Desktop Inkjet Canvas is made especially for your desktop printer. Some desktop printers will deliver better quality than others, but Fredrix® Desktop Inkjet Canvas is recommended for use on HP®, Epson®, Lexmark®, Canon® and other printers.

The canvas is a fine woven blend of polyflax and cotton, and is specially coated with an acid free acrylic titanium gesso to provide long term archival quality just like Fredrix® Artist Canvas. A clear topcoat is applied for greater ink adhesion and to deliver better, more color intense reproduction. 10 shts per pkg.

FX-3520	Fredrix 8.5 x 11" Desktop Canvas
FX-3522	Fredrix 11 X 17" Desktop Canvas



DESKTOP INKJET MEDIA

Inkjet Watercolor

A true watercolor paper with a medium texture cold press finish. It has a matte coating (one side) for inkjet receptivity and is ideal for producing prints with the look and feel of a watercolor painting. 8.5" x 11", 8 sheets per pkg.



SM-59-771 8.5" x 11" Inkjet Watercolor

Radiant Gloss Paper

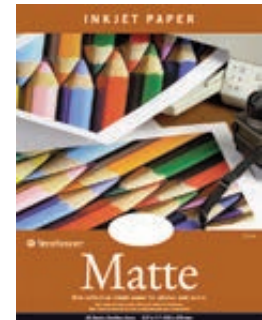
Radiant Gloss Inkjet Paper is a premium gloss sheet with a distinctive pearl-like surface that produces an image similar to that of a quality silver halide photo paper. Acid Free - Lignin Free. 20 shts per pkg



SM-59-530 8.5" x 11" Inkjet Radiant Gloss

Inkjet Matte Paper

This heavyweight, matte coated inkjet paper produces vibrant colors for printing digital photographs with a satin finish. 25 shts per pkg.



SM-59-510 8.5" x 11" Inkjet Matte

Inkjet Satin Board

A heavyweight board for creating digital craft projects like photo frames, personalized gift boxes, memory books and more.



	Size	Description	
Sheets/Pkg			
SM-59-401	8.5" x 11"	Inkjet Satin Board	20
SM-59-402	13" x 19"	Inkjet Satin Board	10

Inkjet Metallized

A unique inkjet paper with a metallic surface that is great for creating signs, announcements, greeting cards and more.



	Size	Description	
Sheets/Pkg			
SM-59-802	8.5" x 11"	Inkjet Metallized	10

Inkjet Translucent Vellum

A premium translucent vellum inkjet paper designed for high quality color inkjet printing. Use this inkjet paper to add spark to annual reports, inserts, menus, envelopes, invitations and more. Acid Free - Chlorine Free - Recyclable.



	Size	Description	Sheets/Pkg
SM-59-803	8.5" x 11"	Natural	20
SM-59-853	8.5" x 11"	Natural	50

DIGITAL PHOTO

Inkjet Calendar Kit

Turn your treasured photos into your own personal calendar. Brings back memories month after month! Kit contains frosted poly cover and back, 15 sheets of 2-sided digital photo paper and our easy click binding mechanism.



	Size	Description	
Qty/Pkg			
SM-59-686	8.5" x 11"	Photo Calendar	1

Digital Photo Album Kit

Create your own photo album using your digital photographs. A great keepsake or the perfect gift for family or friends. Kit contains album cover and back, 15 sheets of 2-sided digital photo paper, clear overlay and our easy click binding mechanism.



	Size	Description	Qty/Pkg
SM-59-690	8.5" x 11"	Photo Album	1

Digital Photo Paper

This digital photo paper is specially coated to produce vibrant, realistic color prints. Works in all types of inkjet printers. Precut to fit standard size mats and frames. The Adhesive Photo Paper is the perfect way to adhere photos to greeting cards, albums or picture frames. Acid free.



	Size	Description	
Qty/Pkg			
SM-59-630	4" x 6"	Glossy	24
SM-59-632	8.5" x 11"	Glossy	15
SM-59-633	4" x 6"	Matte	24
SM-59-635	8.5" x 11"	Matte	15
SM-59-636	4" x 6"	Glossy/Adhesive Back	12
SM-59-638	8.5" x 11"	Glossy/Adhesive Back	6

Digital Frame Cards

A fun way to send your favorite photo. Simply print your photo on the adhesive digital photo paper, peel off the backing and adhere your photo inside the trifold card. Fold, seal and send! Choose from four exciting colors. Ten sheets adhesive digital photo paper included. Envelopes included.



	Size	Description	Qty/Pkg
SM-59-622	5" x 7"	Blue	8
SM-59-624	5" x 7"	Black	8
SM-59-625	5" x 7"	White	8
SM-59-626	5" x 7"	Ivory	8

Digital Photo Postcards

Easy as 1-2-3! Simply print your photo on the adhesive digital photo paper, peel off the backing and position on the preprinted postcard. No trimming necessary. Includes 12 sheets of adhesive digital photo paper and 10 postcards.



	Size	Description	
Qty/Pkg			
SM-59-640	4" x 6"	Glossy	10

Digital Photo Easel Kit

Print, Peel and Stick! Print your photo on the adhesive digital photo paper, peel off the backing and position on the easel stand. Great for any special occasion?wedding favors, graduation, baby showers. No trimming necessary! Includes easel and 2 sheets adhesive digital photo paper.



	Size	Description	Qty/Pkg
SM-59-645	4" x 6"	Easel/Photo Paper	1

CARDBOARD EASELS

Sturdy and economical cardboard easel backs in single and double wing styles. Locking tabs and glue on feature for added stability. Approximately .050" thick. Easel should be at least 2/3 of the height of the display or cards being mounted. Double wing model ideal for use on large displays.

- 21-6200-6 4" Single Wing
- 21-6201-4 8" Single Wing
- 21-6202-2 10" Single Wing



- 21-6233-4 4" Double Wing
- 21-6234-6 6" Double Wing
- 21-6235-2 8" Double Wing
- 21-6236-0 10" Double Wing
- 21-6237-8 12" Double Wing
- 21-6238-6 15" Double Wing
- 21-6239-4 18" Double Wing
- 21-6240-0 24" Double Wing
- 21-6241-0 36" Double Wing



TAPE

230 DRAFTING TAPE

This is a thin, natural color tape that is flexible and has a special light adhesive that is easy to remove. Artwork can be taped down to the drawing board with no fear that the tape will delaminate the paper after the work is complete. Available in individual cutter boxes, or in bulk. All rolls are 60 yards long with 3" cores.

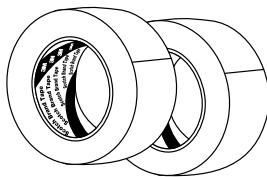


- M-230-050 1/2" Drafting Tape
- M-230-075 3/4" Drafting Tape
- M-230-100 1" Drafting Tape

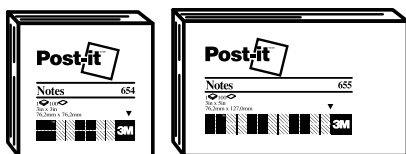
232 MASKING TAPE

This is the premium 3M masking product. It is a smooth, natural color crepe paper tape with a very deep crepe. This makes it the most flexible of the masking tapes. Ideal for paint masking, or light duty general purpose holding. Available in bulk only. All rolls are 60 yards long with 3" cores.

- M-232-050 1/2" Masking Tape
- M-232-075 3/4" Masking Tape
- M-232-100 1" Masking Tape
- M-232-200 2" Masking Tape



POST-IT NOTES



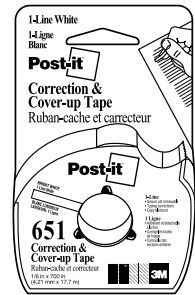
Post-it Note Pads look like ordinary note paper but are far more convenient. They have an exciting adhesive on the back which allows them to be attached without staples or paper clips to almost any surface. They also come unstuck when you want them to, without leaving a mark (even on paper). Ideal for notations on artwork. Available in 3 sizes.

- M-653 1-1/2 x 2" Pad, 12 per pkg.
- M-654 3 x 3" Post-It Pad, each
- M-655 3 x 5" Post-It Pad, each

POST-IT TAPE

Post-it note tape is a white, opaque, low gloss tape that accepts almost any media. It is ideal for changing copy, covering parts of copy or notations. It also comes off of your artwork without leaving a mark. Available in three sizes of rolls; individually packaged.

- M-658 1" Post-it Note Tape



600 CELLOPHANE TAPE

A crystal clear transparent tape with a wide range of uses. An economical, general purpose, transparent tape. It is long aging, non-yellowing, and easy to dispense. Ideal for general mending and holding. Available boxed only in 36 yard (1" core) and 72 yard (3" core).



- M-600-050 1/2" Transparent Tape, 3" Core
- M-600-075 3/4" Transparent Tape, 3" Core
- M-600A-050 1/2" Transparent Tape, 1" Core

810 MAGIC TRANS. TAPE

A matte surface tape that looks frosted but is perfectly transparent when adhered. Won't discolor, turn brittle, or shrink. The surface can be written on with pen or pencil. Perfect for repairing torn paper or mounting. Available boxed only in 36-yard rolls (1" core) or 72-yard rolls (3" cores).

- M-810-050 1/2" Magic Tape, 3" Core
- M-810-075 3/4" Magic Tape, 3" Core
- M-810A-050 1/2" Magic Tape, 1" Core
- M-810A-075 3/4" Magic Tape, 1" Core



811 LOW TACK MAGIC TRANSPARENT TAPE

The 811 tape is identical to the 810 except that it has a low tack adhesive for easy removal. Available boxed only in 36-yard rolls (1" core) or 72-yard rolls (3" cores).

- M-811-050 1/2" Low Tack Tape, 3" Core
- M-811A-050 1/2" Low Tack Tape, 1" Core

924 ADHESIVE TRANSFER

An instant bonding adhesive that completely transfers from the carrier to the work surface. This makes it ideal for adhering two materials together, such as double mats, dust covers on frames, photographs, and artwork. Available in 36-yard rolls with 1" cores. Ideal for use with the M-ATG-752 dispenser.

- M-924B-050 1/2" Adhesive Transfer Tape, Bulk
- M-924B-075 3/4" Adhesive Transfer Tape, Bulk

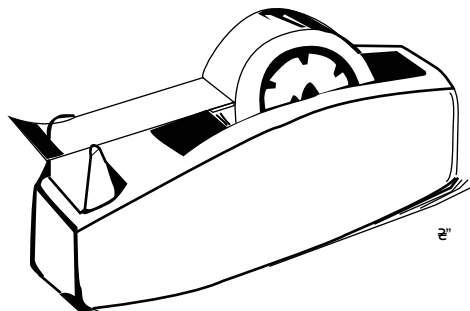


371 PACKAGE TAPE

A strong film tape for box sealing. Split and burst resistant, it seals boxes and packages in one pass. Available in 60-yard rolls with 3" cores.

- M-371-200 2" Packaging Tape Bulk

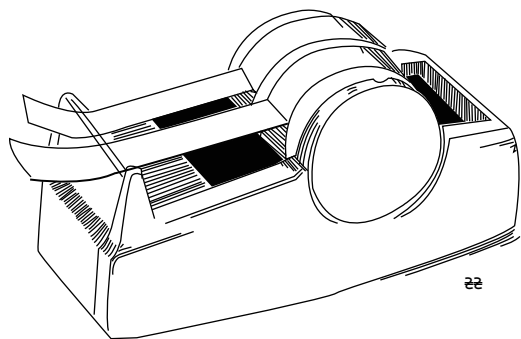
TAPE DISPENSER



C-23 HEAVY DUTY

A heavy metal dispenser for single rolls of tape with a foam rubber base that won't slip or scratch. Accepts tape on 3" cores up to 1" wide. Weighs 5 pounds.

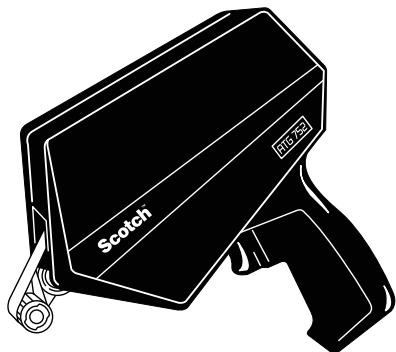
M-C-23 Heavy Duty Dispenser



C-22 H.D. DOUBLE

A heavy metal dispenser that is similar to the C-23 listed above, except that it will hold rolls up to 2" wide or two rolls up to 1" wide. Accepts tape on 3" cores.

M-C-22 Heavy Duty Double Dispenser



ATG TRANSFER GUN

A gun type dispenser that applies 924 transfer adhesive and simultaneously winds the liner within itself. You can dispense adhesive to a surface as fast as you can roll the ATG-752 across it.

M-ATG-752 Transfer Tape Dispenser

RUBBER CEMENT



BEST TEST RUBBER CEMENT

Best-Test rubber cement is made from a special premium quality of natural crude rubber, treated and blended to a formula which is one of the finest products for paper joining. For every paper joining need; photo mounting, layouts, dummies, masking, etc. There is never any curling, wrinkling, or shrinking.

BT-138	4 oz. Best Test (Brush In Cap)
BT-139	8 oz. Best Test (Brush In Cap)
BT-101	Pint Best Test Rubber Cement
BT-102	Quart Best Test Rubber Cement
BT-103	Gallon Best Test Rubber Cement

BESTINE R/C THINNER

For thinning and reducing all types of rubber cements. Contains no benzol or other toxic liquids. Also excellent for frisket work.

BT-201	Pint Bestine Thinner
BT-202	Quart Bestine Thinner
BT-203	Gallon Bestine Thinner

BEST TEST ONE COAT

A new Best-Test product that is a pressure sensitive rubber cement that remains tacky indefinitely. Easy to use and reposition artwork.

BT-402	Quart Best Test One Coat
BT-403	Gallon Best Test One Coat

JAR DISPENSERS

A sturdy jar with a tight cap and built in brush that adjusts to the depth of the rubber cement. This keeps the brush soft and pliable. The tight cap keeps the cement from drying out. Replacement parts are in stock.

BT-300G	9 oz. Glass Dispenser
BT-500G	16 oz. Glass Dispenser
BT-500P	16 oz. Plastic Dispense



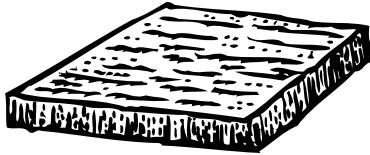
VALVEPOUT DISPENSER

A leak-proof and evaporation-proof dispenser for rubber cement thinner and other volatile solvents. A twist completely seals the patented valve, and the double diaphragm delivers either one drop or a steady stream. It is also ideal for adding water to water color work or air brush cups.

CA-100	Cone Valvespout Dispenser
CA-101	Flat Valvespout Dispenser
CA-102	Funnel for Filing



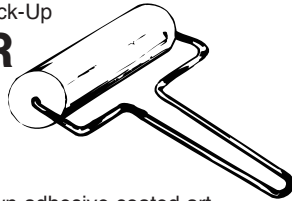
RUBBER CEMENT PICK-UP



A block of pure crepe rubber for quick removal and pick-up of excess rubber cement. It can also be used for cleaning, and cut to special shapes. Pick-ups are 2" square.

BT-700 Rubber Cement Pick-Up

LUCITE BRAYER



A clear lucite brayer for burnishing down adhesive coated art work. The non-porous lucite surface will not pick-up either wax or rubber cement. This means that it won't tack cement across that surface of your artwork.

ST-44L 4" Lucite Brayer
ST-46L 6" Lucite Brayer

SPRAY ADHESIVE

ReMount

A clear adhesive that was designed for the artist. Spray one surface, and the piece will remain always repositionable. Even pieces stored for some time may be easily removed and repositioned. It will not wrinkle or stain.

M-6091 ReMount 11 oz.



SPRAY-MOUNT

A clear adhesive that was designed for the artist. Spray one surface, and the piece will remain repositionable for some time. However, Spray-Mount will become permanent with time. It will not wrinkle or stain. 11 oz. can, 12 per carton.

M-6065 Spray Mount Adhesive



PHOTO MOUNT

A strong, clear, surface adhesive that will not yellow with age. The print can be sprayed, positioned, and repositioned before burnishing. For inexpensive mounting of paper, prints, R/C prints, etc. Available in 11 oz. and 4-1/2 oz. cans. 12 cans per carton.

M-6094 Photo Mount, 11 oz.

BEST-TEST REPOSITIONABLE

An acid free, clear non/yellowing adhesive that creates a tacky repositionable bond of positioning light weight materials on layouts and paste-ups. Great for mounting delicate papers such as tissues. Contains no CFC's. 13 oz. 12 per carton.

BT-902 Best-Test Repositional Adhesive



#77 SPRAY ADHESIVE

The original 3M adhesive designed for heavy bonding and tough jobs. It is the same adhesive as Spra-Ment listed below, except in a bigger can with a nozzle that puts down a very heavy deposit. 17 oz. can, 12 per carton.

M-77 #77 Spray Adhesive (17 oz.)



SPRA-MENT

A high strength aerosol adhesive that allows you to spray and bond almost immediately. Ideal for bonding paper, board, fabric, cork, etc. Spra-Ment is not repositionable, and will penetrate porous surfaces, and yellow with age. 12 per carton.

M-6060 Spra-Ment Adhesive, 11 oz.



GLUE STICKS

PRANG GLUE STICKS

A quick and easy rub on paper adhesive. This water soluble product will adhere paper, cardboard, fabric, photos, polystyrene, etc. Ideal for studio use. In two varieties, clear and purple that dries clear, letting you know exactly where you apply it.

Clear Gluesticks

AC-15083 Glue Stick, Small .28 oz.
AC-15155 Glue Stick, Large .74 oz.
AC-15371 Glue Stick, Jumbo 1.27 oz.



Purple Gluesticks

AC-15089 UHU Glue Stick, Small
AC-15090 UHU Glue Stick, Large
AC-15091 UHU Glue Stick, Jumbo

ROLL ON LIQUID GLUE

A liquid glue pen with a multitude of uses in art, craft and office applications. This non-toxic adhesive works on paper, board, fabrics and others. Easy to use in a see through plastic body.

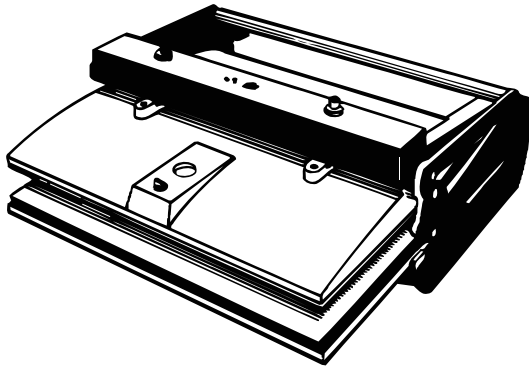


AC-49899 Dixon Roll On Liquid Glue 1.69 oz.

DRY MOUNT PRESSES

Seal makes a complete line of dry mount presses for every need. All models are safe, easy to use, rugged, and plug into any 115 volt AC outlet. They have adjustable thermostats and reach heat quickly. Large models operate on cantilevers that provide even pressure while allowing work through the back as well as side to side

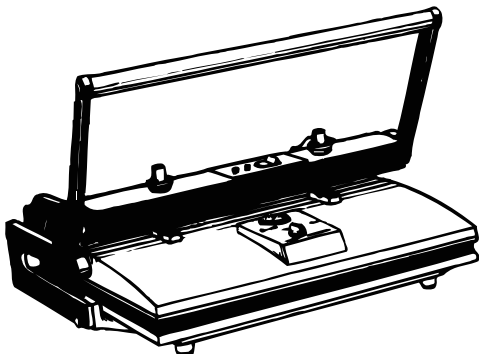
550 MASTERPIECE



The super star of the dry mount line, the 500/T has a 26 x 34" platen that will handle 52" by any length work in sections. Features digital display and touch pad temperature control. Simple pressure adjustment without tools. 115 volt A.C., 60Hz.

SL-1411 550 Masterpiece Press

250 COMMERCIAL



Very similar to the larger 500T, except that it is smaller in size. A 18-1/2" x 23" platen takes work up to 36" wide by any length in sections. Features digital display and touch pad temperature control. 115 volt A.C., 60Hz. Also available as the 210M with standard thermostatic controls.

SL-1406 250 Commercial Press
SL-1403 210M Commercial Press

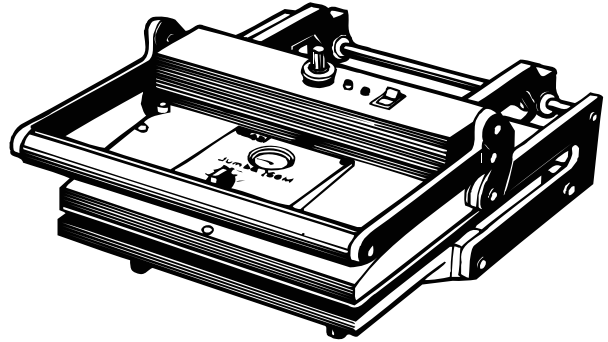
TACKING IRON



A hand held heat source for spot tacking of work to be mounted. Adjustable from 100 to 350°F, with a teflon base.

SL-1288 Tacking Iron

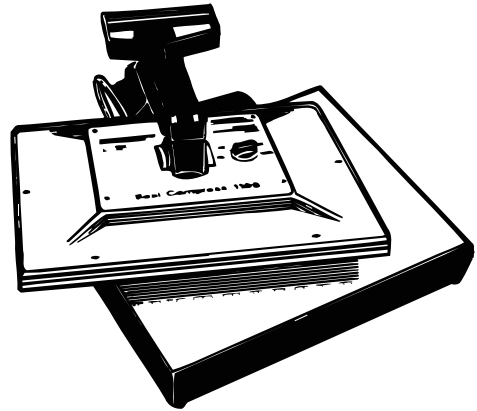
160 JUMBO



A small press with big features. An 18-1/2 x 23" platen takes work up to 36" wide by any length in sections. 115 volt A.C., 60Hz.

SL-1600 160M Jumbo Press

110S SWING ARM



The real Mighty Midget with 12" x 15" platen that will do the same job as the big guys, but combines economy with rugged design. It will take work sectionally up to 24" by any length. 115 volt A.C., 60Hz.

SL-168 110S Swing Arm Press Without Thermometer

DRY MOUNT

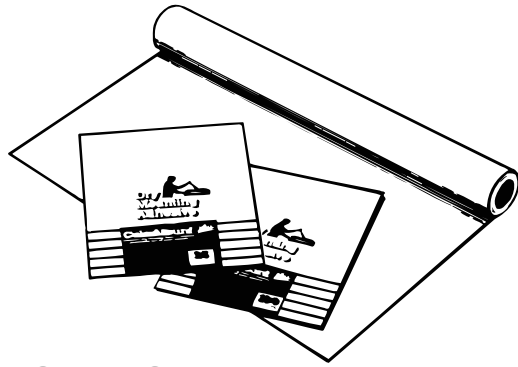
FUSION 4000

A plastic type sheet adhesive that bonds almost anything to anything. Ideal for canvas, fabric, tissue, maps, RC prints, and Cibachrome prints. It has a neutral ph, and is transparent after bonding. 100% permanent, 100 sheets per box.



SL-355	Fusion 4000	20.5" x 90"
SL-356	Fusion 4000	24.5" x 90"
SL-357	Fusion 4000	32.5" x 90"

DRY MOUNT



COLORMOUNT

A special mounting tissue for use on RC coated prints. Available in 25 sheet boxes.

SL-601	Colormount	8 x 10"
SL-603	Colormount	11 x 14"
SL-605	Colormount	16 x 20"

FINISH GUARD LAMINATING FILM

A polyester film that is available in both gloss and matte finish. It provides permanent protection for photos, artwork, etc. A tough, flexible film that seals smoothly in the press.

SL-1319	Lustre	25" x 50'
SL-1320	Satin	25" x 50'
SL-1833	Matte	25" x 50'

RELEASE PAPER

A silicone treated paper which should be used as a protective cover sheet in all press applications. Can be used repeatedly.

SL-928	26" x 15' Roll
SL-929	26" x 60' Roll
SL-905	34" x 90' Roll

COLD MOUNT

3M'S PMA POSITIONABLE MOUNTING ADHESIVE

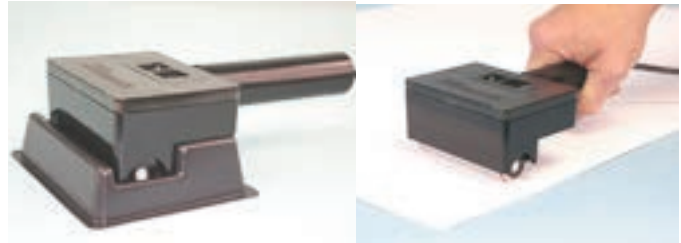
A transfer adhesive product for easy mounting of photos, keylining, art prints, paste-ups, etc. In this dry process, no heat is required. The object to be mounted is placed on the adhesive sheet and burnished. It is then peeled off the carrier and positioned. At this point the object can be permanently burnished into place, repositioned, or left for final OK before final positioning or burnishing. The adhesive will not dry out, stain, or discolor with age. It is also self-trimming for fast mounting. For production work, the PMA applicator can be used instead of a burnisher. The applicator is a roller pressure device that will handle up to 16 x 20" work. The system is ideal for resin coated prints where heat could damage the work.



M-568-11	PMA Roll 11" x 50'
M-568-16	PMA Roll 16" x 50'
M-568-24	PMA Roll 24" x 50'
54-6226-2	4" Burnisher Squeegee

ART WAXERS

PROCOAT 2000 ELECTRONIC HAND WAXER



Takes 45 minutes to warm up, then roll on a 3" wide coating of adhesive wax to the back of your media. Automatic temperature control keeps the wax at the proper coating temperature throughout the day. When finished for the day, turn off. No maintenance required. Uses Daige wax listed below

DG-2000 Procoat Hand Waxer



DAIGE WAXER

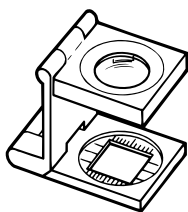
The Daige is a high speed automatic waxer that can cut paste up time by up to 50%. Temperature is accurately maintained, and a thermo-electric controller prevents the machine from operating before it is warmed up. It will coat 12" by any length, and is precise enough to coat a 1/8" x 1/4" piece.

DG-1215	Daige Speedcote Waxer 12"
DG-1224	Daige Speedcote Waxer 24.5"
DG-9-15	Daige Wax, 15 stick box
DG-9-60	Daige Wax, 60 stick box

MAGNIFIERS

Professional Linen Tester

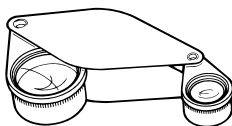
Powerful magnifiers used for counting threads, etching, engraving, checking halftone dots, etc. Soft black finish eliminates glare. Graduated markings provide reference. Folds away for carrying in a neat pouch.



GR-0061 7X Power 1/2" x 1/2" Field
GR-0062 5X Power 1" x 1" Field

#63 Double Magnifier

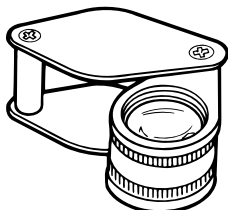
8X on one end and 15X on the other. This magnifier is chrome plated and comes in its own vinyl case.



GR-0063 #63 Double Magnifier

#64 Coated Lens Magnifier

A 20X magnifier that is gold plated, with a vinyl carrying case.



GR-0064 #64 Coated Lens Magnifier

#65 Fine Scale Magnifier

This traditional 10X Loupe is high quality yet inexpensive



GR-0065 #65 Fine Scale Magnifier

MISC. TOOLS

THUMB TACKS

Nickel plated steel, solid round thumb tack. They have a 1/2" diameter head, with a 5/16" point. 100 per box.

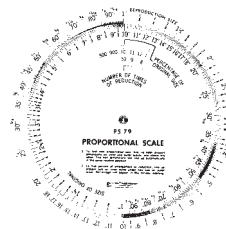


MOR-53 Thumb Tacks

MISC. TOOLS

PROPORTIONAL SCALE

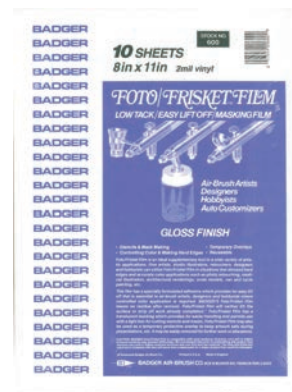
A circular scale used to compute the percentage of enlargement or reduction in camera work. The two sliding scales are of contrasting colors for easy reading.



CT-PS-80 Proportional Scale 8"

FRISKET FILM

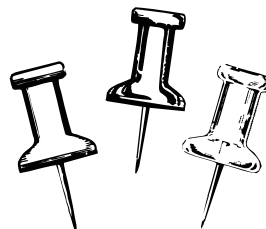
A pressure sensitive, transparent sheet that is easily cut with an art knife. Used as a mask for air brushing, painting, etc. Readily removed, if done within a few hours of application. Eliminates the mess of unprepared frisket.



BA-600	Gloss	8-1/2 x 11" Sheets, pkg. of 10
BA-610	Gloss	12" x 15' Roll
BA-620	Gloss	24" x 15' Roll
BA-601	Matte	8-1/2 x 11" Sheets, pkg. of 10
BA-611	Matte	12" x 15' Roll
BA-621	Matte	24" x 15' Roll

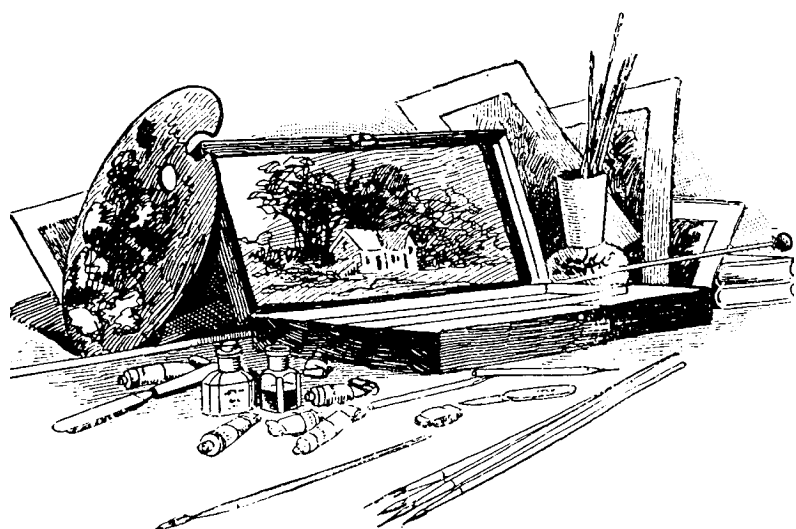
PUSH PINS

The modern replacement to the thumb tack. In either aluminum or plastic, they are very useful on the drawing table, and with films. In boxes of 100.



MOR-2P-100-1	Moore Push Pin	Plastic Clear
MOR-2P-100-2	Moore Push Pin	Plastic Red
MOR-2P-100-3	Moore Push Pin	Plastic White
MOR-2P-100-4	Moore Push Pin	Plastic Blue
MOR-2P-100-5	Moore Push Pin	Plastic Yellow
MOR-2P-100-6	Moore Push Pin	Plastic Green
MOR-2P-100-7	Moore Push Pin	Plastic Assorted
MOR-2P-100-8	Moore Push Pin	Plastic Black
MOR-2P-100-9	Moore Push Pin	Plastic Day-Glo
MOR-3-100	Moore Push Pin	Aluminum 3/8"
MOR-4-100	Moore Push Pin	Aluminum 1/2"
MOR-5-100	Moore Push Pin	Aluminum 5/8"

PAINTING



ACRYLIC COLORS
OIL COLORS
OIL SOLVENTS
OIL MEDIUMS
OIL DRIERS
VARNISH
WATER COLORS
FRISKET
GOUCHE
RETOUCH COLORS

TEMPERA
POWDER TEMPERA
DRY PIGMENTS
PAINT SETS
FABRIC PAINT
STRETCHER STRIPS
STAPLERS
ROLL CANVAS
CANVAS PLIERS
CANVAS PANELS
STRETCHED CANVAS
PAINTING PADS
PALETTE KNIVES
PAINTING KNIVES
PALETTE CUPS
PALETTES



ACADEMY ACRYLICS

ACADEMY

GRUMBACHER



Large 90ml Tubes

Academy Acrylics are 24 essential colors designed to provide uncommon performance at a price people love. Big 3 fl. oz. (90 ml) tubes are all at one low price. True to the Academy standard, set by the excellent quality of Academy water colors, oils, and brushes, Academy Acrylics have quality and value built into every drop of paint.

Unlike so called "bargain" brands, Academy uses genuine pigments, including pure cadmiums; and hues are carefully formulated to provide not just the right mass tone, but authentic tints, undertones, and most importantly, mixtures. And, because they're subjected to the same tough quality standards as our professional paints, colors are supremely consistent, batch to batch. This means that students can easily achieve the right color mixtures without frustration or waste. And, of course, all colors are certified AP Non-Toxic by the Art and Craft Materials Institute.



G-C001	Alizarin Crimson	G-C105	Hookers' Green Hue
G-C023	Burnt Sienna	G-C134	Mars Black Hue
G-C024	Burnt umber	G-C092	Payne's Gray
G-C025	Cadmium Orange	G-C171	Raw Sienna
G-C027	Cad Red Light	G-C172	Raw Umber
G-C029	Cad Red Medium	G-C203	Thalo Blue
G-C033	Cad Yellow Light	G-C205	Thalo Green (BS)
G-C034	Cad Yellow Medium	G-C210	Thalo Yellow Green
C-C039	Cerulean Blue Hue	G-C211	Thio Violet
G-C049	Cobalt Blue Hue	G-C212	Titanium White
G-C094	Dioxazine Purple	G-C219	Ultramarine Blue
G-C095	Grumbacher Red	G-C244	Yellow Ochre Hue

GESSO

Non-yellowing, ready to use, prepared painting ground containing acrylic polymer emulsion and titanium white. Dries rapidly, becoming water and oil resistant. Can be applied to any non-oily surface as a ground for any medium.

G-0525-16	Pint	Gesso
G-0525-32	Quart	Gesso

MODELING PASTE

A ready to use paste of acrylic emulsion and ground marble. It can be shaped and molded when wet, or carved, cut or sanded when dry. Makes acrylic colors more viscous, matte, and translucent. Great for collage, montage, and art-craft projects.

G-0526-16	Pint	Modeling Paste
G-0526-32	Quart	Modeling Paste

GLOSS MEDIUM

A crystal clear acrylic medium that increase gloss and the adhesive qualities of acrylic paint. Recommended when water color techniques are used. Not recommended as a varnish. In wide mouth plastic jars.

G-0527-08	8 oz. jar	Gloss Medium
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MATTE MEDIUM

A medium that reduces the gloss of acrylic colors. Increases the water-proof and adhesive qualities of the paint. In wide mouth plastic jars.

G-0528-08	8 oz. jar	Matte Medium
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GEL MEDIUM

A colorless medium that increases the transparency of acrylic colors consistency, hue, and brushing characteristics. It dries crystal clear and retains textures. Also an excellent slow setting adhesive for collage, craft, etc.

G-0531-08	8 oz. Jar	Gel
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RETARDER

A colorless medium that slows the drying time of acrylic colors.

G-0529	King Tube	Retarder
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GOLDEN

ACRYLICS

HEAVY BODY ACRYLICS

The Heavy Body line of acrylics contains the largest assortment of pigments available to the professional artist, including a range of previously unavailable acrylic paints. All Golden Heavy Body Acrylics contain pure pigments in a 100% acrylic polymer emulsion vehicle. No fillers, extenders, or opacifiers are used. No toners or dyes are included. No adulterants of any kind are added. Each color in the Heavy Body line has its own specific level of gloss. Colors that tolerate higher pigment loads dry to a more opaque, matte finish. Those more reactive to high loading appear transparent and glossy.

1005	Anthraquinone Blue	1310	Quinacridone Red
1010	Bone Black#	1320	Quinacridone Red Lt.
1020	Burnt Sienna#	1330	Quinacridone Violet
1030	Burnt Umber#	1340	Raw Sienna#
1035	Burnt Umber Light	1350	Raw Umber#
1040	Carbon Black#	1360	Red Oxide
1050	Cerulean Blue, Chromium#	1370	Titan Buff#
1051	Cerulean Blue Deep	1375	Titanate Yellow
1060	Chrome Oxide Green	1380	Titanium White#
1070	Cadmium Orange#	1384	Transparent Pyrrole Orange
1080	Cadmium Red Dark#	1385	Transparent Red Iron Oxide
1090	Cadmium Red Light	1386	Transparent Yellow Iron Oxide
1100	Cadmium Red Medium#	1390	Turquoise (Phthalo)
1110	Cadmium Yellow Dark	1400	Ultramarine Blue#
1120	Cadmium Yellow Light#	1401	Ultramarine Violet
1130	Cadmium Yellow Medium#	1403	Vat Orange
1135	Cadmium Yellow Primrose	1405	Violet Oxide
1140	Cobalt Blue#	1407	Yellow Ochre#
1142	Cobalt Green	1410	Yellow Oxide
1143	Cobalt Titanate Green	1415	Zinc White#
1144	Cobalt Turquoise	1442	Neutral Gray N2
1145	Cobalt Teal#	1443	Neutral Gray N3
1147	Diarylide Yellow#	1444	Neutral Gray N4
1150	Dioxazine Purple#	1445	Neutral Gray N5
1160	Graphite Gray	1446	Neutral Gray N6
1170	Green Gold#	1447	Neutral Gray N7
1180	Hansa Yellow Light	1448	Neutral Gray N8
1190	Hansa Yellow Medium#	1500	Primary Cyan#
1191	Hansa Yellow Opaque	1510	Primary Magenta#
1195	Jenkins Green#	1530	Primary Yellow#
1200	Mars Black#		Golden Custom Colors
1202	Mars Yellow	1552	Cadmium Red Med. Hue#
1210	Napthol Red Light#	1554	Cadmium Yel. Med. Hue#
1220	Nopthol Red Medium	1556	Cobalt Blue Hue#
1225	Nickel Azo Yellow	1558	Light Green (Blue Shade)
1230	Orange Oxide	1560	Light Green (Yellow Shade)
1240	Payne's Gray#	1562	Light Magenta
1250	Permanent Green Lt.#	1564	Light Turquis (Phthalo)
1253	Permanent Violet Dark	1566	Light Ultramarine Blue
1255	Phthalo Blue (Green Shade)#	1568	Light Violet
1260	Phthalo Blue (Red Shade)#	1570	Medium Magenta
1270	Phthalo Green (Blue Shade)#	1572	Medium Violet
1275	Phthalo Green (Yellow Shade)#		Iridescent/Interference Color
1276	Pyrrole Orange	4003	Iridescent Bronze (Fine)
1277	Pyrrole Red	4005	Iridescent Copper (Fine)
1279	Pyrrole Red Light	4006	Iridescent Copper Lt. (Fine)
1280	Quinacridone Burnt Orange	4010	Iridescent Gold (Fine)
1290	Quinacridone Crimson#	4012	Iridescent Bright Gold (Fine)
1301	Quinacridone/Nickle Azo Gold	4015	Iridescent Gold Deep (Fine)
1305	Quinacridone Magenta#	4020	Iridescent Pearl (Fine)



4025	Iridescent Silver (Fine)
4027	Irid Stainless Steel (Coarse)
4028	Irid Stainless Steel (Fine)
4030	Interference Blue (Fine)
4040	Interference Gold (Fine)
4050	Interference Green (Fine)
4055	Interference Orange (Fine)
4060	Interference Red (Fine)
4070	Interference Violet (Fine)
4075	Irid Black Mica Flake (small)*
4076	Irid Gold Mica Flake (small)*
4077	Irid Pearl Mica Flake (small)*
4078	Irid Gold Mica Flake (large)*
4080	Micaceous Iron Oxide*
4082	Irid Coarse Alumina*
4105	Iridescent Copper (Coarse)
4106	Iridescent Copper Lt. (Coarse)
4110	Iridescent Gold (Coarse)
4120	Iridescent Pearl (Coarse)
4130	Interference Blue (Coarse)
4140	Interference Gold (Coarse)
4150	Interference Green (Coarse)
4160	Interference Red (Coarse)

*Not available in 2 oz. tubes

Available in 5 oz. King Size Tubes

Ordering Information:

Heavy Body Acrylics

GA-102-XXXX	2 oz Tubes
GA-105-XXXX	5 oz. King Size Tubes#
GA-108-XXXX	8 oz. Jars
GA-116-XXXX	Pint Jars
GA-132-XXXX	Quart Jars
GA-164-XXXX	Gallon Jars

GOLDEN

ACRYLICS®

FLUID ACRYLICS

Fluid Acrylics offer very strong colors with very thin consistencies. No fillers or extenders are used, and the pigment loading is comparable to other Golden lines. Produced from lightfast pigments, not dyes.

Unlike mixtures of full bodied paints with water, which produce weak films by diluting the binder and color, Fluid Acrylics contain pigments suspended in 100% acrylic polymer vehicle. The result is an even dispersion, which prevents pigments from settling, as well as high tinting strength, durability, flexibility, and adhesion. The excellent adhesion and chemical resistance of Fluid Acrylics is similar to the heavy body line.

Ideal for spraying, brushing, staining, Golden Fluid Acrylics can also easily be mixed with other lines, allowing the artist to create required characteristics without diluting color strength.



- 2275 Phthalo Green (Yellow Shade)
- 2276 Pyrrole Orange
- 2277 Pyrrole Red
- 2279 Pyrrole Red Light
- 2280 Quinacridone Burnt Orange
- 2290 Quinacridone Crimson
- 2301 Quinacridone/Nickle Azo Gold
- 2305 Quinacridone Magenta
- 2310 Quinacridone Red
- 2330 Quinacridone Violet
- 2340 Raw Sienna
- 2350 Raw Umber
- 2360 Red Oxide
- 2370 Titan Buff
- 2380 Titanium White
- 2384 Transparent Pyrrole Orange
- 2385 Transparent Red Iron Oxide
- 2386 Transparent Yellow Iron Oxide
- 2390 Turquoise (Phthalo)
- 2400 Ultramarine Blue
- 2401 Ultramarine Violet
- 2403 Vat Orange
- 2405 Violet Oxide
- 2407 Yellow Ochre
- 2410 Yellow Oxide
- 2415 Zinc White
- 2420 Primary Cyan
- 2421 Primary Magenta
- 2422 Primary Yellow
- 2425 Cadmium Red Medium Hue
- 2428 Cadmium Yellow Medium Hue

COLOR RANGE:

- | | |
|------------------------------|---------------------------------|
| 2005 Anthraquinone Blue | 2170 Green Gold |
| 2010 Bone Black | 2180 Hansa Yellow Light |
| 2020 Burnt Sienna | 2190 Hansa Yellow Medium |
| 2035 Burnt Umber Light | 2191 Hansa Yellow Opaque |
| 2040 Carbon Black | 2195 Jenkins Green |
| 2050 Cerulean Blue, Chromium | 2210 Naphthol Red Light |
| 2051 Cerulean Blue Deep | 2220 Naphthol Red Medium |
| 2060 Chromium Oxide Green | 2225 Nickel Azo Yellow |
| 2140 Cobalt Blue | 2240 Payne's Gray |
| 2144 Cobalt Turquoise | 2250 Permanent Green Lt. |
| 2145 Cobalt Teal | 2253 Permanent Dark Violet |
| 2147 Diarylide Yellow | 2255 Phthalo Blue (Green Shade) |
| 2150 Dioxazine Purple | 2260 Phthalo Blue (Red Shade) |
| | 2270 Phthalo Green (Blue Shade) |

Ordering Information:

- | | |
|-------------|------------|
| GA-201-XXXX | 1 oz. Jars |
| GA-204-XXXX | 4 oz. Jars |
| GA-208-XXXX | 8 oz. Jars |
| GA-216-XXXX | Pint Jars |
| GA-232-XXXX | Quart Jars |
| GA-264-XXXX | Gallon |

MATTE ACRYLICS

Although adding matte medium to acrylic paint will produce a matte surface, this combination always decreases color strength. Golden Matte Acrylics are formulated with a matting agent and a level of pigment comparable to the heavy body line. Matte Acrylics are slightly thicker than heavy Body Acrylics and hold edges a bit more accurately. Mattes are totally miscible with all Golden Acrylics allowing the artist to obtain various levels of matte and gloss finishes in a range of thick and thin consistencies. They provide the same excellent chemical and water resistance as other Golden paints.



COLOR RANGE:

- | | |
|------------------------------|-----------------------------------|
| 5005 Anthraquinone Blue | 5144 Cobalt Turquoise |
| 5010 Bone Black | 5147 Diarylide Yellow |
| 5020 Burnt Sienna | 5150 Dioxazine Purple |
| 5030 Burnt Umber | 5170 Green Gold |
| 5040 Carbon Black | 5180 Hansa Yellow Light |
| 5050 Cerulean Blue, Chromium | 5190 Hansa Yellow Medium |
| 5060 Chrome Oxide Green | 5195 Jenkins Green |
| 5070 Cadmium Orange | 5200 Mars Black |
| 5080 Cadmium Red Dark | 5210 Naphthol Red Light |
| 5090 Cadmium Red Light | 5225 Nickel Azo Yellow |
| 5100 Cadmium Red Medium | 5240 Payne's Gray |
| 5110 Cadmium Yellow Dark | 5250 Permanent Green Lt. |
| 5120 Cadmium Yellow Light | 5255 Phthalo Blue (Green Shade) |
| 5130 Cadmium Yellow Medium | 5270 Phthalo Green (Blue Shade) |
| 5135 Cadmium Yellow Primrose | 5275 Phthalo Green (Yellow Shade) |
| 5140 Cobalt Blue | 5277 Pyrrole Red |
| 5142 Cobalt Green | 5290 Quinacridone Crimson |
| | 5301 Quinacridone/Nickel Azo Gold |
| | 5310 Quinacridone Red |

- 5330 Quinacridone Violet
- 5340 Raw Sienna
- 5350 Raw Umber
- 5360 Red Oxide
- 5370 Titan Buff
- 5375 Titanate Yellow
- 5380 Titanium White
- 5390 Turquoise (Phthalo)
- 5400 Ultramarine Blue
- 5403 Vat Orange
- 5405 Violet Oxide
- 5407 Yellow Ochre
- 5410 Yellow Oxide
- 5415 Zinc White

Ordering Information:

- | | |
|----------------|-------------|
| Matte Acrylics | |
| GA-304-XXXX | 4 oz. Jars |
| GA-316-XXXX | Pint Jars |
| GA-332-XXXX | Quart Jars |
| GA-364-XXXX | Gallon Jars |

GOLDEN

GEL MEDIUMS®

GOLDEN GELS

A range of Gel's from pourable to moldable with various levels of transparency. They can be used for glazes, extenders, texture builders, to change finishes, or as a glue in collages.

Soft Gels

These gels pour from the jar. Soft Gel Gloss can be used as an isolation varnish with minimal foaming. Soft Clear Gel produces brilliant glazes with a small amount of color. All soft gels work well for wet blending of color on the canvas.

Soft Gel Gloss

GA-508-3010 8 oz. Jar
GA-516-3010 Pint Jar
GA-532-3010 Quart

Soft Gel Matte

GA-508-3013 8 oz. Jar
GA-516-3013 Pint Jar
GA-532-3013 Quart

Regular Gels

These gels have a creamy consistency similar to the Heavy Body Acrylic line. They are formulated to hold textures without flattening during drying. Ideal for extending or regulating transparency. Use Regular Clear Gel for impasto effects or if thicker applications are desired.

Regular Gel Gloss

GA-508-3020 8 oz. Jar
GA-516-3020 Pint Jar
GA-532-3020 Quart

Regular Gel Matte

GA-508-3030 8 oz. Jar
GA-516-3030 Pint Jar
GA-532-3030 Quart

Regular Gel Semi-Gloss

GA-508-3040 8 oz. Jar
GA-516-3040 Pint Jar
GA-532-3040 Quart

Heavy Gels

Heavy Gels are thicker and dry more translucent. They feel thicker and are primarily used to thicken a paint's body. They form accurately yet remain flexible even with thick impasto work.

Heavy Gel Semi-Gloss

GA-504-3070 4 oz. Jar
GA-508-3070 8 oz. Jar
GA-516-3070 Pint Jar

Heavy Gel Gloss

GA-508-3050 8 oz. Jar
GA-516-3050 Pint Jar
GA-532-3050 Quart

Heavy Gel Matte

GA-508-3060 8 oz. Jar
GA-516-3060 Pint Jar
GA-532-3060 Quart

Extra Heavy Gels

These offer the option to create even thicker textures. They also dry translucent.

Extra Heavy Gel Gloss

GA-508-3080 8 oz. Jar
GA-516-3080 Pint Jar

Extra Heavy Gel Matte

GA-508-3090 8 oz. Jar
GA-516-3090 Pint Jar

Extra Heavy Gel Semi-Gloss

GA-508-3100 8 oz. Jar
GA-516-3100 Pint Jar

Extra Heavy Gel / Molding Paste

A blend of two mediums for more opaque effects in a satin finish.
GA-508-3110 8 oz. Jar
GA-516-3110 Pint Jar

High Solid Gels

A unique formulation that is similar to heavy gels in body. The gloss dries quicker and glossier than other gels, and the matte dries to a cloudy appearance. They offer the most working resistance of any gel product.

High Solid Gel Gloss

GA-508-3120 8 oz. Jar
GA-516-3120 Pint Jar

High Solid Gel Matte

GA-508-3130 8 oz. Jar
GA-516-3130 Pint Jar

Pumice Gels

The various grades offer gritty textures and are compatible with other Golden products.

Fine Pumice Gel

GA-508-3195 8 oz. Jar
GA-516-3195 Pint Jar

Coarse Pumice Matte

GA-508-3200 8 oz. Jar
GA-516-3200 Pint Jar

Extra Coarse Pumice Matte

GA-508-3205 8 oz. Jar
GA-516-3205 Pint Jar



POLYMER MEDIUMS

100% Acrylic mediums for extending color, regulating transparency, improving adhesion, glazing, etc.

POLYMER MEDIUM GLOSS

GA-508-3510	8oz.
GA-516-3510	Pint
GA-532-3510	Quart

MATTE MEDIUM

GA-508-3520	8oz.
GA-516-3520	Pint
GA-532-3570	Quart

FLUID MATTE MEDIUM

GA-508-3530	8oz.
GA-516-3530	Pint
GA-532-3530	Quart

AIRBRUSH MEDIUM

A medium that increases flow for use in airbrushes.

GA-504-3535	4 oz.
GA-508-3535	8 oz.
GA-516-3535	Pint

RETARDER

Used to increase the open (drying) time of acrylic paints. Retarder evaporates at a slower rate than water allowing wet on wet techniques. Also reduces skinning that can occur on the palette while working.

GA-504-3580	4 oz.
GA-508-3580	8 oz.
GA-516-3580	Pint

ACRYLIC FLOW RELEASE

(Water Tension Breaker)

Reduces the tension of the water in the acrylic emulsion, increasing the slickness and flow of the paint. Ideal for staining techniques on porous substrates.

GA-504-3590	4 oz.
GA-508-3590	8 oz.
GA-516-3590	Pint

POLYMER VARNISHES

An acrylic solution varnish that provides a protective surface and dries tack free. Dries to a tough, flexible, dust resistant finish. Ultra Violet filters and Light Stabilizers are added for extra protection. Removes with ammonia for restoration purposes. In three finishes.

Gloss Polymer Varnish

GA-508-7710	8oz.
GA-516-7710	Pint
GA-532-7710	Quart

Satin Polymer Varnish

GA-508-7715	8oz.
GA-516-7715	Pint
GA-532-7715	Quart

Matte Polymer Medium

GA-508-7720	8oz.
GA-516-7720	Pint
GA-532-7720	Quart

MSA VARNISH

Mineral Spirits Acrylic

Forms a tough film which is less permeable than typical acrylic emulsion varnishes. This solvent borne varnish significantly reduces dirt penetration and surface mar. The reduced surface tension allows the varnish to produce an extremely level film with less foam and fewer pinholes. Ultra Violet filters and Light Stabilizers are added for extra protection. Removes with turpentine for restoration purposes. In three finishes.

Gloss MSA Varnish

GA-508-7730	8oz.
GA-516-7730	Pint
GA-532-7730	Quart

Satin MSA Varnish

GA-508-7735	8oz.
GA-516-7735	Pint
GA-532-7735	Quart

Matte MSA Medium

GA-508-7740	8oz.
GA-516-7740	Pint
GA-532-7740	Quart



ACRYLIC GESSO

These black and white liquid grounds are specifically formulated for the use of acrylics on any commonly used painting surface. Ready for use, this gesso is flexible, and can be applied in thin layers to conform to a variety of textured surfaces without cracking.

White Acrylic Gesso

GA-508-3550	8oz.
GA-516-3550	Pint
GA-532-3550	Quart
GA-536-3550	Gal.

Black Acrylic Gesso

GA-508-3560	8oz.
GA-516-3560	Pint
GA-532-3560	Quart

MOLDING PASTE

An extra thick acrylic polymer emulsion that is used to produce three dimensional forms. It can be modeled or textured when wet, or sanded and carved after it is dry. Modeling paste is used extensively for frame decoration.

MOLDING PASTE

GA-508-3570	8oz.
GA-516-3570	Pint
GA-532-3570	Quart

LIGHT MOLDING PASTE

GA-508-3575	8oz.
GA-516-3575	Pint
GA-532-3575	Quart

Liquitex® Artists Acrylic Color

Liquitex gives you complete freedom in every technique, either in delicate glazes or with crisp brush strokes, in thick impastos with the knife or with added textures, in transparent water color washes, or as opaque tempera or gouche, on paper, canvas, boards, films, masonry, or any non-oily surface.

Liquitex Acrylic Colors use 100% acrylic polymer emulsion as the binder. They thin with water, and dry to films of acrylic plastic resin that are exceedingly durable, permanently flexible and completely non-yellowing. They clean up quickly with soap and water.

Liquitex Acrylic TUBE COLORS have the body and brushing qualities of oil colors. They retain the crisp textures imparted by the brush or knife, and remain workable on the palette or in heavy applications to allow normal blending and fusion.

Liquitex Acrylic JAR COLORS are thick non-running liquids which flow readily from the brush for easy, rapid brushing. They are suitable for all water color techniques, for detailed and fine work, and for large areas of smooth color.

Now available in a range of 72 colors. More color for the artist strait from the tube, and new color maps that show you how to mix any color you wish to reproduce in your artwork.



COLOR RANGE:

118	Quinacridone Blue Violet	225	Hookers Green Hue	380	Ultramarine Blue (Green Shade)#
106	Quinacridone Burnt Orange	322	Indanthrene Blue #	382	Ultramarine Blue (Red Shade)
110	Quinacridone Crimson	324	Indian Yellow #	434	Unbleached Titanium #
117	Quinacridone Gold	244	Ivory Black #	392	Van Dyke Red Hue
114	Quinacridone Magenta#	770	Light Blue Permanent	398	Viridian Hue, Permanent
112	Quinacridone Red	680	Light Blue Violet	740	Vivid Lime Green
109	Quinacridone Red Orange	650	Light Emerald Green	620	Vivid Red Orange
116	Alizarine Crimson Hue #	312	Light Green Permanent #	411	Yellow Light, Hansa
660	Bright Aqua Green	810	Light Portrait Pink	412	Yellow Medium, Azo
570	Brilliant Blue	275	Manganese Blue Hue	414	Yellow Orange, Azo
590	Brilliant Purple	276	Mars Black #	416	Yellow Oxide #
840	Brilliant Yellow Green	500	Medium Magenta		
530	Bronze Yellow	292	Napthol Crimson #		
127	Burnt Siena #	294	Napthol Red Light		
127	Burnt Umber #	601	Naples Yellow Hue		
150	Cadmium Orange	599	Neutral Gray - Value 5		
720	Cad Orange Hue/Brilliant Orange	436	Parchment		
152	Cadmium Red Light #	310	Payne's Gray		
510	Cad Red Lt Hue/Scarlet Red	350	Permanent Green Deep		
154	Cadmium Red Medium #	316	Phthalocyanine Blue (Green Shade)# *		
151	Cad Red Med Hue/Lacquer Red	314	Phthalocyanine Blue (Red Shade) #		
311	Cad Red Deep Hue	317	Phthalocyanine Green Blue Shade#		
160	Cadmium Yellow Light #	319	Phthalocyanine Green Yellow Shade		
159	Cadmium Yellow Light Hue	391	Prisim Violet		
161	Cadmium Yellow Medium #	318	Prussian Blue Hue		
830	Cadmium Yelloe Medium Hue	326	Prrrole Crimson#		
163	Cadmium Yellow Deep Hue	323	Pyrole Orange #		
164	Cerulean Blue#	321	Pyrrrole Red #		
470	Cerulean Blue Hue	330	Raw Siena #		
166	Chromium Oxide Green	331	Raw Umber #		
170	Cobalt Blue #	335	Red Oxide		
381	Cobalt Blue Hue	315	Sap Green, Permanent		
171	Cobalt Green	432	Titanium White #		
172	Cobalt Teal	129	Transparent Burnt Sienna #		
169	Cobalt Turquoise	130	Transparent Burnt Umber #		
300	Deep Magenta	430	Transparent Mixing White		
115	Deep Violet	332	Transparent Raw Sienna #		
186	Dioxazine Purple #	333	Transparent Raw Umber #		
450	Emerald Green	327	Transparent Viridian Hue #		
325	Green Gold #	730	Turner's Yellow		
224	Hooker's Green Hue Perm. #	561	Turquoise Deep		

Available in 1-12/ x 6" (150 cc) tubes

7 OZ TUBES:

PP-1077-244 Ivory Black
 PP-1077-276 Mars Black
 PP-1077-432 Tiranium White

INTERFERENCE COLORS

These colors appear dull and translucent when applied over a light background, but exhibit a shimmering metallic quality when applied over a dark background. Available in 2 oz. jars.

042	Interference Blue
083	Interference Gold
044	Interference Green
036	Interference Orange
038	Interference Red
040	Interference Violet

FLUORESCENT COLORS

Brilliant color that glows under black light. Ideal for design and Poster work. Excellent coverage on dark colors. Not permanent. Available in 2 oz. Jars

981	Fluor. Yellow
982	Fluor. Orange
983	Fluor. Red
984	Fluor. Blue
985	Fluor. Green
987	Fluor. Pink



LIQUIGEM GLITTER PAINTS

Dazzling results in six colors. Can be brushed on or used with the applicator tip. Available in 2 oz jars only.

005	Emerald•
001	Gold•
004	Opal•
003	Ruby•
006	Sapphire•
002	Silver•

IRIDESCENT COLORS

Brilliant metallic colors for use by themselves or when mixed with other colors. Available in 2 oz. tubes.

237	Antique Gold
234	Bright Gold
236	Bright Silver
229	Rich Bronze
230	Rich Copper
235	Rich Gold
239	Rich Silver
238	Iridescent White

SERIES SIZE NUMBERS

PP-2002	2 oz. Jars
PP-1045	2 oz. tubes, 3 per box
PP-1047	1-1/2 x 6" King Tubes
PP-1008	8 oz. Jars
PP-1016	16 oz. Jars
PP-1032	32 oz. Jars

MEDIUMS

GLOSS MEDIUM

Liquitex Acrylic Gloss polymer medium is used for thinning Liquitex colors, especially for glazing and transparent techniques. The use of medium instead of straight water prevents the paint film from becoming thin and brittle. When added to colors, it does not detract from their original brilliance. Dries to a slight tack.

PP-5004	4 oz.	Polymer Gloss Medium
PP-5008	8 oz.	Polymer Gloss Medium
PP-5016	Pint	Polymer Gloss Medium
PP-5032	Quart	Polymer Gloss Medium
PP-5036	Gallon	Polymer Gloss Medium

RETARDER

A controlled acrylic emulsion designed to increase the working time of Liquitex colors. Depending on the amount used, it will stay the drying time from 2 to 6 hours.

PP-5447	150 cc	Retarder King Size Tube
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SLOW-DRI MEDIUM

PP-6711	2 oz.	Slow-Dri Jar
PP-6704	4oz.	Slow-Dri Jar

MATTE VARNISH

A clear drying polymer solution that is used as a varnish when an overall matte effect is desired. Painting may be framed without glass. Dries tack free so that lint and dust from the air are not attracted. Note: not recommended as a final varnish by Northwest Graphics; see Soluvar in the oil paint medium section.

PP-5208	8 oz.	Matte Varnish
PP-5216	Pint	Matte Varnish
PP-5232	Quart	Matte Varnish
PP-5236	Gallon	Matte Varnish

MATTE MEDIUM

Liquitex Matte Medium is used as a medium to mix with colors to retain completely matte or flat effects. Recommended as a wash medium to maintain a strong flexible paint film.

PP-5104	4 oz.	Matte Medium
PP-5108	8 oz.	Matte Medium
PP-5116	Pint	Matte Medium

GEL MEDIUM

This medium is a pure polymer gel that dries crystal clear, and produces sparkling transparent impastos and textured glazes. Mixed with color, it maintains the body while reducing the color strength of the mixture. Gel produces a wet glossy look similar to oils. Can also be used as a slow setting adhesive in collage.

PP-5708	8 oz.	Gel Jar
PP-5716	Pint	Gel Jar
PP-5732	Quart	Gel Jar
PP-5736	Gallon	Gel Jar

Ultra Matte Gel

PP-5420	8 oz.	Gelex Jar
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Heavy Gel Clear Extra Heavy Gloss

PP-5120	8 oz.	Heavy Gel Jar
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MATTE GEL

PP-5321	8 oz.	Heavy Gel Jar
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GESSO

A ready mixed painting ground for acrylics, oils, casein, etc. a brilliant white coat that will remain flexible and non-yellowing. Gesso adheres to any non-oily surface and covers in one coat. Coated surfaces can be painted over immediately.

PP-5304	4 oz.	Liquitex Gesso
PP-5308	8 oz.	Liquitex Gesso
PP-5316	Pint	Liquitex Gesso
PP-5332	Quart	Liquitex Gesso
PP-5334	1/2 Gallon	Liquitex Gesso
PP-5336	Gallon	Liquitex Gesso

COLORED GESSO

PP-5320-251	8 oz.	Black
PP-5320-599	8 oz.	Neutral Gray #5

MODELING PASTE

An extra thick acrylic polymer emulsion that is used to produce three dimensional forms. It can be modeled or textured when wet, or sanded and carved after it is dry. Modeling paste is used extensively for frame decoration.

PP-5508	8 oz.	Modeling Paste
PP-5516	Pint	Modeling Paste
PP-5532	Quart	Modeling Paste
PP-5536	Gallon	Modeling Paste

FLOW-AID

Allows paint to flow for staining and watercolor techniques without beading up.

PP-5620	4 oz.	Flow-Aid
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Ultra Matte Medium

Opaque medium for use with lower viscosity for jar colors.

PP-5608	8 oz.	Jarpace
PP-5616	16 oz.,	Jarpace

AIRBRUSH MEDIUM

A pre-filtered formulation that helps paint flow more smoothly. The end finish better resists abrasion and rewetting.

PP-5908	8 oz.	Airbrush Medium Jar
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IRIDESCENT TINTING MED.

A medium that adds an iridescent or pearl like finish to paint.

PP-7008	8 oz.	Iridescent Tinting Medium
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TEXTURE GELS BLACK LAVA

Creates a black speckled quality with a semi-gloss sheen.

PP-7108	8 oz.	Black Lava Jar
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BLENDED FIBERS

A medium viscosity, semi gloss sheen, with coarse fibrous texture gel.

PP-6708	8 oz.	Natural Sand Jar
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CERAMIC STUCCO

A low viscosity, low luster sheen with fine texture.

PP-6408	8 oz.	Ceramic Stucco Jar
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GLASS BEADS

Tiny clear glass beads in a heavy gel produce a bubbly surface that refracts light when mixed with transparent colors.

PP-6908	8 oz.	Glass Beads Jar
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LIGHT MODELING PASTE

Light, easy to use, and holds its shape, plus won't "mud crack". Ideal where weight is a factor.

PP-6808	8 oz.	Light Modeling Paste Jar
PP-6816	Pint	Light Modeling Paste Jar

NATURAL SAND

A low viscosity, glossy sheen, fine texture gel.

PP-6508	8 oz.	Natural Sand Jar
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RESIN SAND

A high viscosity, semi gloss sheen, with coarse texture gel.

PP-6608	8 oz.	Resin Sand Jar
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WHITE OPAQUE FLAKES

Forms irregular flat edges with a speckled quality to the surface.

Similar to ground egg shell look.

PP-7308	8 oz.	White Opaque Flakes Jar
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prima™ acrylic colors

A new series of acrylic color formulated for the needs of the beginning artist. Beginning artists will like the richness, versatility, and ease of acrylics. They will also like the value these colors give. Beginning artists want a quality paint at an economical price. Prima acrylic colors are their answer. Prima acrylics are available in a palette of 24 vibrant colors. All are packaged in unique, clear, 4 oz tubes; there is no guessing whether the color on the swatch or cap is accurate, or how much paint is left. Tubes stand on their caps so that the paint stays close to the opening. All are very squeezable for easy dispensing.

Years of research and testing have gone into perfecting a formula that will deliver the handling and performance characteristics worthy of the Prima name. These colors exhibit excellent opacity, in most cases, one layer of basics will cover the surface. Prima acrylics dry fast to a uniform matte finish in minutes or hours depending on application thickness. Of course, Prima acrylics thin with water and are inter-mixable with other acrylic mediums and colors. Once they are dry, Prima colors are permanent and water resistant. All colors are flexible when dry, non-yellowing, and non-toxic (Prima acrylics have earned the CP Seal from the Art & Craft Materials Institute). Colors can be used straight from the tube for impastos, print making, or textured effects. Thinned with water, they can be used for washes, airbrush, water color, marbling, glazes illustration, and screen printing. Prima acrylics adhere to practically any porous surface including canvas, paper, wood, fabrics, plaster, and more.



COLOR RANGE

W-2401 Alizarin Crimson	W-2419 Raw Umber
W-2402 Burnt Sienna	W-2420 Titanium White
W-2403 Burnt Umber	W-2421 Turquoise
W-2404 Cadmium Orange	W-2422 Ultramarine Blue
W-2405 Cadmium Red Light	W-2424 Yellow Oxide
W-2406 Cadmium Red Medium	W-2425 Cadmium Yellow Dark
W-2407 Cadmium Yellow Light	W-2426 Warm White
W-2408 Cerulean Blue Hue	W-2427 Violet Light
W-2409 Cobalt Blue Hue	W-2428 Phthalo Yellow Green
W-2410 Dioxazine Purple	W-2429 Quinacridone Red
W-2413 Iridescent Gold	W-2430 Quinacridone Crimson
W-2411 Iridescent White	W-2431 Hansa Yellow Medium
W-2412 Mars Black	W-2432 Hookers Green Deep
W-2423 Neutral Gray - Value 5	W-2433 Iridescent Silver
W-2414 Perm. Green Light	W-2434 Ivory Black
W-2415 Phthalocyanine Green	W-2436 Paynes Gray
W-2416 Pink	W-2437 Phthalo Blue
W-2417 Quinacridone Violet	
W-2418 Raw Sienna	



PRIMA TRIAL TUBE SET

A set containing six 4 oz. tubes of Prima Acrylic Color in Titanium White, MarsBlack, Ultramarine Blue, Cadmium Yellow Light Hue, Alizarin Crimson, and Phthalocyanine Green. Packed in an attractive see-through box.

W-2490 Prima Starter Tube Set

PRIMA WHITE GESSO

Quality Prima White Gesso has excellent covering power from an economical price. Contains pure Titanium White pigment in an acrylic emulsion base which creates a fine tooth surface suitable, when dry, for painting with oils, acrylics, watercolors, crayon, ink, etc. Ideal for professional, hobbyist, decorative, or beginner painters. The pint size is a flexible squeeze bottle with a flip top lid.

W-1363
W-1366

White Gesso
White Gesso

Pint
Gallon

612-729-7361 ---- Phone
612-729-6647 ---- Fax

nwgraphic.com

800-221-4079 ---- Toll Free Phone
800-544-7022 ---- Toll Free Fax

DAHLER ~ ROWNEY



ACRYLIC

System 3 is a high quality, versatile artist acrylic paint that offers an excellent painting experience at a most economical price. It overcomes the problems of many student grade paints of poor covering power, lack of permanence and stick application with a paint that offers lightfastness, permanence, insolubility, covering power, and range. This versatile system can be thinned with water to pale washes, or used directly from the tube or jar. Either way it dries quickly to an insoluble film. Mediums extend the creative possibilities of System 3 from a range of surface textures and finishes to a screen printing ink for fabric and board.



COLOR RANGE

024	Buff Titanium	667	Raw Sienna
221	Burnt Sienna*	247	Raw Umber
223	Burnt Umber*	375	Sap Green
619	Cadmium Orange Hue	009	Titanium White*
503	Cad Red Hue*	588	Vermilion Hue*
504	Cad Red Deep Hue	663	Yellow Ochre*
511	Cad Scarlet Hue	006	Zinc Mixing White
620	Cad Yellow Hue*		
618	Cad Yellow Deep Hue		
110	Cobalt Blue Hue	Metallics	
112	Coeruleum Hue*	230	Copper
513	Crimson*	708	Pale Gold
408	Deep Violet	707	Rich Gold
335	Emerald	702	Silver
578	Flesh Tint		
123	French Ultramarine*	Fluoroscents	
352	Hookers Green*	100	Blue
355	Leaf Green	349	Green
651	Lemon Yellow*	653	Orange
036	Mars Black*	538	Pink
367	Op Ox. of Chrome	544	Red
065	Paynes Grey*	681	Yellow
361	Phthalo Blue*		
514	Phthalo Green*	Process Colors	
154	Phthalo Turquoise	040	Process Black
134	Prussian Blue	120	Process Cyan
433	Purple	412	Process Magenta
		675	Process Yellow

ORDERING:

DR-129-075-XXX	75ml Tubes
DR-129-025-XXX	225ml Tubes*
DR-129-250-XXX	250ml Bottle
DR-129-500-XXX	500ml Bottle

*Available in 225ml Tubes

PEARLESCENT TINTING MEDIUM

Creates a shimmering pearlescent metallic luster when mixed 80% to 20% with System 3 Color. Used on its own, it dries to an attractive off-white pearlescent color. Works particularly well with transparent colors.
DR-128-075-118 75ml tube

IMPASTO GEL MEDIUM MATT

Add in small amounts to System 3 Color to increase viscosity of the paint for heavy impasto work.

DR-128-075-116	75ml tube
DR-128-500-016	500ML (16 oz.) jar

GLAZE MEDIUM MATTE

Allows for the production of transparent acrylic glazes when mixed 90% with System 3 Color.

DR-128-075-114	75ml tube
DR-128-500-014	250ml (8 oz.) jar

GLAZE MEDIUM GLOSS

Allows for the production of transparent acrylic glazes when mixed 90% with System 3 Color.

DR-128-075-119	75ml tube
DR-128-500-019	250ml (8 oz.) jar

TEXTILE SCREEN PRINTING MEDIUM

A medium that when mixed 1 to 1 with acrylic color remains open in the screen, gives strong color, fine definition, and excellent color fastness over 20+ washings. Garments should be heat fixed with an iron appropriate to the fabric itself. Works well with cotton, cotton blends, synthetics, silk, and natural fibers.

DR-128-370-022	8 oz. jar
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BRERA ACRYLIC COLOUR



All artists that are looking for acrylic color with guaranteed quality and light fastness will find what they are looking for in Brera Acrylics. All Maimeri's experience with color has been combined in this extra fine range made with the highest degree of lightfastness. These are colors for professionals, responsive to great skill and dexterity and offering fantastic colors in return. Brera Acrylic is top of the line in acrylic painting. The binder in all colors is an ultra fine emulsion of acrylic resin with the addition of special preservatives, surfactants, and UV filters which maintain a resistant, supple film with a smooth silky, matte finish.

60ml Tubes

052	Brill Orange Red	514	Payne's Grey
278	Burnt Sienna	394	Perm Blue Light
492	Burnt Umber	339	Perm Grn Light
054	Cad Orange	321	Phthalo Green
228	Cad Red Medium	400	Primary Blue Cyan
083	Cad Yellow Med	256	Primary Red Magenta
367	Cerulean Blue Hue	116	Primary Yellow
336	Chrom Ox Green	170	Quin. Crimson
375	Cobalt Blue Hue	258	Quinacridone Red
443	Diox Purple	214	Quin. Rose
068	Flesh Tint	161	Raw Sienna
325	Hooker's Green	493	Raw Umber
146	Iridescent Gold	018	Titanium White
006	Iridescent Silver	390	Ultra Blue
535	Ivory Black	131	Yellow Ochre
100	Lt Yellow Hansa	072	Yellow Orange
331	Olive Green		

ACADEMY OIL COLORS

Now from Grumbacher, a full range of near professional quality oil colors at a price that beginners can afford. Includes genuine pigment colors as well as mixed hues. Cadmium, Cobalt, and Cerulean colors are formulated as high quality mixed pigment formulations that closely match the mass tone, under tone and tint of the more expensive genuine pigments. All colors have excellent tinting strength. Whites are formulated with sunflower oil to be non-yellowing.



ACADEMY
O I L C O L O R S

COLOR RANGE, STUDIO SIZE (1 X 4"), 1.25 Fl. Oz.

G-T001	Alizarin Crimson	G-T146	Naples Yellow
G-T023	Burnt Sienna	G-T156	Paynes Gray
G-T024	Burnt Umber	G-T162	Permanent Green Light
G-T310	Cadmium Orange	G-T168	Prussian Blue
G-T312	Cadmium Red Light Hue	G-T171	Raw Sienna
G-T313	Cadmium Red Medium Hue	G-T172	Raw Umber
G-T318	Cadmium Yellow Medium Hue	G-T187	Sap Green
G-T320	Cadmium Yellow Pale Hue	G-T203	Thalo Blue
G-T039	Cerulean Blue Hue	G-T205	Thalo Green
G-T321	Cobalt Blue Hue	G-T211	Thio Violet
G-T061	Dioxazine Purple	G-T212	Titanium White
G-T076	French Ultramarine Blue	G-T232	Viridian Hue
G-T095	Grumbacher Red	G-T244	Yellow Ochre
G-T115	Ivory Black	G-T248	Zinc White
G-T134	Mars Black	G-T249	Zinc Yellow Hue

COLOR RANGE, KING SIZE (1-1/2 X 6"), 5.07 Fl. Oz.

G-T001-11	Alizarin Crimson	G-T156-11	Paynes Gray
G-T023-11	Burnt Sienna	G-T171-11	Raw Sienna
G-T024-11	Burnt Umber	G-T172-11	Raw Umber
G-T320-11	Cadmium Yellow Pale Hue	G-T203-11	Thalo Green
G-T039-11	Cerulean Blue Hue	G-T212-11	Titanium White
G-T061-11	Dioxazine Purple	G-T232-11	Viridian Hue
G-T076-11	French Ultramarine Blue	G-T244-11	Yellow Ochre
G-T095-11	Grumbacher Red	G-T248-11	Zinc White
G-T115-11	Ivory Black	G-T249-11	Zinc Yellow



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PRE-TESTED OIL COLORS

Grumbacher Pre-tested Oil colors are made with but one purpose: to give to artist paints which are pure, brilliant, intense and permanent.

To carry out this aim, the Grumbacher Research Laboratory selects for Pre-tested Colors pure, permanent, intense pigments and combines them with the finest oil to produce artists' colors of superior quality. Special care is given to the preparation of each color to insure that it is ground to a uniform, smooth consistency for use with brush or knife.

Throughout the entire process of manufacturing, Pre-tested Oil Color is checked by the laboratory and by staff artists. Each lot is pretested after aging to insure conformity to strict standards set for it regarding hue, brilliance, texture, working quality and brushability.

Pre-tested[®]

COLOR RANGE, STUDIO TUBES 37ml

G-P001	Alizarin Crimson	G-P086	Green Gold
G-P002	Alizarin Crimson Golden	G-P088	Greenish Umber
G-P006	Alizarin Purple	G-P095	Grumbacher Red
G-P003	Aureolin	G-P109	Indanthrone Blue
G-P021	Brown Madder	G-P110	Indian Red
G-P013	Brown Pink	G-P112	Indigo
G-P023	Burnt Sienna	G-P115	Ivory Black
G-P016	Burnt Sienna Deep	G-P116	Lamp Black
G-P024	Burnt Umber	G-P120	Light Red
G-P019	Cadmium Green Deep	G-P133	Magnesium Green
G-P020	Cadmium Green Light	G-P134	Mars Black
G-P025	Cadmium Orange	G-P142	Monoazo Orange
G-P026	Cadmium Red Deep	G-P146	Naples Yellow
G-P027	Cadmium Red Light	G-P148	Nickel Tiinate Yellow
G-P029	Cadmium Red Medium	G-P150	Olive Green
G-P030	Cadmium Vermillion	G-P156	Payne's Gray
G-P031	Cadmium Yellow Deep	G-P160	Perm. Blue (Ultramarine)
G-P033	Cadmium Yellow Light	G-P093	Permanent Brite Green
G-P034	Cadmium Yellow Medium *	G-P162	Permanent Green Light
G-P035	Cadmium Yelow Orange	G-P163	Perylene Maroon
G-P036	Cadmium Yellow Pale	G-P168	Prussian Blue
G-P039	Cerulean Blue	G-P166	Prussian Green
G-P040	Cerulean Blue True	G-P169	Quinacridone Orange
G-P048	Chrom. Oxide Green	G-P170	Quinacridone Red
G-P041	Chrom. Titan Yellow	G-P171	Raw Sienna
G-P049	Cobalt Blue	G-P172	Raw Umber
G-P050	Cobalt Green	G-P182	Rose Madder
G-P051	Cobalt Rose	G-P187	Sap Green
G-P059	Cobalt Titanate Blue	G-P202	Terra Rosa
G-P058	Cobalt Titanate Green	G-P203	Thalo Blue
G-P309	Cobalt Turquoise	G-P205	Thalo Green (Blue)
G-P053	Cobalt Violet	G-P306	Thalo Green (Yellow)
G-P064	Davy's Gray	G-P208	Thalo Red Rose
G-P060	Dairylyde Yellow	G-P210	Thalo Yellow Grren
G-P061	Dioxazine Purple	G-P211	Thio Violet
G-P069-09	Flake White	G-P212-09	Titanium White (Original)
G-P071	Flesh	G-P250-09	Titanium White (Soft)
G-P076	French Ultramarine Blue	G-P215	Transparent Red Oxide
G-P080	Gold Ochre	G-P216	Transparent Yellow Oxide
G-P085	Green Earth	G-P307	Ultramarine Blue Deep



G-P220	Ultramarine Red
G-P221	Ultramarine Violet
G-P218	Unbleached Titanium
G-P222	Van Dyck Brown
G-P223	Venetian Red
G-P230	Vine Black
G-P232	Viridian
G-P244	Yellow Ochre
G-P248-09	Zinc White
G-P249	Zinc Yellow

LARGE TUBES OF WHITE	
G-P069-11	Flake White
G-P212-11	Titanium White
G-P248-11	Zinc White
G-P250-11	Titanium White Soft Formula

GEL

Opaque oil colors properly mixed with gel become transparent but retain all the characteristics of hue, consistency and texture of the tube color. Gel is an artists' oil color medium that is colorless and compatible with all oil colors. Gel has the same consistency as oil colors fresh from the tube. Ideal for glazing techniques.

G-0540-11 Gel Transparentizer King Tube, 1-1/2 x 6"

ZEC

A specially formulated quick-drying clear, colorless colloidal painting medium for artists' oil colors. Zec maintains the consistency and hue of the color and holds the desired texture. Based on the average applications of color, paintings were found to be dry to the touch in 4 to 6 hours.

G-0411 Zec Quick Dry Medium King Tube 1-1/2 x 6"

Max Grumbacher

Professional quality oil color that mixes, thins, and cleans up with water!

Now there is no need for harsh solvents with their health hazards, irritants, odors, and storage and disposal requirements. Oil painting can come back to the class room. Acrylic painters can come back to the beauty, smooth feel, and open time of oils without the bother of solvents. There is no water in the formula, linseed oil has simply been modified to be water friendly.

Max is genuine oil color made with the same linseed oil and pigments as professional quality conventional oil colors.

Max dries at the same rate as conventional oil colors.

Max is completely compatible with all conventional oil techniques, surfaces, tools, and varnishes.

Max can be mixed with your favorite mediums to glaze, speed drying, and improve flow.

Max can be mixed with other brands of oil color, and if the mixture is 30% or less of conventional oil color, you can still clean up and thin with water.

Max eliminates the expense of thinner because tap water can be used. Cleanup is actually faster and easier!

G-M001	Alizarin Crimson	G-M080	Gold Ochre	G-M187	Sap Green
G-M023	Burnt Sienna	G-M085	Green Earth	G-M203	Thalo Blue
G-M024	Burnt Umber	G-M095	Grumbacher Red	G-M205	Thalo Green
G-M025	Cadmium Orange	G-M109	Indanthrone Blue	G-M306	Thalo Green (Yellow Shade)
G-M026	Cadmium Red Deep	G-M110	Indian Red	G-M208	Thalo Red Rose
G-M027	Cadmium Red Light	G-M115	Ivory Black	G-M210	Thalo Yellow Green
G-M029	Cadmium Red Medium	G-M116	Lamp Black	G-M211	Thio Violet
G-M030	Cadmium Vermilion	G-M134	Mars Black	G-M212	Titanium White
G-M031	Cadmium Yellow Deep	G-M146	Naples Yellow	G-M307	Ultramarine Blue Deep
G-M033	Cadmium Yellow Light	G-M148	Nickel Titanate Yellow	G-M220	Ultramarine Red
G-M034	Cadmium Yellow Medium	G-M156	Paynes Gray	G-M222	Van Dyck Brown
G-M035	Cadmium Yellow Orange	G-M160	Permanent Blue (Ultramarine)	G-M232	Viridian (Vert Emeraude)
G-M036	Cadmium Yellow Pale	G-M093	Permanent Bright Green	G-M244	Yellow Ochre
G-M040	Cerulean Blue	G-M162	Permanent Green Light	G-M248	Zinc White
G-M048	Chromium Oxide Green	G-M164	Perylene Red	G-M249	Zinc Yellow hue
G-M049	Cobalt Blue	G-M163	Rerylene Maroon		
G-M059	Cobalt Titanate Blue	G-M168	Prussian Blue		
G-M309	Cobalt Turquoise	G-M166	Prussian Green		
G-M060	Diarylide Yellow	G-M169	Quinacridone Orange		
G-M061	Dioxazine Purple	G-M170	Quinacridone Red		
G-M071	Flesh Hue	G-M171	Raw Sienna		
G-M076	French Ultramarine Blue	G-M172	Raw Umber		

KING SIZE (1-1/2 X 6") 5.07 FL. OZ.

G-M212-11 Titanium White



CLASSICO OIL COLOR

Anyone who picks up a tube of paint - professional or amateur - will find just what they need in Classico Oil Colors. These versatile colors produce unsurpassed price to quality. The palette includes the best natural earth pigments and true cadmium pigments. Average pigment concentration is very high. Formulas are perfected to balance the drying times of all colors. Bright, lively colors with overall harmony in the palette, Classico colors are made with modern non-toxic, non-polluting pigments that improve lightfastness.

167	Alizarin Carmine	251	Perm Red Light
278	Burnt Sienna	253	Perm Red Deep
492	Burnt Umber	321	Phthalo Green
307	Cad Green	400	Primary Blue Cyan
081	Cad Yellow Light	256	Primary Red Magenta
368	Cerulean Blue	116	Primary Yellow
336	Chrom Ox Green	402	Prussian Blue
370	Cobalt Blue Lt Hue	214	Quin Rose Light
448	Cobalt Violet Hue	161	Raw Sienna
296	Green Earth	493	Raw Umber
098	Indian Yellow Hue	358	Sap Green
535	Ivory Black	414	Sky Blue
540	Mars Black	018	Titanium White
105	Naples Yellow Light	391	Ultra Blue Light
339	Perm Green Light	484	Vandyke Brown
112	Perm Lemon Yellow	131	Yellow Ochre
110	Perm Orange		

Large 60ml Tubes



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Georgian Oil Colour

Georgian Oil Color for which Dahler Rowney is widely known for and for which we believe is one of the best quality student grade oil color as well as the best value. Now they have taken the best, and made it better through new colors, improved pigments to increase permanence, and new packaging. The 225ml jumbo tubes are an exceptional value for artists working on large canvas. Uniform pricing helps keep large format painting affordable.

024	Buff	527	Light Red
221	Burnt Sienna	007	Mixing White
223	Burnt Umber	512	Naphthol Crimson
619	Cadmium Orange Hue	635	Naples Yellow
503	Cadmium Red Hue	065	Payne's Gray
504	Cadmium Red Deep Hue	137	Permanent Blue
505	Cadmium Red Light	520	Permanent Germanium
620	Cadmium Yellow Hue	347	Permanent Light Green
618	Cadmium Yellow Deep Hue	409	Permanent Magenta
617	Cadmium Yellow Pale Hue	413	Permanent Mauve
508	Carmine	142	Phthalo Blue
627	Chrome Yellow Hue	361	Phthalo Green
626	Chrome Orange Hue	369	Prussian Green
628	Chrome Orange Deep Hue	667	Raw Sienna
623	Chrome Yellow Hue	247	Raw Umber
110	Cobalt Blue Hue	561	Rose Madder
406	Cobalt Violet Hue	375	Sap Green
112	Coeruleum Blue Hue	571	Scarlet Lake
515	Crimson Alizarin	379	Terre Verte Hue
338	Emerald Green Hue	009	Titanium White
005	Flake White	003	Underpainting White
577	Flesh Tint	264	VanDyke Brown
123	French Ultramarine	583	Venetian Red
352	Hookers' Green	588	Vermilion Hue
523	Indian Red	382	Viridian Hue
034	Ivory Black	388	Yellow Green
035	Lamp Black	663	Yellow Ochre
651	Lemon Yellow	001	Zinc White

DR-111-014-XXX Studio Size 38 ml Tubes
DR-111-225-XXX King Size 225ml Tubes



SPECIAL OIL WHITES

SUPERBA WHITE

Superba White is a non-yellowing titanium pigment color that is part of the Finest color line. It is the white that stays white. Its characteristics include extreme opacity and optimum tinting strength. Only pure intense genuine pigments are used, and lab control assures the highest quality of preparation and grinding.

G-F200-11 Superba White King Tube, 150 ml

MG WHITE

A specially formulated quick drying titanium white oil color for underpainting, direct painting, impasto, and mixing with other colors to speed drying. In 4 to 6 hours, colors are dry to the touch. By mixing MG White with oil color whites, oil colors, or mediums, drying time can be controlled.

G-0410 MG White King Tube, 150 ml



Winsor & Newton Artists' Oil Colours

Artists' Oil Colour is unmatched for its purity, quality and reliability - a success which is reflected in its world-wide reputation amongst professional artists. It has a wide color range, offering the widest spectrum of all the Winsor & Newton oil ranges.

Every Winsor & Newton Artists' Oil Colour is individually formulated to enhance each pigment's natural characteristics and ensure stability of colour. By exercising maximum quality control throughout all stages of manufacture, selecting the most suitable drying oils and method of pigment dispersion, the unique individual properties of each colour are preserved.

Combined with over 170 years of manufacturing and quality control expertise, the formulation of Artist's Oil Colour ensures the best raw materials are made into the World's Finest Colours.



Studio Tubes. 37ml

Order: WN-1214-XXX

004	Alizarin Crimson	333	Jaune Brilliant	644	Titanium White
042	Bright Red	337	Lamp Black	646	Transparent Gold Ochre
056	Brown Madder	362	Light Red	647	Transparent Red Ochre
074	Burnt Sienna	379	Manganese Blue Hue	655	Transparent White
076	Burnt Umber	380	Magenta	667	Ultramarine Green Shade
086	Cadmium Lemon	386	Mars Black	676	Vandyke Brown
089	Cadmium Orange	400	Mauve Blue	678	Venetian Red
094	Cadmium Red	422	Naples Yellow	692	Viridian
097	Cad Red Deep	426	Naples Yellow Light	706	Winsor Blue Red Shade
106	Cadmium Scarlet	447	Olive Green	707	Winsor Blue Green Shade
108	Cadmium Yellow	465	Paynes Gray	720	Winsor Green
111	Cad Yellow Deep	468	Perm Alizarin Crim Hue	721	Winsor Green Yel Shade
118	Cad Yellow Pale	481	Permanent Green	722	Winsor Lemon
137	Cerulean Blue	483	Perm.Green Light	724	Winsor Orange
147	Chrome Green Deep Hue	489	Perm Magenta	726	Winsor Red
178	Cobalt Blue	502	Permanent Rose	730	Winsor Yellow
217	Davy's Gray	505	Perylene Black	731	Winsor Yellow Deep
246	Flake White #1	526	Phthalo Turquoise	733	Winsor Violet Dioxazine
257	Flesh Tint	538	Prussian Blue	744	Yellow Ochre
263	French Ultramarine	540	Prussian Green	746	Yellow Ochre Pale
317	Indian Red	545	Quinacridone Magenta	748	Zinc White
319	Indian Yellow	548	Quinacridone Red		
321	Indanthrene Blue	552	Raw Sienna		
322	Indigo	554	Raw Umber		
330	Iridescent White	573	Renaissance Gold		
331	Ivory Black	587	Rose Madder Genuine		
		599	Sap Green		
		635	Terra Rose		
		637	Terra Verte		

Large Whites 200 ml.

Order: WN-1237-XXX

201	Cremlitz White
246	Flake White #1
261	Foundation White
674	Underpainting White
748	Zinc White
644	Titanium White 200ml

permalba® WHITE OIL COLOR

The same superb Permalba White that artists have relied on since 1921 for superior quality and performance. Now available in the super sturdy poly-metal tube with large, easy-off caps. Only Permalba White offers these features:

Permalba is an exclusive blend of Titanium and other white pigments, and prepared by a special process developed after extensive laboratory and practical testing. Permalba is acid and alkali free and will not yellow or discolor with age.

Permalba ranks highest among the most opaque pigments, with greater covering power than any other white pigment. Permalba when mixed with colors yields tints of true color value and exceptional brilliance.

Permalba Oil Color has a smooth buttery consistency that dries to an elastic film that has no tendency to crack. Permalba White is not affected by painting vehicles or mediums, nor by exposure to light, impure air or gases. Permalba White does not contain lead and is non-toxic.



37 ml	150 ml	
W-2757	W-2758	Permalba White
W-2763	W-2762	Permalba Black

612-729-7361 ---- Phone
612-729-6647 ---- Fax

nwgraphic.com

800-221-4079 ---- Toll Free Phone
800-544-7022 ---- Toll Free Fax

OIL SOLVENTS

Oil solvents reduce the viscosity of oil paints. They may also be used in combination with other ingredients to make a medium. A solvent has no adhesive properties, and over use can lead to loss of paint adhesion and a dull, matte appearance. Artist grade solvents are pure and evaporate leaving no trace. This can be tested by putting a drop on a clean blotter and no ring will be left.

TURPENTINE

A pure gum spirit of fir trees that is highly refined. It is a water white, inflammable liquid with high solvency power. It also has a characteristic smell, and can be used as a cleaner as well as a solvent.

GRUMBACHER TURPENTINE

G-0568-02	2-1/2 oz. bottle
G-0568-08	8 oz. can
G-0568-32	32 oz. can



WEBER TURPENTINE

W-1691	4 oz. bottle
W-1692	8 oz. can
W-1693	16 oz. can



GRUMTINE

An organic solvent and thinner for oil colors. For use in place of turpentine anywhere needed. It has a pleasant citrus aroma, and dries without residue.

G-0538-02	2-1/2 oz. bottle
G-0538-16	16 oz. can
G-0538-32	32 oz. can



ODORLESS TURP SUBS

Crystal clear solvents of either organic or petroleum base that have no odor. They can be used anywhere turpentine is used, and are helpful where the artist is allergic to turpentine.

WEBER TURPENOID

W-1681	4 oz. Bottle
W-1682	8 oz. Can
W-1683	16 oz. Can
W-1684	32 oz. Can
W-1685	Gal. Can

PRETEST ODORLESS THINNER

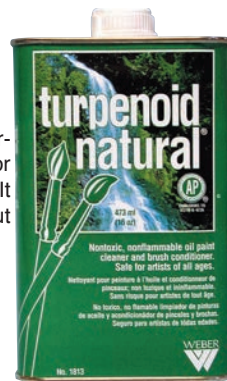
G-0565-02	2-1/2 oz. bottle
G-0565-08	8 oz. can
G-0565-16	16 oz. can
G-0565-32	32 oz. can



TURPENOID NATURAL

A blend of organic Ingredients specially formulated to be nontoxic and nonflammable. For use in place of turpentine anywhere needed. It has a pleasant citrus aroma, and dries without residue.

W-1811	4 oz. bottle
W-1812	8 oz. can
W-1813	16 oz. can
W-1814	32 oz. can



OIL MEDIUMS

A medium is an ingredient or group of ingredients that effect the way a paint reacts, or its final result. The dry time, flow, adhesion, final finish, and more can all be modified through the use of mediums.

COPAL PAINTING MEDIUM

A medium that will give paint a harder finish, and render it less soluble to cleaners. It lets the paint set more quickly, and becomes harder with age than damar. Copal improves gloss, brilliance, flow (eliminates "shortness") and intercoat adhesion.

GRUMBACHER

G-0587-02	2-1/2 oz. bottle
G-0587-08	8 oz. can.

WEBER

W-1781	4 oz. Bottle
W-1783	16 oz. Can

FAST DRY MEDIUMS

These are traditional mediums of linseed oil, mastic, balsam, balanced with a cobalt drier. Any amount can be used without fear of overuse or cracking. Accelerates drying time for all oil colors.

GRUMBACHER OIL PAINTING MED. III

G-0577-02	2-1/2 oz. bottle
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LIQUIN

An oil modified Alkyd resin used as a thinning medium for oil colors which increases the drying rate. Suitable for glazing and detail work. Virtually non-yellowing.

WN-322991	2-1/2 oz. bottle
WN-3240991	8 oz. bottle
WN-3250991	16 oz. bottle
WN-3254991	32 oz. bottle





LINSEED OIL

Artist grade Linseed Oil is a pale golden yellow colored oil that is extracted from the seeds of the Flax plant. This oil has been highly purified, but not processed by heat. Linseed Oil can be used by itself; however, normally it is used in combination with other mediums and solvents. Linseed Oil lowers viscosity of oil paint but does little to alter the "shortness" of tube oil paint. The oil does produce a tough, flexible paint film that is not likely to crack.

GRUMBACHER

G-0558-02 2-1/2 oz. bottle
G-0558-08 8 oz. can

WEBER

W-1531 4 oz. Bottle
W-1532 8 oz. Can
W-1533 16 oz. Can

MATTE MEDIUM

A combination of products, primarily Poppyseed Oil, that produce a uniform, matte finish to oil paints. Doesn't effect drying time.

GRUMBACHER OIL PAINTING MEDIUM I

G-0575-02 2-1/1 oz. bottle

OIL PAINTING MEDIUM II

An oil painting medium from Grumbacher that slows drying, improves flow, increases gloss.

G-0576-02 2-1/2 oz. bottle

POPPYSEED OIL

A very light colored oil that comes from the seed of the White Poppy. It has less tendency to yellow than linseed oil, but dries more slowly. The paint film formed by poppyseed oil is not as hard as linseed oil, and may crack. It is best used in Alla Prima, Wet-on-Wet painting, and should not be over painted. By Grumbacher.

G-0562-02 2-1/2 oz. bottle

PALE DRYING OIL

A highly refined linseed oil that has small amounts of Cobalt drier added. It is used in a similar manner to linseed oil, but will speed drying time. By Grumbacher.

G-0554-02 2-1/2 oz. bottle

STAND OIL

Stand oil is a linseed oil that has been heated in the absence of oxygen causing thickening. The resulting oil remains light in color, and is more resistant to yellowing. Stand oil wets the paint better than linseed oil and helps it flow, or makes paint "longer". It produces a glossy, enamel like paint that is easy to control for fine detail, and a smooth finish.

GRUMBACHER

G-0566-02 2-1/2 oz. bottle

WEBER

W-1661 4 oz. Bottle

SUN THICKENED LINSEED OIL

A pure refined linseed oil that is set in pans and exposed to the sun. This thickens and bleaches the oil. The oil also acquires additional oxygen, allowing faster drying times. Sun thickened linseed oil reacts very much like Stand Oil. It allows paint to flow and produces bright thin glazes, and resists yellowing.

G-0583-02 2-1/2 oz. bottle

ALKYD PAINTING MED

An oil modified Alkyd resin, in the form of a thixotropic gel, used as a thinning medium for oil colors which increases the drying rate. Suitable for glazing and detail work. Produces rich, transparent, luminous colors and is non-yellowing.

G-0580-02 2-1/2 oz. bottle

OIL DRIERS

A drier makes oil paint dry faster, and does it by accelerating oxygen absorption. This also ages the paint film, can make it become dark and brittle, encouraging cracking. Problems are increased by over use. All driers should be used very sparingly and are not recommended for fine arts use.

JAPAN DRIER

Considered to be the most potent drier on the market. Can be made up of several types of driers, as Japan is a general term.

GRUMBACHER

G-0557-02 2-1/2 oz. bottle

WEBER

W-1651 2-1/2 oz. bottle

COBALT DRIER

A cobalt linoleate drier made of cobalt salt cooked in linseed oil. Considered to be the most reliable of driers. By Grumbacher.

G-0594-02 2-1/2 oz. bottle

VARNISH

ACRYLIC VARNISH

These acrylic varnishes are made from non-yellowing acrylic resin suspended in mild solvent. They are crystal clear when dry, and form a solid, non-porous film. Being of a re-soluble nature, these varnishes can be removed, even after many years, with mineral spirits or turpentine. For use over oil, acrylic, casein, or Magna paints. Some are available in gloss or matte, plus aerosol form.

GRUMBACHER PICTURE VARNISH

G-0550-02	2-1/2 oz. bottle	
G-0541	11-3/4 oz. aerosol	Gloss
G-0542	11-3/4 oz. aerosol	Matte

GRUMBACHER HYPLAR VARNISH

G-0547	11-3/4 oz. aerosol
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KRYLON KAMAR VARNISH

KR-1312	11 oz. aerosol can
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WEBER SYNVAR VARNISH

W-1671	4 oz. bottle
W-1672	8 oz. bottle
W-1673	16 oz. bottle

GOLDEN MSA VARNISH GLOSS

GA-508-7730	8 Oz
GA-516-7730	Pint
GA-532-7730	Quart

GOLDEN MSA VARNISH MATTE

GA-508-7740	8 Oz
GA-516-7740	Pint
GA-532-7740	Quart



DAMAR VARNISH

Damar varnish is made from a natural gum from a tree found in the Maylay States. It has little tendency to yellow, and produces a hard film (although considerably softer than copal) that is easily removed with turpentine. Damar remains colorless longer than other natural varnishes. Also available in a heavy viscosity that is helpful in formulating mediums.

GRUMBACHER

G-0569-02	2-1/2 oz. bottle
G-0569-32	32 oz. bottle
G-0545	11-3/4 oz. aerosol

WEBER

W-1441	4 oz. bottle
W-1442	8 oz. bottle
W-1443	16 oz. bottle



MATTE VARNISH

A damar base varnish that has a microscopically rough surface that breaks up the gloss reflection. This is done in different ways, but usually by adding beeswax. Matte varnishes are cloudy in the bottle and should be mixed before use. Useful on light paintings (snow scenes, etc.), but not generally helpful in dark paintings.

GRUMBACHER

G-0570-02	2-1/2 oz. bottle
G-0533	11-3/4 oz. aerosol

RETOUCH VARNISH

Retouch varnish is intended for use over partially dry oil paintings, or to replace gloss in "sunken in" areas. Retouch varnishes dry quickly, and can be used as an isolation varnish between layers of paint. Different manufacturers use different formulas; however, usually they are of a thin damar base. Application should be with an atomizer, air brush, or aerosol can. This will not disturb soft, undried paint layers.

GRUMBACHER

G-0563-02	2-1/2 oz. bottle
G-0544	11-3/4 oz. aerosol

WEBER SPHINX RETOUCH VARNISH

W-1631	4 oz. bottle
W-1632	8 oz. bottle
W-1633	16 oz. bottle



Venezia Water Colors

Venezia Water Colors are Maimeri's offering for the best price/quality ratio with all colors offered at a single price. All 36 colors in the range exhibit maximum light fastness. They also eliminated all cadmium and cobalt based colors, and reduced chrome content to a minimum in order to eliminate toxins and heavy metals. This minimizes environmental impact both in usage and production of the product. The pigment concentrations are determined for each individual color in order to obtain a highly harmonious palette of soft shade reminiscent of the city they are named after.

Order: MM-1804-XXX 15 ml Tubes, 6 per box

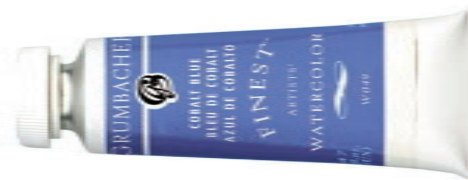
013	Chinese White	251	Perm Red Light	400	Primary Blue-Cyan
062	Perm Orange	253	Perm Red Deep	402	Prussian Blue
068	Flesh Tint	256	Primary Red-Magenta	416	Cerulean
098	Indian Yellow	274	Scarlet	428	Sky Blue Ultramarine
112	Perm Lemon Yellow	278	Burnt Sienna	463	Perm Violet Bluish
114	Perm Yellow Deep	296	Green Earth	465	Perm Violet Reddish
116	Primary Yellow	321	Phthalo Green	484	Vandyke Brown
131	Yellow Ochre	323	Yellowish Green	486	Sepia
161	Raw Sienna	339	Perm Green Light	492	Burnt Umber
174	Crimson Lake	340	Perm Green Deep	493	Raw Umber
182	Rose Lake	358	Sap Green	514	Payne's Grey
244	English Red	392	Ultramarine Deep	535	Ivory Black

Finest WATER COLORS

Grumbacher Finest Water Colors are a professional line of full-strength and permanent colors. Prepared from the highest quality pure pigment and purified binding medium, each color is ground on precision mills.

Grumbacher Finest Water Colors lift cleanly and easily from the paper, a quality of utmost importance for making corrections or softening edges. Furthermore, the binding medium keeps the pigment suspended evenly in the brush and on the paper, making possible the smooth, spontaneous washes with soft edges.

A domestic line of professional water colors that will meet or exceed the quality of the imports.



COLOR RANGE Available in .54 oz. (16 ml.) tubes, 6 per box

G-W001-6	Alizarin Crimson	G-W076-6	French Ultra. Blue	G-W194-6	Sepia, Warm (Mineral)
G-W002-6	Alizarin Crimson Golden	G-W077-6	Gamboge Hue	G-W203-6	Thalo Blue
G-W021-6	Brown Madder	G-W085-6	Green Earth (Terre Verte)	G-W204-6	Thalo Crimson
G-W023-6	Burnt Sienna	G-W095-6	Grumbacher Red	G-W205-6	Thalo Green
G-W024-6	Burnt Umber	G-W106-6	Hookers Green Deep	G-W206-6	Thalo Purple (Mauve)
G-W025-6	Cadmium Orange	G-W107-6	Hookers Green Light	G-W207-6	Thalo Red
G-W026-6	Cadmium Red Deep	G-W110-6	Indian Red	G-W210-6	Thalo Yellow Green
G-W027-6	Cadmium Red Light	G-W111-6	Indian Yellow	G-W211-6	Thio Violet
G-W029-6	Cadmium Red Medium	G-W112-6	Indigo	G-W219-6	Ultramarine Blue (Perm. Blue)
G-W031-6	Cadmium Yellow Deep	G-W115-6	Ivory Black	G-W222-6	Van Dyck Brown
G-W032-6	Cadmium Yellow Lemon	G-W116-6	Lamp Black	G-W226-6	Vermillion Deep (Ver. Chinese)
G-W033-6	Cadmium Yellow Light	G-W118-6	Lemon Yellow	G-W228-6	Vermillion Light (Ver. Orange)
G-W034-6	Cadmium Yellow Medium	G-W136-6	Manganese Blue	G-W232-6	Viridian (Vert Emeraude)
G-W039-6	Cerulean Blue	G-W146-6	Naples Yellow	G-W242-6	Yellow Ochre
G-W043-6	Chinese White	G-W156-6	Payne's Gray		
G-W048-6	Chromium Oxide Green	G-W168-6	Prussian Blue		
G-W049-6	Cobalt Blue	G-W171-6	Raw Sienna		
G-W053-6	Cobalt Violet	G-W172-6	Raw Umber		
G-W064-6	Davy's Gray	G-W182-6	Rose Madder		
G-W067-6	Emerald Green	G-W187-6	Sap Green		
G-W068-6	English Red Lt. (Lt. Red)	G-W193-6	Sepia, Natural (Mineral)		

ACADEMY WATER COLORS

Academy Water Colors are prepared on precision color mills. They lift with ease to facilitate blending of edges and making corrections. With Academy Water Colors, over painting can be done without disturbing the colors previously painted. Artists, designers, instructors, and students will find Grumbacher Academy Water Colors are recommended where economy is a factor. The fully pigmented colors yield bright, transparent washes. Available in 55 colors, packed in 0.25 fl. oz. (7.4 ml) tubes, six per box.

COLOR RANGE

G-A001	Alizarin Crimson	G-A081	Golden Yellow	G-A172	Raw Umber
G-A005	Alizarin Orange	G-A085	Green Earth (Terre Verte)	G-A182	Rose Madder
G-A023	Burnt Sienna	G-A095	Grumbacher Red	G-A187	Sap Green
G-A024	Burnt Umber	G-A106	Hookers Green Deep	G-A189	Scarlet Lake
G-A025	Cadmium Orange	G-A107	Hookers Green Light	G-A192	Sepia
G-A026	Cadmium Red Deep	G-A110	Indian Red	G-A203	Thalo Blue
G-A027	Cadmium Red Light	G-A111	Indian Yellow	G-A204	Thalo Crimson
G-A029	Cadmium Red Medium	G-A112	Indigo	G-A205	Thalo Green
G-A031	Cadmium Yellow Deep	G-A115	Ivory Black	G-A207	Thalo Red
G-A034	Cadmium Yellow Medium	G-A116	Lamp Black	G-A210	Thalo Yellow Green
G-A036	Cadmium Yellow Pale	G-A118	Lemon Yellow	G-A211	Thio Violet
G-A038	Carmine	G-A120	Lt. Red (English Red Lt.)	G-A213	Turquoise
G-A039	Cerulean Blue	G-A133	Magnesium Green	G-A219	Ultramarine Blue
G-A042	Charcoal Gray	G-A139	Muave	G-A222	Van Dyck Brown
G-A043	Chinese White	G-A146	Naples Yellow	G-A224	Vermillion
G-A048	Chrom. Ox. Green Opaque	G-A150	Olive Green	G-A229	Violet (Thalo Purple)
G-A049	Cobalt Blue	G-A156	Payne's Gray	G-A223	Viridian (Vert Emeraude)
G-A064	Davy's Gray	G-A162	Permanent Green Light	G-A242	Yellow Ochre
G-A067	Emerald Green	G-A163	Perylen Maroon		
G-A077	Gamboge (Indian Yellow)	G-A168	Prussian Blue		
G-A078	Geranium Lake	G-A171	Raw Sienna		



aquafine Water Color

Aquafine Water Colors are made from some of the world's finest pigments and milled to retain purity of color. They produce perfect washes of free flowing color. Each batch is checked to assure absolute consistency. Available in a range of 37 colors in 8ml tubes with a uniform price. Ideal for students or professionals.

221	Burnt Sienna	537	Permanent Rose
223	Burnt Umber	136	Phthalo Blue
619	Cadmium Orange Hue	135	Prussian Blue
503	Cadmium Red Hue	433	Purple
620	Cadmium Yellow Hue	667	Raw Sienna
001	Chinese White	247	Raw Umber
110	Cobalt Blue Hue	563	Rose Madder Hue
112	Coeruleum Blue Hue	636	Rowney Orange
515	Crimson Alizarin	375	Sap Green
514	Crimson Lake	571	Scarlet Lake
338	Emerald Green Hue	251	Sepia Hue
640	Gamboge Hue	123	Ultramarine
352	Hookers' Green	264	VanDyke Brown
127	Indigo	588	Vermilion Hue
034	Ivory Black	382	Viridian Hue
035	Lamp Black	663	Yellow Ochre
355	Leaf Green		
651	Lemon Yellow		
527	Light Red		
413	Mauve		
065	Payne's Gray		



GUM ARABIC

Daler Rowney gum arabis is an extender for water colors without losing the adhesive qualities of the water color. Increases the gloss and transparency of watercolours.

DR-114-007-001 Gum Arabic 75ml

Daler Rowney Designer's Gouache are used extensively by professional illustrators, designers and graphic arts students because of their intense vivid colors which are excellent for commercial art presentations and provide quality graphic reproduction. A gouache is essentially an opaque water color. Gouache uses gum arabic binder, and the same high quality pigments used in water colors. However, there is addition of a light blocking ingredient (usually a precipitated chalk) that allows gouache colors to cover completely anything underneath. These colors dry to a pleasing matte surface. Colors lay flat and are easily lifted. Ideal for fine arts, design, illustration, architectural renderings, etc. Can be applied to almost any clean, dry, non-oily surface with a brush, or thinned with water for airbrush applications. Available in 15 ml, 3/4 x 4" tubes. 3 per box

Designer's Color

Gouache

106	Azure Blue	080	Cool Grey 1
124	Brilliant Blue	081	Cool Grey 2
309	Brilliant Green	082	Cool Grey 3
547	Brilliant Red	230	Copper
407	Brilliant Violet	630	Coral
607	Brilliant Yellow	513	Crimson
215	Brpwn Pink	304	Cyprus Green
221	Burnt Sienna	575	Deep Pink
223	Burnt Umber	125	Delft Blue
503	Cadmium Red	335	Emerald
620	Cadmium Yellow Hue	340	Fir Green
618	Cadmium Yellow Deep Hue	687	Flame Orange
666	Canary	517	Flame Red
530	Carmin	578	Flesh Tint
110	Cobalt Blue Hue	518	Geranium
112	Coeruleum Blue Hue	523	Indian Red



WINSON NEWTON ARTISTS WATERCOLOR

Since 1832 when Henry Newton and William Winsor introduced the first moist water colours to the world, much of our reputation for supreme quality has stemmed from the Artists' Water Colour range. Since then Artists' Water Colour continues to be formulated and manufactured according to our founding principles; to create an unparalleled water colour range which offers artists the widest and most balanced choice of pigments with the greatest possible permanence. Each colour within this wide and balanced spectrum of 96 colours, has been selected and formulated to offer the greatest choice so that artists can use a unique palette that best suits their work. Available in 5ml tubes, three per box.



004 Alizarin Crimson	217 Davy's Gray	459 Oxide of Chrome	640 Thioindigo Violet
010 Antwerp Blue	263 French Ultramarine	465 Payne's Gray	644 Titanium White
016 Aureolin	267 Gamboge	466 Perm Alizarin Crimson	653 Transparent Yellow
025 Bismuth Yellow	285 Gold Ochre	489 Permanent Magenta	667 Ultramarine Green Shade
056 Brown Madder	294 Green Gold	502 Permanent Rose	672 Ultramarine Violet
074 Burnt Sienna	311 Hooker's Green	503 Permanent Sap Green	676 Vandyke Brown
076 Burnt Umber	317 Indian Red	507 Perylene Maroon	683 Vermilion Hue
089 Cadmium Orange	321 Indanthrene Blue	538 Prussian Blue	709 Winsor Blue R/S
094 Cadmium Red	322 Indigo	545 Quinacridone Magenta	719 Winsor Blue G/S
108 Cadmium Yellow	331 Ivory Black	548 Quinacridone Red	726 Winsor Red
118 Cad Yellow Pale	337 Lamp Black	552 Raw Sienna	730 Winsor Yellow
125 Caput Mortum	347 Lemon Yellow Hue	554 Raw Umber	733 Winsor Violet Diox.
137 Cerulean Blue	379 Manganese Blue Hue	587 Rose Madder Genuine	744 Yellow Ochre
150 Chinese White	422 Naples Yellow	603 Scarlet Lake	
178 Cobalt Blue	430 Newtral Tint	609 Sepia	
180 Cobalt Blue Deep	447 Olive Green	637 Terre Verte	

WATER COLOR FRISKET

MISKIT

Miskit is a liquid masking friskit that keeps color from adhering to areas where it is not wanted. Simply paint on Miskit to areas you wish to remain uncolored. As soon as the paint is dry, lift or rub off the Miskit. Miskit has a color indicator for instant recognition of areas covered on artwork. It is also non-staining. Recommended for water color painting, photo retouching, airbrush and where ever accurate friskiting is required.

G-0559 Miskit 1-1/2 oz. jar



POSTER - TEMPERA COLOR

Brilliant, flat, opaque water color for poster, art, window and sign painting and all opaque water color techniques. Jazz has the most popular formula for primary and secondary grade levels for over two decades. All colors are approved by the Arts and Crafts Materials Institute and carry the CP Label, certifying the product meets or exceeds the highest standards of quality and safety. Available in 16oz. bottles. Fluorescent colors are not available in quarts and gallons.

STANDARD COLORS:

VA-40501 Yellow	VA-40517 Brown
VA-40502 Orange	VA-40518 Peach
VA-40503 Red	
VA-40504 Magenta	FLUORESCENT COLORS
VA-40505 Violet	VA-40531 Yellow
VA-40506 Ultra Blue	VA-40532 Orange
VA-40507 Turquoise	VA-40533 Red
VA-40508 Green	VA-40534 Magenta
VA-40509 White	VA-40536 Blue
VA-40511 Black	VA-40538 Green
	VA-40552 Red Orange



ACRYLIC SETS

LIQUITEX ACRYLIC SETS

3200 STARTER SET

The fundamentals of acrylics in one set. Conveys basic acrylic techniques with three easy to follow beginning projects. Includes the following: six tubes of acrylics-.75 fl. oz.(22 ml), one tube of acrylic Titanium White-2 fl. oz. (59 ml), one jar of gloss polymer medium-.75 fl. oz.(22 ml), two brushes, a palette knife, and a full color, 12-page instruction book.

PP-3200 Liquitex Acrylic Starter Set



1070 INTRODUCTORY SET

A starter set that contains six 3/4 oz. tubes (3/4 x 4") of Liquitex colors, one each of the following: Burnt Sienna, Cadmium Yellow Light, Naphthol Crimson, Phthalo Green, Ultramarine Blue, and Titanium White.

PP-1070 Introductory Tube Set



1037 BASIC TUBE SET

A starter set that contains six 2 oz. tubes (1-1/8 x 5") of Liquitex colors, one each of the following: Cadmium Yellow Light, Naphthol Crimson, Ultramarine Blue, Phthalo Green, Mars Black, and Titanium White. In a fibre box.

PP-1037 Basic Tube Color Set



1038 COLOR & DESIGN SET

A complete palette of twelve tubes in the following colors: Dioxazine Purple, Brilliant Blue, Permanent Green Light, Medium Magenta, Bronze Yellow, Scarlet Red, Brilliant Yellow, Deep Brilliant Red, Phthalo Blue, Phthalo Green, Titanium White and Ivory Black. In a fibre box.

PP-1038 Color and Design Set



GRUMBACHER ACRYLIC SETS

AAS624 ACADEMY ACRYLIC BASIC SET

A basic starter palette of six colors of acrylic color in .81 oz. (24ml) tubes. Includes Cadmium Red Lt., Cadmium Yellow Med., Thalo Blue, Thio Violet, Titanium White.

G-AAS624 Academy Acrylic Basic Set



GRUMBACHER ACRYLIC SETS

ACADEMY ACRYLIC MASTER SET

A full palette of twelve colors of acrylic color in .81 oz. (24ml) tubes. Includes Grumbacher Red, Cadmium Yellow Med., Thalo Blue, Thio Violet, Titanium White.

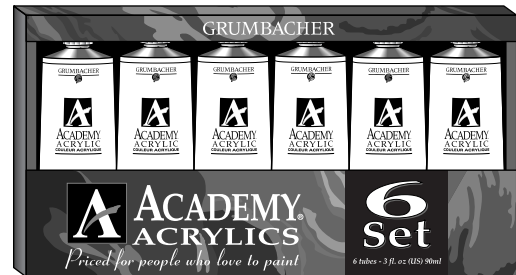
G-AAS1224 Academy Acrylic Master Set



ACADEMY ACRYLIC INTRO SET

A basic starter palette of six colors of acrylic color in 90ml (3 oz.) tubes. Includes Grumbacher Red L, Cadmium Yellow Med., Ultramarine Blue, Burnt Sienna, Raw Umber, Titanium White, and assorted literature in a full color attractive box.

G-C1026 Academy Acrylic Intro Set



System 3 Sets

These System 3 sets feature 22 ml. tubes of acrylic paint that are ideal for projects or new artists. Available in a six color Starter set and a ten color Introductory set.

DR-129-100-005 Starter Set 6 colors
 DR-129-100-015 Introductory Set 10 colors



SYSTEM 3 PROCESS COLOR SET

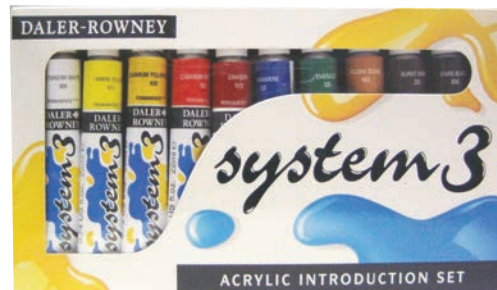
This unique set features the three process colors (Cyan, Magenta, and Yellow) plus black and white in 75 ml. tubes. Ideal for design and other courses teaching process color. Five colors in full color attractive box, similar to the Starter Set.

DR-129-100-035 Process Color Set

SYSTEM 3 SELECTION SET

This set features the eight colors (six basic colors plus black and white) in 75 ml. tubes. Ideal for starting art courses teaching color, etc. In full color attractive box, similar to the Starter Set.

DR-129-100-025 Process Color Set



OIL SETS

ACADEMY OIL SETS.

AOS0624 BASIC OIL SET

6 tubes of Academy Oil Color including Cadmium Red Lt. Hue, Cadmium Yellow Med. Hue, Thalo Blue, Thalo Green, Thio Violet, Titanium White, and assorted literature in a full color attractive box.

G-AOS0624 Academy Oil Basic Set



AOS1224 MASTER SET

12 colors of Academy Oil Color in .8 oz. (24 ml) tubes (Burnt Sienna, Cad. Red Lt. Hue, Cad. Yellow Med. Hue, Ivory Black, Thalo Blue, Thalo Green, Thio Violet, and Titanium White) .

G-AOS1224 Academy Oil Creative Set



T1030 ACADEMY 10 COLOR SET

Contains 10 colors in .81 oz (24 ml) tubes, including Burnt Sienna, Burnt Umber, Cadmium Red Light Hue, Cadmium Yellow Medium Hue, Ivory Black, Phthalo Blue, Phthalo Green (Blue Shade), Thio Violet, Titanium White, and Yellow Ochre, plus a #4 white bristle brush.

G-T1030 Academy Sampler Set



PRETESTED OIL SETS

POS0624 BASIC OIL SET

6 tubes of Pretested Oil Color including Cadmium Red Lt. Hue, Cadmium Yellow Med. Hue, Thalo Blue, Thalo Green, Thio Violet, Titanium White, and assorted literature in a full color attractive box.

G-POS0624 Pretested Oil Basic Set



POS1224 MASTER OIL SET

12 tubes of Pretested Oil Color including Cadmium Red Lt. Hue, Cadmium Yellow Med. Hue, Thalo Blue, Thalo Green, Thio Violet, Titanium White, and assorted literature in a full color attractive box.

G-POS1224 Pretested Oil Master Set



P1030 PRE-TESTED 10 COLOR SET

Contains 10 colors in .81 oz (24 ml) tubes, including Burnt Sienna, Burnt Umber, Cadmium Red Light Hue, Cadmium Yellow Medium Hue, Ivory Black, Phthalo Blue, Phthalo Green (Blue Shade), Thio Violet, Titanium White, and Yellow Ochre, plus.

G-P1030 Pre-Tested 10 Color Set



GEORGIAN OIL SETS

GEORGIAN STARTER SET

A popular oil painting selection of six 22 ml. tubes of color in a full color box.

DR-111-900-400 Georgian Starter Painting Set



GEORGIAN INTRODUCTION SET

A popular oil painting selection of ten 22 ml. tubes of color, in a full color box.

DR-111-900-050 Georgian Oil Introduction Set



GEORGIAN SELECTION SET

A popular oil painting selection of ten 38 ml. tubes of color, in a full color box.

DR-111-900-650 Georgian Selection Set



MAX OIL SETS

MOS0624 MAX BASIC OIL SET

6 tubes of Pretested Oil Color including Cadmium Red Lt. Hue, Cadmium Yellow Med. Hue, Thalo Blue, Thalo Green, Thio Violet, Titanium White, and assorted literature in a full color attractive box.

G-MOS0624 Max Oil Basic Set



MOS1224 MAX MASTER OIL SET

12 tubes of Pretested Oil Color including Cadmium Red Lt. Hue, Cadmium Yellow Med. Hue, Thalo Blue, Thalo Green, Thio Violet, Titanium White, and assorted literature in a full color attractive box.

G-MOS1224 Max Oil Master Set



WATERCOLOR SETS

GRUMBACHER W/C SETS

AWS0875 ACADEMY BASIC W/C SET

8 tubes of Academy Watercolor including Cadmium Red Lt. Hue, Cadmium Yellow Med. Hue, Thalo Blue, Thalo Green, Thio Violet, Titanium White, and assorted literature in a full color attractive box.

G-AWS0875 Academy W/C Basic Set



AWS0875

AWS1675 ACADEMY MASTER W/C SET

16 tubes of Academy Watercolor including Cadmium Red Lt. Hue, Cadmium Yellow Med. Hue, Thalo Blue, Thalo Green, Thio Violet, Titanium White, and assorted literature in a full color attractive box.

G-AWS1675 Academy W/C Master Set

AWS1675



20/10 ACADEMY W/C SET

A set that features ten 7.4 ml. tubes of Academy water colors, brush, and a separate palette with instructional material, packed in a fiber box.

G-20/10 Academy Water Color Set

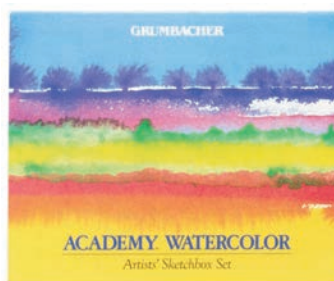


20/12 ACADEMY W/C SET

An excellent value for beginning or advanced painters, this set contains 12 tubes of Academy, a red sable brush, a flat wash brush, an instruction booklet and a palette. All pack up into a portable carrying case.

G-20/12 Academy Artists' Sketchbox Set

20/12



20/10

AQUAFINE W/C SET

A set of water colors that is made to exacying standards. Contains ten 8ml tubes of Aquafine watercolors in a sturdy plastic bow with mixing trays buily in. By Daler-Rowney

DR-131-900-025 10 Slider Watercolor Set



YASUTOMO W/C SET

An economy set of water colors that can be used as a traditional transparent water color, or as a gouache with the addition of white. Packed in a molded plastic tray with transparent cover.

Y-NWC-12 12 Color Set
Y-NWC-18 18 Color Set



Y-NWC-12

PAN WATER COLOR SETS

PROFESSIONAL W/C SETS

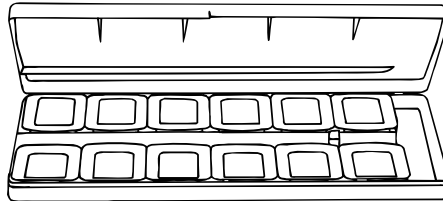
Intense, pure color, in a wide range for the artist. All Pelikan water color sets contain interchangeable color pans of inert plastic that will not affect the colors.

PELIKAN

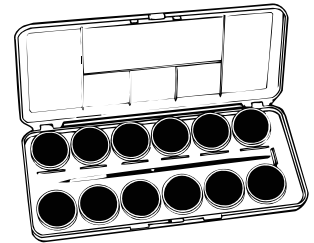
K-834945 12 color set
K-834952 24 color set

GRUMBACHER

G-WC-T12 12 Color Set
G-WC-T24 24 Color Set



GRUMBACHER



PELIKAN

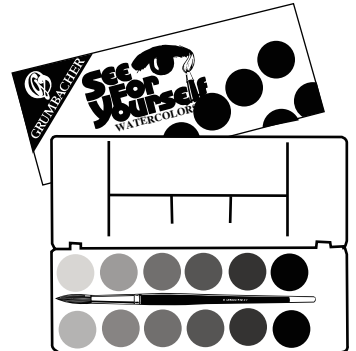
24/12 SEE FOR YOURSELF

Exceptional water color set offers 12 bright, rich colors in snap-out cakes. The cakes mix to produce a wide range of color. A high quality large round brush is included. An excellent starter set.

G-24/12 See For Yourself Watercolor Set

Complete Set

SEE FOR YOURSELF



PRANG W/C SETS

Prang Water Colors are an old favorite of students, schools, and hobbyists. In large oval pans in either 8 or 16 color sets. Boxes are of sturdy plastic, and a #7 brush is included.

AC-OVL-8 18 Color Set
AC-OVL-16 16 Color Set

WASHABLE W/C SETS

Water Color sets designed for young artists by Prang. These sets are available in 8 and 16 washable color sets with clear plastic covers. Includes a brush.

AC-80080 18 Color Set
AC-16016 16 Color Set



PRANG OVAL 8



PRANG WASHABLE

OPAQUE W/C PANS

Opaque Water Colors produce great intensity and brilliance, and dry to a velvet like finish. Colors can be mixed to a variety of hues without producing muddy tones. Superb coverage is assured even over the darkest surfaces. All sets have a tube of white.

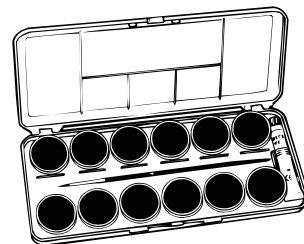
PELIKAN

K-9291K 12 Color Set
K-9292K 24 Color Set

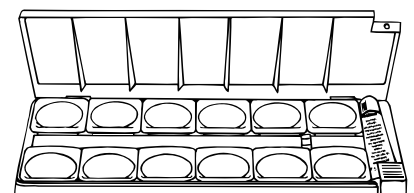
GRUMBACHER

G-WC-O12 12 Color Set
G-WC-O24 24 Color Set

PELIKAN



GRUMBACHER



ROLL CANVAS

PRIMED COTTON 70 TARA CANVAS

A double primed with acrylic, cotton duck with a medium texture and good strength. Primed for all media. Our most popular roll primed canvas.

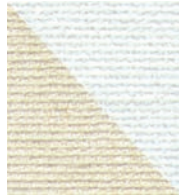
FX-2043 #70	53" X 3 yd.
FX-2044 #70	53" x 6 yd.
FX-2046 #70	53" x 30 yd.
FX-2047 #70	53" x 100 yd.



500 WASHINGTON SQUARE

Pure cotton onasburg, closely woven with a balanced construction for even strength. An all purpose canvas of outstanding value, acrylic primed.

FX-1060 #500A	60" X 6 yd.
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520 RED LION "POLYFLAX"

A synthetic fabric developed specifically as an artist canvas. Substantially better strength in comparison to natural fibers. Characterized by even texture and perfect uniformity. Acrylic primed.

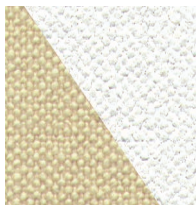
FX-1059 #520	55" x 6 yd.
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123 DIXIE

Heavy 12 ounce number duck preferred by many artists, with substantial texture and tooth. As a mural canvas, it is equal in strength to many lighter weight linens.

FX-1016 #123	54" x 6 yd.
FX-1017 #123	72" x 6 yd.
FX-1018 #123	84" x 6 yd.
FX-1022 #123	96" x 6 yd.
FX-1025 #123	120" x 6 yd.
FX-1029 #123	144" x 6 yd.



108DP STUYVESANT

This double primed sheeting is the illustrator's favorite. It has a very even, smooth light gray surface. The backing has been dyed to resemble linen. Acrylic primed.

FX-1005 #108DP	40" x 6 yd
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PRIMED LINEN 111 RIX

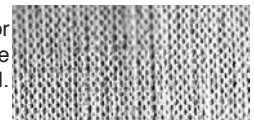
Finest Belgian Linen, all line yarns, close construction. Woven with the highest quality standards and suitable for the most critical work in portraits and fine technique. Uniform weave, glue sizing, and oil primed. Completely hand processed, picked, and pumiced. Available in single primed (SP), and double primed (DP).

FX-1009 #111SP	45" x 6 yd.
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125 KENT

Pure linen, all yarns, fine weave, suitable for portrait and general work. Glue sizing, double oil priming, completely hand processed. Picked and pumiced.



FX-1034 #125DP	45" x 6 yd.
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190 ANTWERP

A pure linen canvas made with tow yarns and having a pronounced texture. Double primed with acrylic for use with all media.

FX-1055 #190DP	52" x 6 yd.
FX-1086 #190DP	72" x 6 yd.



109 ALEXANDER JUTE

A medium rough, high quality jute canvas. Excellent for mural and general use where maximum texture is desired. Single primed with acrylic for use with all media.

FX-1007 #109SP	52" x 6 yd.
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UNPRIMED CANVAS

568 COTTON DUCK

One of the finest medium weight pure cotton ducks. Ready for stretching and priming. Our most popular unprimed canvas. (Formerly called #90)

FX-1069 #568	52" x 6 yd.
FX-10691 #568	52" x 3 yd.
FX-10692 #568	52" x 30 yd.
FX-10693 #568	52" x 100 yd.



548 HEAVY COTTON DUCK

A heavy 12-ounce number duck with very close construction. As a mural canvas, it has equal strength to many lighter weight linens.

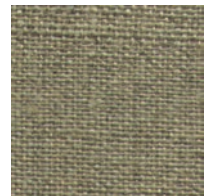
FX-1061 #548	54" x 6 yd.
FX-1062 #548	72" x 6 yd.
FX-1063 #548	84" x 6 yd.
FX-1064 #548	96" x 6 yd.
FX-1065 #548	120" x 6 yd.
FX-1066 #548	144" x 6 yd.



136 BELGIAN LINEN

A fine pure Belgian Linen with a medium texture and weight, however, characteristic high strength.

FX-1042 #136	52" x 6 yd.
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STRETCHERS

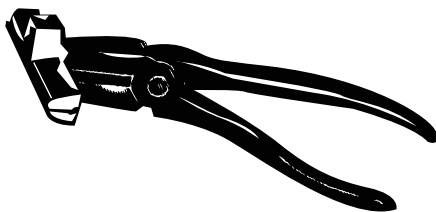


FREDRIX STRETCHERS

The original Fredrix tongue-and-groove design that has become the standard of the industry. Made of clear ponderosa pine and produced under close tolerance with the finest precision equipment. Each strip branded with the Fredrix name and length, and drilled through the lip for use on pegboards. Wedges included on request at no charge.

SS-6008	8"		
SS-6009	9"	SS-6029	29"
SS-6010	10"	SS-6030	30"
SS-6011	11"	SS-6031	31"
SS-6012	12"	SS-6032	32"
SS-6013	13"	SS-6033	33"
SS-6014	14"	SS-6034	34"
SS-6015	15"	SS-6035	35"
SS-6016	16"	SS-6036	36"
SS-6017	17"	SS-6038	38"
SS-6018	18"	SS-6040	40"
SS-6019	19"	SS-6042	42"
SS-6020	20"	SS-6044	44"
SS-6021	21"	SS-6046	46"
SS-6022	22"	SS-6048	48"
SS-6023	23"	SS-6050	50"
SS-6024	24"	SS-6052	52"
SS-6025	25"	SS-6054	54"
SS-6026	26"	SS-6056	56"
SS-6027	27"	SS-6058	58"
SS-6028	28"	SS-6060	60"

CANVAS PLIERS



CHROME PLATE PLIERS

A very heavy duty canvas pliers of drop forged, chromium plated steel. Perfectly mated 2-3/8" jaws, 7-3/4" over all length.

FX-7400 Canvas Pliers, Chrome Plated

FREDRIX HEAVY DUTY STRETCHERS

This is the same design, tongue and groove, stretcher listed above, except that they are much larger. These strips measure a full 2-1/4 x 1-1/16" and should be considered any time a canvas has one side longer than 48". They are more warp resistant than regular strips, and ideal for murals. Sizes listed below are available from stock, other sizes are available on special order.

SS-2024	24"	SS-2072	72"
SS-2030	30"	SS-2078	78"
SS-2036	36"	SS-2084	84"
SS-2042	42"	SS-2096	96"
SS-2048	48"	SS-2108	108"
SS-2054	54"	SS-2120	120"
SS-2060	60"	SS-2132	132"
SS-2066	66"	SS-2144	144"

PAINTING PADS

STRATHMORE PAINTING PAD

A primed, canvas grained paper surface for painting in oil or acrylic. Colors retain their full brilliance. Surface is suitable for brush and knife techniques, glazing, scumbling, and impasto. Can be easily mounted for framing. 12 sheets per pad.



SM-310-009	9 x 12"
SM-310-012	12 x 16"
SM-310-016	16 x 20"

710 CANVASETTE

Canvasette is a perfect economical substitute for woven canvas. Recommended for painting in oils, casein, or acrylics, and the canvas like surface is pre-primed and may be mounted or stretched. 10 sheets per pad.

BF-270-121	9 x 12"
BF-270-134	12 x 16"



FREDRIX CANVAS PAD

Real artist's canvas, primed and ready for use with any medium. This is not a simulated canvas paper, but a genuine canvas that is economical enough for practice, yet reliable for permanent work. Ideal for mounting or stretching. 10 sheets per pad.

FX-3500	9 x 12"
FX-3501	12 x 16"
FX-3502	16 x 20"
FX-3503	18 x 24"



STRETCHED CANVAS

FREDRIX STRETCHED

High quality stretched canvas, made from #70 acrylic primed canvas listed on page 90. All are mounted on standard stretcher strips, individually wrapped, and identified with size, priming, and canvas style. Six per carton.



FX-40045	4 x 5"	FX-41620	16 x 20"
FX-40057	5 x 7"	FX-41824	18 x 24"
FX-40068	6 x 8"	FX-42024	20 x 24"
FX-40810	8 x 10"	FX-42030	20 x 30"
FX-40816	8 x 16"	FX-42228	22 x 28"
FX-40912	9 x 12"	FX-42430	24 x 30"
FX-41014	10 x 14"	FX-42436	24 x 36"
FX-41114	11 x 14"	FX-42448	24 x 48"
FX-41216	12 x 16"	FX-43030	30 x 30"
FX-41224	12 x 24"	FX-43040	30 x 40"
FX-41418	14 x 18"	FX-43232	32 x 32"
FX-41530	15 x 30"	FX-43648	36 x 48"

FREDRIX PORTRAIT STRETCHED

Fine quality artists' canvas expertly stretched and tacked over standard stretcher strips. Super smooth portrait grade canvas that is ideal for the ultimate in detail. Individually wrapped. Acrylic primed. 6 per ctn.



FX-70810	8 x 10"	FX-72430	24 x 30"
FX-70912	9 x 12"	FX-72436	24 x 36"
FX-71117	11 x 14"		
FX-71216	12 x 16"		
FX-71418	14 x 17"		
FX-71620	16 x 20"		
FX-71824	18 x 24"		

FREDRIX OVALS

High quality stretched canvas made from #70 acrylic primed canvas listed on page 90. All are mounted on special formed stretchers with the canvas glued on. Individually wrapped.

FX-30057	5 x 7"	FX-31114	11 x 14"
FX-30068	6 x 8"	FX-31216	12 x 16"
FX-30810	8 x 10"	FX-31620	16 x 20"
FX-30912	9 x 12"		

FREDRIX ROUNDS

High quality stretched canvas made from #70 acrylic primed canvas listed on page 90. All are mounted on special formed stretchers with the canvas glued on. Individually wrapped.

FX-20005	5"	FX-20012	12"
FX-20008	8"	FX-20016	16"
FX-20010	10"		



GALLERY WRAP

This is a premium Fredrix acrylic primed, medium textured cotton duct mounted on extra thick 1.5 X 1.5" gallery style stretcher strips. The edges are staple free for the contemporary look in paintings. 3 per box.

FX-820810	8 X 10"	FX-822024	20 X 24"
FX-820912	9 X 12"	FX-822228	22 X 28"
FX-821114	11 X 14"	FX-822430	24 X 30"
FX-821216	12 X 16"	FX-822436	24 X 36"
FX-821418	14 X 18"	FX-823240	32 X 40"
FX-821620	16 X 20"	FX-823648	36 X 48"
FX-821824	18 X 24"	FX-823660	36 X 60"

WATERCOLOR CANVAS

Fredrix Pre-Stretched Watercolor Canvas is a 100% cotton artist canvas which combines the texture of a natural, woven fabric with a specially formulated gesso designed for all water-based paints. It is versatile and durable. It will not tear like paper and you can lightly lift out pigment or completely wash out your painting surface without damaging the canvas surface. The canvas is stapled onto the back of standard stretcher bars. Paint on all four edges and hang it with or without a frame.

FX-960912	9 X 12"	FX-962024	20 x 24"
FX-961212	12 x 12"	FX-962228	22 x 28"
FX-961216	12 x 16"	FX-962430	24 x 30"
FX-961620	16 X 20"	FX-962436	24 X 36"
FX-961824	18 X 24"		

CANVAS PANELS



FREDRIX PANELS

A light weight canvas, sized and primed for all media. This is then glued to a board support, turned and trimmed. An ideal support for oil, acrylic, casein, tempera, and collage. Shrink wrapped in threes, except for large sizes wrapped in twos.

FX-50045	4 x 5"	FX-51216	12 x 16"
FX-50046	4 x 6"	FX-51418	14 x 18"
FX-50057	5 x 7"	FX-51620	16 x 20"
FX-50068	6 x 8"	FX-51824	18 x 24"
FX-50810	8 x 10"	FX-52024	20 x 24"
FX-50816	8 x 16"	FX-52228	22 x 28"
FX-50912	9 x 12"	FX-52030	20 x 30"
FX-51014	10 x 14"	FX-52430	24 x 30"



WATERCOLOR CANVAS BOARD

Fredrix Watercolor Canvas Archival Board is a 100% cotton artist canvas which combines the texture of a natural, woven fabric with a specially formulated gesso designed for all water-based paints. The canvas is mounted with acid-free adhesive onto tempered hardboard that is guaranteed not to warp or rot. It is versatile and durable. You can lightly lift out pigment or completely wash out your painting surface without damaging the canvas surface. Individually shrink wrapped, 12 per ctn.

FX-950810	8 X 10"	FX-951620	16 X 20"
FX-959912	9 X 12"	FX-951824	18 X 24"
FX-951114	11 X 14"	FX-992024	20 X 24"
FX-951216	12 X 16"	FX-952228	22 X 28"

PALETTE PADS

STRATHMORE PAD

The Strathmore paper palette has a special plastic coating that will never soak through or make the paper buckle. 40 sheets per pad.

SM-365-009	9 x 12"
SM-365-012	12 x 16"



715 MULTI-PALETTE

The Bienfang Multi-Palette designed for use with any medium. Simply tear off the top sheet to reveal a clean palette. 50 Sheets per pad, square cut.

BF-430-121	9 x 12"
BF-430-134	12 x 16"



FLAT PALETTES

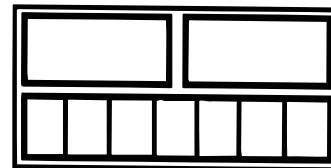


WOOD PALETTES

A wood palette with a smooth finish on one side.

LC-0976	11-3/4 x 15"	Oval Wood Palette
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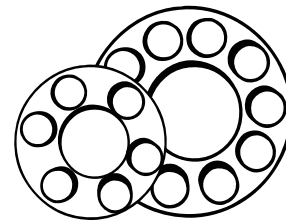
TRAY PALETTES



942 PALETTE TRAY

A plastic tray with nine divisions for easy color mixing.

LC-0942	Plastic Palette Tray
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CIRCULAR PALETTES

Circular palettes with deep wells for colors, and a center mixing space, in both plastic and aluminum. Available in 5-1/2" diameter with 6 wells, and 7-1/2" diameter with 10 wells.

LC-0936	10 Well	Aluminum Circular Palette
LC-0937	6 Well	Aluminum Circular Palette
LC-0941	10 Well	Plastic Circular Palette



WATERCOLOR SLANTS

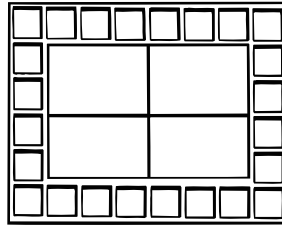
An opaque, white stain proof plastic with deep wells and slants. One will stack over another without disturbing colors.

LC-0931B	10-Well Plastic Water Color Slants
LC-0930B	16-Well Plastic Water Color Slants

ROBERT E. WOOD PALETTE

Designed by Robert E. Wood to satisfy the most demanding needs of any artist. Constructed of easy to clean, durable white plastic in a large 12 x 16" size. Twenty-four individual wells deep enough to hold a large workable amount of color, and a divided mixing area in the center. There are also four mixing wells in the cover.

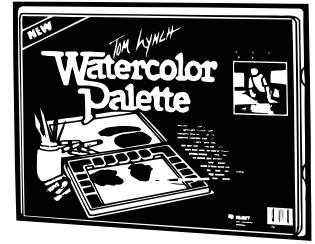
HU-5778 Robert E. Wood Palette



TOM LYNCH PALETTE

The Tom Lynch Palette features an air tight cover over a 16 well base to keep your colors clean, moist, and separate between painting sessions. The interior wall of each well is slanted toward the center to make color mixing in any amount fast and easy.

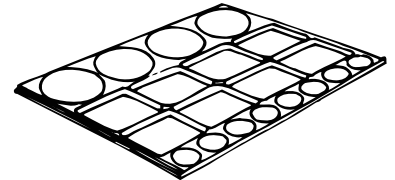
HU-5781 Tom Lynch Water Color Palette



COLOR WHEEL PALETTE

A unique color mixing system and two palettes in one. The top palette for exploring primary color relationships acts as a lid to keep paints moist. The bottom palette provides full chromatic color mixing. Instructional literature attached.

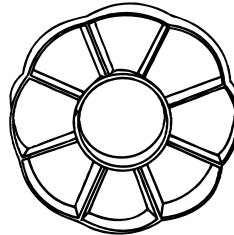
HU-5771 Color Wheel Palette



SAN FRANCISCO PALETTE

Heavy duty high quality plastic palette with 20 mixing wells. Recommended for acrylics and water colors. By Loew-Cornell.

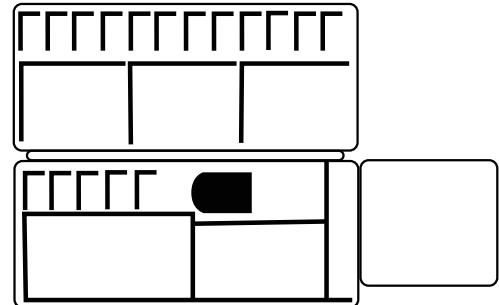
LC-SF-360 San Francisco Paint Palette



BLOSSOM PALETTE

An opaque white palette features six deep well compartments with one center well. Dish measures 5" in diameter and is 5/8" deep.

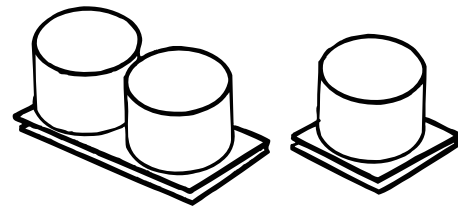
Y-WCW-213 Blossom Palette



FOLDING W/C PALETTE

A three section folding palette with 18 wells and five mixing areas. Ideal for home or the road.

Y-YWP-800 Folding W/C Palette



PALETTE CUPS

OPEN PALETTE CUPS

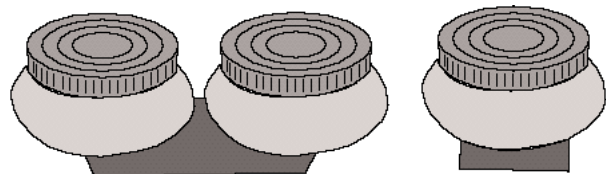
Standard metal palette cups with rolled edges, and seamless design. Strong clips on the bottom hold the cup to the palette.

LC-1057DP Double Palette Cup
LC-1057P Single Palette Cup

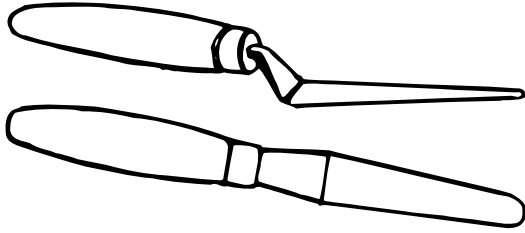
COVERED PALETTE CUP

Plastic cups with screw on caps for easy storage in your paint box. Cups are 1" in diameter at the top, 2" at the widest spot, and 1" high.

LC-1050DP Double Plastic Screw Top
LC-1050P Single Plastic Screw Top



PALETTE KNIVES



DEXTER PALETTE KNIVES

Fine quality, flexible steel palette knives, with the blades firmly set in hardwood handles. Available in either straight or trowel.

DX-138	Straight	Dexter Palette Knife
DX-138B	Trowel	Dexter Palette Knife

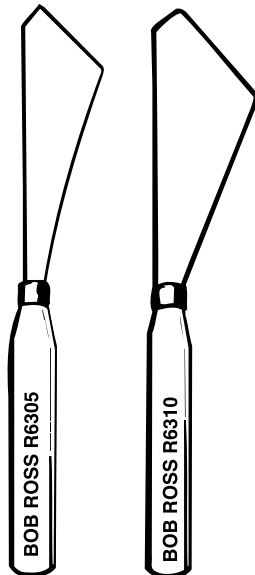
PLASTIC PALETTE KNIFE

An economy palette knife that is made entirely of plastic. Fine for mixing, or paint application. Trowel shape only. 60 per carton.

LC-1961	Trowel	Plastic Palette Knife
LC-1962	Flat	Plastic Palette Knife

PAINTING KNIVES

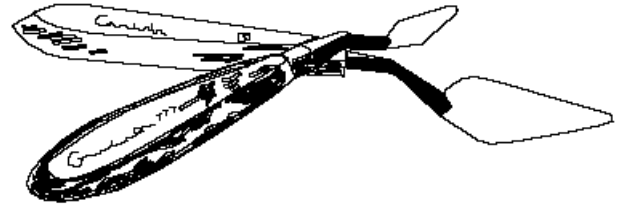
BOB ROSS PAINTING KNIFE



Developed and designed by Bob Ross, these unique knives have many uses such as: mixing or marbling, applying paint, scraping off excess color, and scoring lines.

W-R6305	Ross Detail Painting Knife
W-R6310	Ross Landscape Painting Knife

ITALIAN PAINTING KNIFE



Fredrix Italian Painting Knives feature hard wood handles, solid brass ferrules, and tempered carbon steel blades without welds or soldered joints. Italian knives are generally considered the premium knife because of feel and flexibility. All the handles are in the offset style (trowel). Blade shapes as shown.

FX-70XX Fredrix Italian Painting Knives



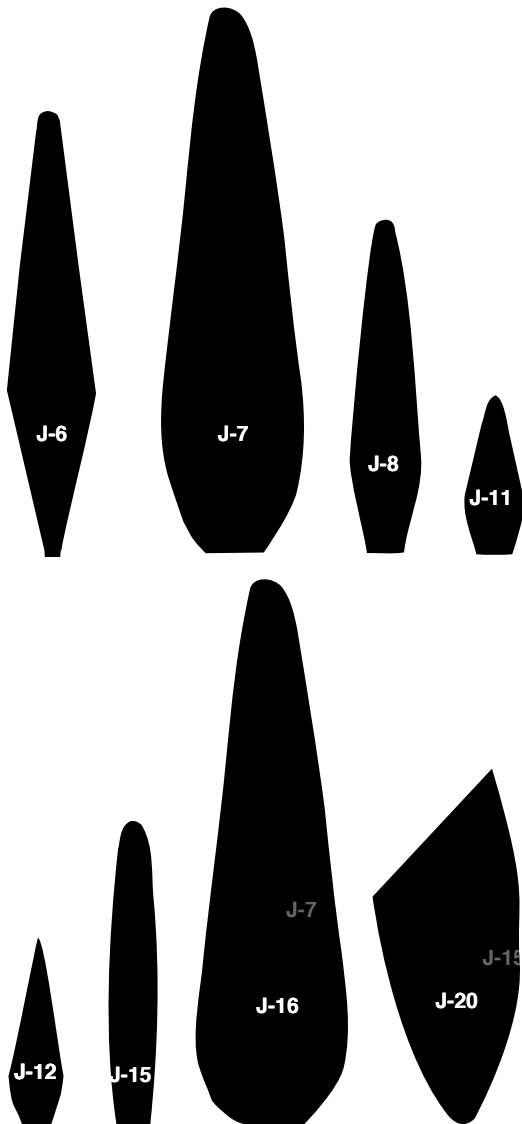
JAPANESE PAINTING KNIVES



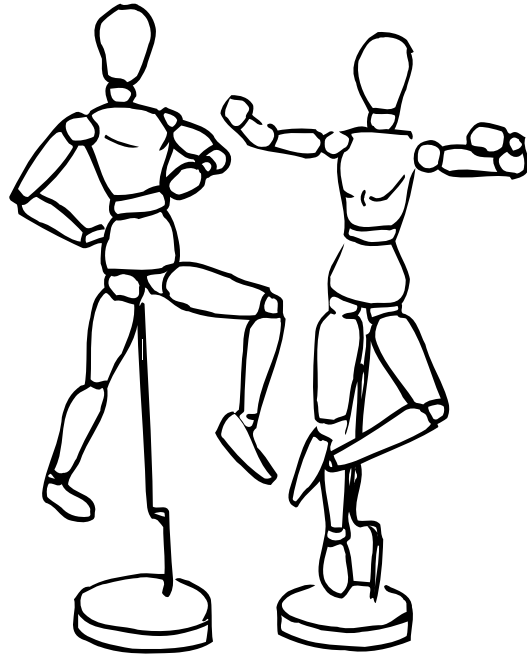
Liquitex Japanese Painting Knives are made from the finest steel, expertly hand ground, flexible and well tempered. All of the handles are in the offset, trowel style except for #65-12 which is straight. Handles are of hard wood and walnut in color. Blades styles as shown on next page.

PP-65-XX

Liquitex Japanese Painting Knives



MANIKINS



These manikins are 12" tall, perfectly proportioned, and have flexible steel joints to assume any human position.

LC-0359
LC-0361

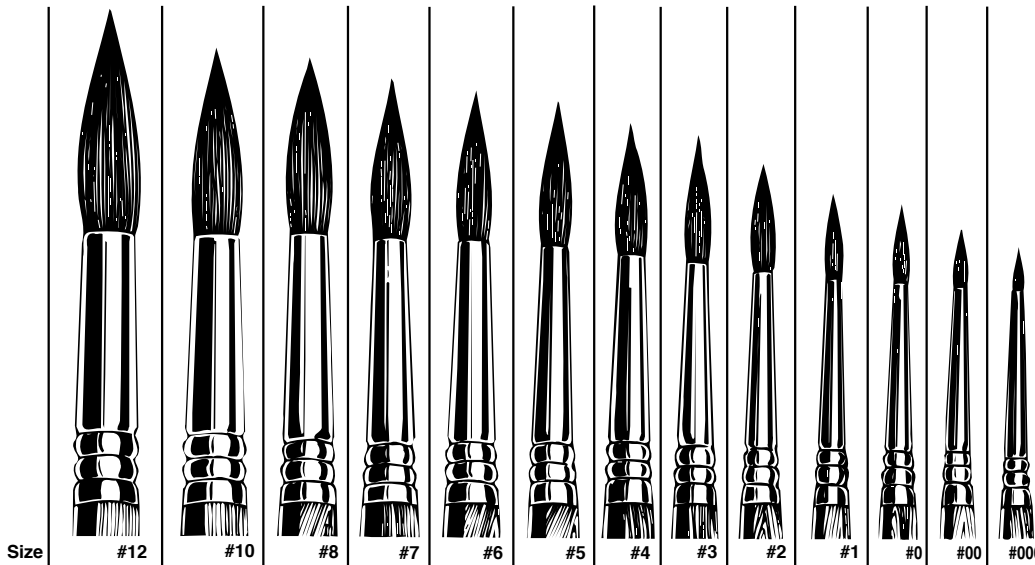
Male Manikin
Female Manikin

BRUSHES



WATER COLOR
RED SABLE
SABELINE
CAMEL HAIR
BLENDS
SYNTHETIC
OVAL WASH
ROUND WASH
WATER COLOR FLATS
SCRIPT
LINERS
BAMBOO
SABLE OIL ROUNDS
SABLE OIL BRIGHTS
WHITE BRISTLE
EX-LARGE BRISTLE
FILBERTS
EX-LONG FILBERTS
SOFT FILBERTS
FANS
STRAIGHT NYLON
CURVED NYLON
TOLE

EASEL
TOLE
BADGER BLENDER
CERAMIC
ONE STROKES
LETTERING
QUILLS
SIGN WRITERS
FITCHES
LINERS
CUTTERS
LACQUERING
DAGGER STRIPER
STENCIL
GESSO
POCKET
DRAFTING
CARDED SETS
TOLE SETS
CERAMIC SETS
BRUSH WASHERS
CARRIERS
AIR BRUSHES
COMPRESSORS



WATER COLOR

Water color brushes are among the most versatile brushes made. They can be used with almost any media, for a wide variety of uses. Acrylic can be used with water color brushes, but be aware that natural hair has pores that acrylic particles will settle in and be difficult to remove. Synthetic filaments eliminate this problem. Do not use acetone or ketone products for cleaning, as they will dissolve the adhesive that holds the hair.

SELECTED SABLE

Selected Red Sable is the premium grade used in artist brushes. This hair is taken only from the tails of the kolinsky, found only in Siberia and Russia. These brushes possess excellent spring, unusually fine points, and a full body.

7150R PRINCETON

Only the finest Kolinsky hairs are used in this superb brush. Extraordinary natural spring and fine point. On natural wood handles.

P-7150R-003	3/0	P-7150R-06	#6
P-7150R-001	#0	P-7150R-08	#8
P-7150R-01	#1	P-7150R-10	#6
P-7150R-02	#2	P-7150R-12	#12
P-7150R-04	#4	P-7150R-16	#16

DIANA

Finest selected pure red sable with natural tips, hand cupped to a full bodied shape and needle sharp points. Black polished handles by Dahler Rowney.

DR-201-001-000	3/0	DR-201-001-004	#4
DR-201-001-900	2/0	DR-201-001-006	#6
DR-201-001-990	#0	DR-201-001-007	#7
DR-201-001-001	#1	DR-201-001-008	#8
DR-201-001-002	#2	DR-201-001-014	#14
DR-201-001-003	#3		

7 WINSOR & NEWTON

Winsor & Newton has a tradition of quality with over 100 years of making the Series 7 brush. An excellent brush on plain black handles.

WN-5007-003	3/0	WN-5007-04	#4
WN-5007-002	2/0	WN-5007-05	#5
WN-5007-001	#0	WN-5007-06	#6
WN-5007-01	#1	WN-5007-07	#7
WN-5007-02	#2	WN-5007-08	#8
WN-5007-03	#3	WN-5007-10	#10

BLENDED W/C

Blended brushes are made from finest red sable combined with state-of-the-art man made filaments. The combination provides the touch and performance of pure red sable at a fraction of the cost. Strong, resilient, with fine pointing and edging characteristics. For all media.

S85 SAPPHIRE

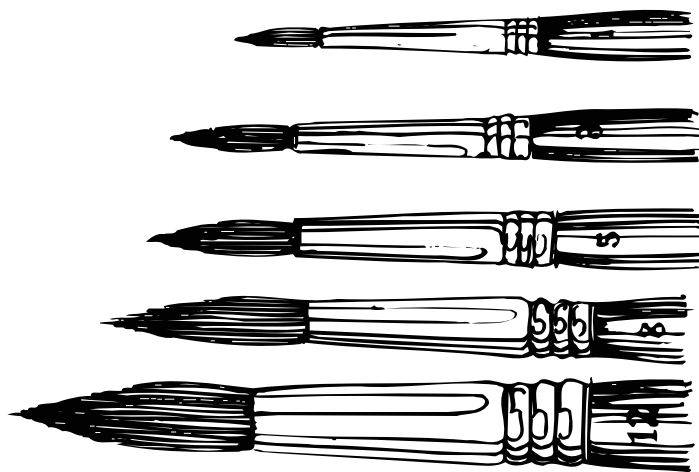
A blend of red sable and excellent quality tapered synthetic filaments. The blend of hair offers the resilience and snap which makes the brush responsive. It provides flexible points, sharper edges, and superior color holding. In addition, this brush wears well when used on surfaces like wood and metal. On short blue handles with seamless nickel ferrules, by Robert Simmons.

S-S85-005	5/0	S-S85-06	#6
S-S85-002	2/0	S-S85-08	#8
S-S85-001	#0	S-S85-10	#10
S-S85-01	#1	S-S85-12	#12
S-S85-02	#2	S-S85-14	#14
S-S85-04	#4		

5050 PRINCETON

A 50% blend of red sable and synthetic filaments. A unique soft velvet handle entices you to hold this brush. Has good snap and is affordable. On short black handles with seamless nickel ferrules.

P-5050-003	3/0	P-5050-06	#6
P-5050-001	#0	P-5050-08	#8
P-5050-02	#2	P-5050-10	#10
P-5050-04	#4	P-5050-12	#12



SYNTHETIC W/C

Synthetic filament has been recently developed for use in water color brushes. Filament is extruded in various thicknesses, cut, and each strand is pointed. The result is a brush that performs like the very finest grade of kolinsky, however, the price is much lower. Synthetic filaments have no pores as natural hair has, making these brushes easier to clean.

4050R SYNTHETIC SABLE

This is the finest performing synthetic that we have ever seen. Duplicated all stroke of a top quality red sable. You must try this brush to appreciate its quality. Mounted on red stained handles in gold ferrules.

P-4050R-005	5/0	P-4050R-04	#4
P-4050R-003	3/0	P-4050R-05	#5
P-4050R-002	2/0	P-4050R-06	#6
P-4050R-001	#0	P-4050R-08	#8
P-4050R-01	#1	P-4050R-10	#10
P-4050R-02	#2	P-4050R-12	#12
P-4050R-03	#3	P-4050R-16	#16

785 WHITE SABLE

Simmons introduced synthetic water color brushes with this White Sable. These brushes have blended diameters of hairs for the absolute feel of real sable. Razor sharp points in nickel ferrules, on polished brown handles with white ring and gold tip.

S-0785-008	8/0	S-0785-04	#4
S-0785-003	3/0	S-0785-05	#5
S-0785-002	2/0	S-0785-06	#6
S-0785-001	#0	S-0785-08	#8
S-0785-01	#1	S-0785-10	#10
S-0785-02	#2	S-0785-12	#12
S-0785-03	#3	S-0785-14	#14

4620 GOLD EDGE W/C

A fine, long lasting brush by grumbacher. Features gold nylon in plated ferrules on magenta lacquered handles with white tips.

G-4620-003	3/0	G-4620-04	#4
G-4620-002	2/0	G-4620-06	#6
G-4620-001	#0	G-4620-08	#8
G-4620-01	#1	G-4620-10	#10
G-4620-02	#2	G-4620-12	#12

4350R GOLD W/C

Features gold nylon in plated ferrules on green lacquered handles with white tips. A fine, long lasting brush by Princeton.

P-4350R-005	5/0	P-4350R-04	#4
P-4350R-003	3/0	P-4350R-06	#6
P-4350R-002	2/0	P-4350R-08	#8
P-4350R-001	#0	P-4350R-10	#10
P-4350R-01	#1	P-4350R-12	#12
P-4350R-02	#2	P-4350R-16	#16

SPOTTERS

Spotting brushes are usually made from a finest grade of red sable from the kolinsky. They are made in the smallest sizes, are less full, and hold an extremely fine point. The spotter is used extensively by photographers, lithographer, and artists for retouching, opaquing, and cleaning up art work for reproduction. However, as with all water color brushes, they may be used in all media, and many uses including hobby and fine art



7350SP PRINCETON

A top quality sable spotting brush for graphic arts, retouching, fine art or craft work. The Princeton Spotter has excellent color holding capacity, a sharp point and good snap. Nickel plated seamless ferrule with a short handle of gold lacquered hardwood.

P-7350SP-0001	10/0	P-7350SP-002	2/0
P-7350SP-005	5/0	P-7350SP-001	#0
P-7350SP-004	4/0	P-7350SP-01	#1
P-7350SP-003	3/0		

CAMEL HAIR W/C

Camel hair is a trade name for a variety of soft hair brushes, named after the man who invented them. There is no camel hair in these brushes, rather squirrel hair in top grades, blended with pony or goat hair in lesser grades. Squirrel hair will keep a fine point in the top grades, but lacks the strength or resiliency of red sable.

2650R PRINCETON

The 2650R brush is a premium brush that comes to a good point. It is capable of holding enormous amounts of color, and lay that color down in a controlled uniform flow. These Princeton brushes are beautifully made with a natural black lacquered handles and nickel ferrules.

P-2650R-01	#1	P-2650R-06	#6
P-2650R-02	#2	P-2650R-07	#7
P-2650R-03	#3	P-2650R-08	#8
P-2650R-04	#4	P-2650R-06	#10
P-2650R-05	#5	P-2650R-08	#12

FAUX SQUIRREL W/C

Faux Squirrel's synthetic fibers hold as much color as natural squirrel, allowing for an even flow of paint. It will continue to hold its shape and will show far less wear over time. Its innovative soft touch silver handles allow a sure grip through hours of painting

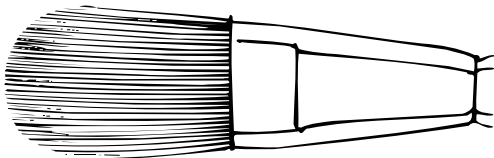


1827R FAUX SQUIRREL

DY-1827R-001	#0	DY-1827R-12	#12
DY-1827R-02	#2	DY-1827R-14	#14
DY-1827R-04	#4	DY-1827R-16	#16
DY-1827R-06	#6	DY-1827R-18	#18
DY-1827R-08	#8	DY-1827R-20	#20
DY-1827R-10	#10		

OVAL WASH

Oval wash brushes are designed to hold large amounts of color and spread it softly. These brushes do not point, they fan out. Ideal for water color backgrounds.



1827OV FAUX SQUIRREL

Unique synthetic fibers in seamless nickel ferrules on silver handles.

DY-1827OV-075 3/4"

752 WHITE SABLE

"White Sable" nylon filament, that reacts as red sable, is used in this brush with nickel ferrules on brown handles with gold tips and white rings.

S-0752-025	1/4"	S-0752-075	3/4"
S-0752-050	1/2"	S-0752-100	1"

W/C FLATS



SABLE

7150 PRINCETON

Finest high quality sable on clear polished handles, by Princeton.

P-7150W-075	3/4"	P-7150W-125	1-1/4"
P-7150W-100	1"		

SABLE BLENDS

S-85 SAPPHIRE

A superior blend of the finest European red sable and the highest quality tapered synthetic filaments. The blend of hair offers the resilience and snap which makes the brush responsive. Provides good flexible points, Sharper edges, and superior color holding. In addition, this brush wears well when used on surfaces like wood and metal. On short blue handles with seamless nickel ferrules, by Robert Simmons.

S-S85-050	1/2"	S-S85-100	1"
S-S85-075	3/4"		

SYNTHETIC

4050W PRINCETON

This is the finest performing synthetic that we have ever seen. Duplicated all stroke of a top quality red sable. You must try this brush to appreciate its quality. Mounted on red stained handle in gold ferrules.

P-4050W-050 1/2" P-4050W-100 1"
P-4050W-075 3/4"

ANGLED EDGE VERSION

P-4050AW-050 1/2" P-4050AW-100 1"
P-4050AW-075 3/4"

755 WHITE SABLE

White Sable water color flats that react like red sable for a fraction of the cost on blue plastic handles, by Robert Simmons.

S-0755-050 1/2" S-0755-100 1"
S-0755-075 3/4"

4350W GOLD W/C WASH

Features gold nylon in plated ferrules on clear acrylic handles. A fine, long lasting brush by Princeton.

P-4350W-050 1/2" P-4350W-100 1"
P-4350W-075 3/4"

4350AW GOLD W/C ANGLE

Features gold nylon in plated ferrules on clear acrylic handles with white tips. Same series as the 4350W, except features an angle for easy line work. A fine, long lasting brush by Princeton.

P-4350AW-075 3/4"

1827F FAUX SQUIRREL

Faux Squirrel's synthetic fibers hold as much color as natural squirrel, allowing for an even flow of paint. It will continue to hold its shape and will show far less wear over time. Silver handle does not have scraper end.

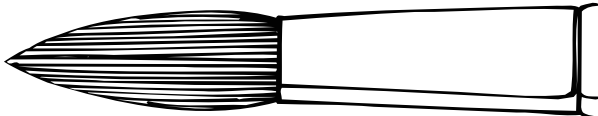
DY-1827F-050 1/2" DY-1827F-100 1"
DY-1827F-075 3/4"

ANGLED EDGE VERSION

DY-1827A-050 1/2" DY-1827A-100 1"
DY-1827A-075 3/4"

ROUND WASH

Wash brushes are considerably larger than standard water color brushes. Excellent for applying transparent washes and for backgrounds.

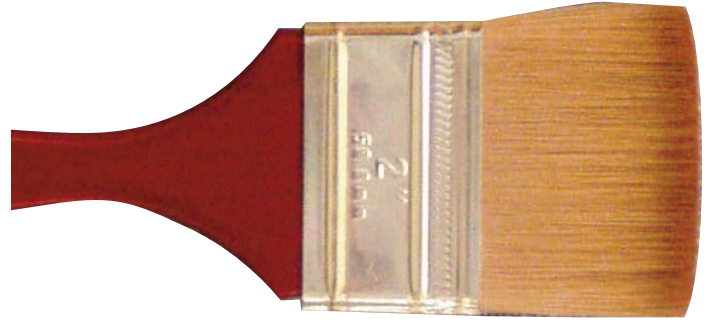


789 GOLIATH

Extra large water color wash brushes made with "White Sable" nylon filament. The filament will hold a point as well as red sable, extremely fine, while it is also good for washes. In nickel ferrules on short brown handles with gold tips and white rings.

S-0789-26 #26 S-0789-36 #36
S-0789-30 #30

OVERSIZE FLATS



4050 SYNTHETIC SABLE

This is the finest performing synthetic that we have ever seen. Duplicated all stroke of a top quality red sable. You must try this brush to appreciate its quality. Mounted on red stained beaver tail handle in gold ferrules.

P-4050FW-150 1 1/2" P-4050FW-200 2"

278W WHITE SABLE

Simmons introduced synthetic water color brushes with this White Sable. These brushes have blended diameters of hairs for the absolute feel of real sable. Razor sharp points in nickel ferrules, on polished brown beaver tail handles with white ring and gold tip.

S-0278W-100 1" S-0278W-200 2"
S-0278W-150 1-1/2"

1827FW FAUX SQUIRREL

Faux Squirrel's synthetic fibers hold as much color as natural squirrel, allowing for an even flow of paint. It will continue to hold its shape and will show far less wear over time. Silver beaver tail handle.

DY-1827FW-200 2"

4350 SYNTHETIC SABLE

This is the gold nylon synthetic on flat green beaver tail handles. By Princeton.

P-4350FW-150 1 1/2"

612-729-7361 --- Phone
612-729-6647 --- Fax

nwgraphic.com

800-221-4079 --- Toll Free Phone
800-544-7022 --- Toll Free Fax

SCRIPT BRUSHES

Long, thin water color brushes that hold large amounts of color for script and scroll work. Allows the artist to keep the brush down longer. Usually from the finest select red sable.



S51 SAPPHIRE

Finest selected red sable blended with the highest quality tapered synthetic filaments. On attractive blue handles.

S-S51-0001	10/0	S-S51-01	#1
S-S51-002	2/0	S-S51-02	#2
S-S51-001	#0		

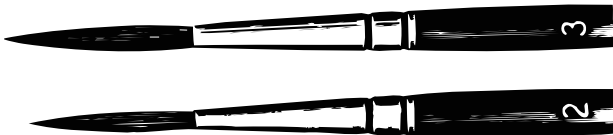
750 WHITE SABLE

White sable synthetic filament reacts as the as the finest sable at a much lower cost. By Robert Simmons.

S-0750-01	#1	S-0750-04	#4
S-0750-02	#2	S-0750-06	#6
S-0750-03	#3		

LINER BRUSHES

Liner brushes are more full than script brushes, holding more color for longer strokes. The length can vary from brand to brand; some manufacturers feel they should be shorter, some longer than script brushes.



4050L PRINCETON

This is the finest performing short liner synthetic that we have ever seen. Duplicated all stroke of a top quality red sable. You must try this brush to appreciate it's quality. Mounted on red stained handle in gold ferrules.

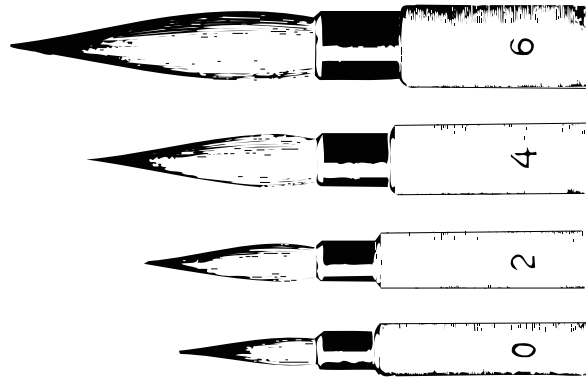
P-4050L-02	#2	P-4050SL-06	#6
P-4050L-04	#4		

4350L GOLD LINER

Features gold nylon in plated ferrules on red lacquered handles with white tips. A fine long lasting brush by Princeton.

P-4350L-02	#2	P-4350L-04	#4
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BAMBOO



BB BAMBOO

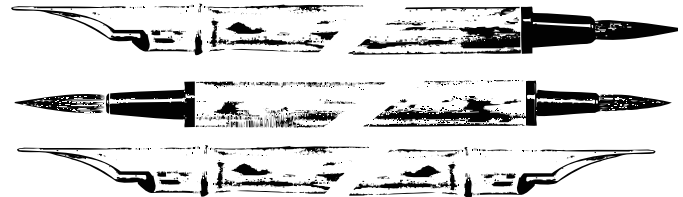
Excellent quality in the traditional, Oriental bamboo brush. Made of natural hair with a non-metallic ferrule, the needle point of this brush is ideal for calligraphy, Sumi and watercolor. The strong fiber ferrule is set in a bamboo handle, by Loew-Cornell

LC-BB-003	3/0	LC-BB-05	#5
LC-BB-01	#1	LC-BB-06	#6
LC-BB-02	#2	LC-BB-08	#8
LC-BB-03	#3	LC-BB-10	#10
LC-BB-04	#4	LC-BB-12	#12

BRUSH PENS

BRUSH PENS SHOWN BELOW

FIRST	BRUSH PEN
SECOND	DOUBLE END BAMBOO
THIRD	REED PEN



BAMBOO BRUSH PEN

This is an unusual brush with a bamboo brush on one end and a reed pen carved into the other end. The pen can be used for drawing and scratching.

Y-TP235 Bamboo Brush Pen

TWIN END BAMBOO

This brush features brushes on either end. One end has a small brown hair brush, the other a medium brown hair brush.

Y-TP234 Double End Bamboo Brush

REED PEN

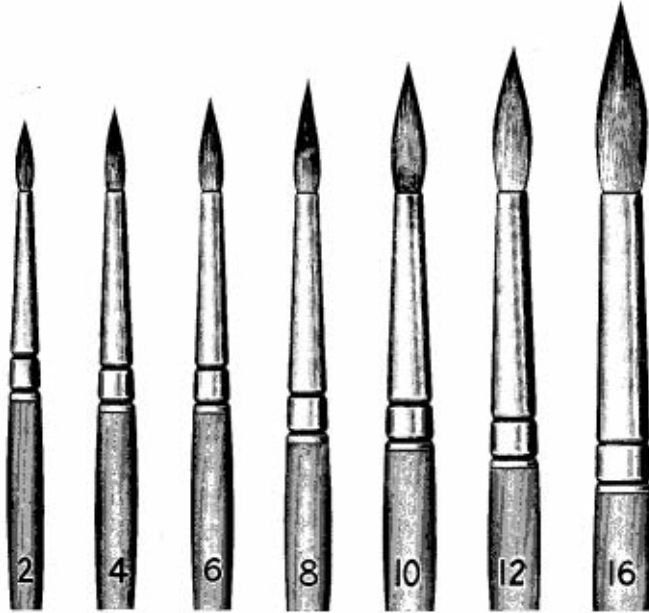
These are not brushes at all, but carved reed pens. These pens are made from the best bamboo, and are fine for calligraphy, drawing, and scratching.

LC-28S	Small	LC-28L	Large
LC-28M	Medium		

OIL BRUSHES

SABLE OIL ROUND

Oil sable rounds are shaped in a similar manner to water color round brushes, except that size for size, they are smaller and mounted on longer handles. Ideal for detail work, lining, or almost any fine work. Can be used with all media, but natural hair has pores that make removing acrylic particles difficult.



7400R PRINCETON ROUND

The 7400R series by Princeton features exceptionally high quality red sable in larger than standard size heads. These rounds hold excellent points with nickel ferrules on black handles.

P-7400R-002	2/0	P-7400R-06	#6
P-7400R-001	#0	P-7400R-08	#8
P-7400R-01	#1	P-7400R-10	#10
P-7400R-02	#2	P-7400R-12	#12
P-7400R-04	#4		

BLENDED SABLE

S-61L SAPPHIRE

A brush blended from sable and synthetic hair, with a high content of natural hair. Has excellent color holding capacity, a sharp point, and good snap. On a long handle of blue lacquered hardwood. By Robert Simmons.

S-S61L-01	#1	S-S61L-10	#10
S-S61L-02	#2	S-S61L-12	#12
S-S61L-04	#4	S-S61L-14	#14
S-S61L-06	#6	S-S61L-16	#16
S-S61L-08	#8	S-S61L-18	#18

SYNTHETIC

4000R SYNTHETIC SABLE

This is the finest performing synthetic that we have ever seen. Duplicated all stroke of a top quality red sable. You must try this brush to appreciate its quality. Mounted on red stained handles in gold ferrules.

P-4000R-002	2/0	P-4000R-04	#4
P-4000R-001	#0	P-4000R-06	#6
P-4000R-01	#1	P-4000R-08	#8
P-4000R-02	#2	P-4000R-10	#10
P-4000R-03	#3	P-4000R-12	#12

761R WHITE SABLE

Razor sharp points with the basic spring and flexibility found in top quality sable, at lower prices. Robert Simmons uses nickel ferrules on long brown handles with gold tip and white ring.

S-0761R-01	#1	S-0761R-10	#10
S-0761R-02	#2	S-0761R-12	#12
S-0761R-03	#3	S-0761R-14	#14
S-0761R-04	#4	S-0761R-16	#16
S-0761R-06	#6	S-0761R-18	#18
S-0761R-08	#8		

SOFT OIL BRIGHTS

Sable Oil Brights (the traditional name for this kind of brush) are in a flat shape and are used for laying in color to broader areas, delicate transitions of color, lining, etc. They carry less color than bristle, and leave almost no brush marks. Available in red sable, blends, and synthetic versions, all may be used for most media. Care should be used when painting with natural hair in acrylic. Natural hair has pores that fine acrylic particles may be difficult to remove from.



7400B PRINCETON BRIGHT

The 7400B series by Princeton features exceptionally high quality red sable in larger than standard size heads. These brights maintain a sharp working edge, with nickel ferrules, on black handles.

P-7400B-002	2/0	P-7400B-06	#6
P-7400B-001	#0	P-7400B-08	#8
P-7400B-01	#1	P-7400B-10	#10
P-7400B-02	#2	P-7400B-12	#12
P-7400B-04	#4		

BLEND S



S-S60L SAPP HIRE

A blend of red sable and excellent quality tapered synthetic filaments. The blend of hair offers resilience and snap which makes the brush responsive. Provides flexible points, sharper edges, and superior color holding. In addition, this brush wears well when used on surfaces like wood and metal. On long blue handles with seamless nickel ferrules, by Robert Simmons.

S-S0060L-01	#1	S-S0060L-10	#10
S-S0060L-02	#2	S-S0060L-12	#12
S-S0060L-04	#4	S-S0060L-14	#14
S-S0060L-06	#6	S-S0060L-16	#16
S-S0060L-08	#8	S-S0060L-18	#18

SYNTHETIC

4000B SYNTHETIC SABLE

This is the finest performing synthetic that we have ever seen. Duplicated all stroke of a top quality red sable. You must try this brush to appreciate its quality. Mounted on red stained handle in gold ferrules.

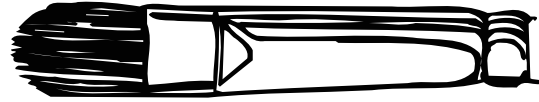
P-4000B-002	2/0	P-4000B-06	#6
P-4000B-001	#0	P-4000B-08	#8
P-4000B-01	#1	P-4000B-10	#10
P-4000B-02	#2	P-4000B-12	#12
P-4000B-04	#4	P-4000B-16	#16

760B WHITE SABLE

A sharp working edge and a head that will hold more color, are the features of the White Sable by Robert Simmons. Nickel ferrules are used on long brown handles with gold tips and white rings.

S-0760B-01	#1	S-0760B-10	#10
S-0760B-02	#2	S-0760B-12	#12
S-0760B-03	#3	S-0760B-14	#14
S-0760B-04	#4	S-0760B-16	#16
S-0760B-06	#6	S-0760B-20	#20
S-0760B-08	#8		

SOFT FILBERTS



Filberts are oval in shape. This allows the hair to spread for even flow and blending. This makes them ideal for blending, glazing, backgrounds, etc.

S67L SAPP HIRE

A blend of red sable and excellent quality tapered synthetic filaments. The blend of hair offers the resilience and snap which makes the brush responsive. Provides flexible points, sharper edges, and superior color holding. In addition, this brush wears well when used on surfaces like wood and metal. On long blue handles with seamless nickel ferrules, by Robert Simmons.

S-S0067L-02	#2	S-S0067L-08	#8
S-S0067L-04	#4	S-S0067L-10	#10
S-S0067L-06	#6	S-S0067L-12	#12

SYNTHETIC

4000FB SYNTHETIC SABLE

This is the finest performing synthetic that we have ever seen. Duplicated all stroke of a top quality red sable. You must try this brush to appreciate its quality. Mounted on red stained handle in gold ferrules.

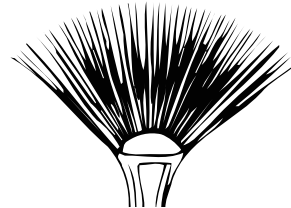
P-4000FB-04	#4	P-4000FB-08	#8
P-4000FB-06	#6	P-4000FB-12	#12

767 WHITE SABLE

An oval shaped brush with the spring and flexibility of red sable at a modest cost. Robert Simmons uses nicked ferrules on long brown handles with gold tips and white rings.

S-0767-01	#1	S-0767-08	#8
S-0767-02	#2	S-0767-10	10
S-0767-04	#4	S-0767-12	12
S-0767-06	#6	S-0767-14	14

SOFT HAIR FANS



748 WHITE SABLE

The feel of top quality sable at a fraction of the cost. These brushes by Robert Simmons use nickel ferrules on brown handles with white tips and gold rings. In long and short handle versions.

748 SHORT HANDLE

S-0748-02	#2	S-0748-06	#6
S-0748-04	#4		

748L LONG HANDLE

S-0748L-02	#2	S-0748L-06	#6
S-0748L-04	#4		

WHITE BRISTLE

White bristle brushes are general purpose brushes for painting in many media. In general, they are stiffer than sable brushes mentioned previously, and leave more pronounced brush strokes. White bristle brushes can be used with acrylic colors, but all natural bristle brushes have pores in the hair that acrylic particles will collect in, and be difficult to remove. Several styles of bristle brushes are made as follows:

FLATS

Flats are square ended, long length brushes that offer more maneuverability than brights. They also produce a smooth brush stroke leaving the paint with a smoother look than brights. Ideal for laying in large color areas and blending.

BRIGHTS

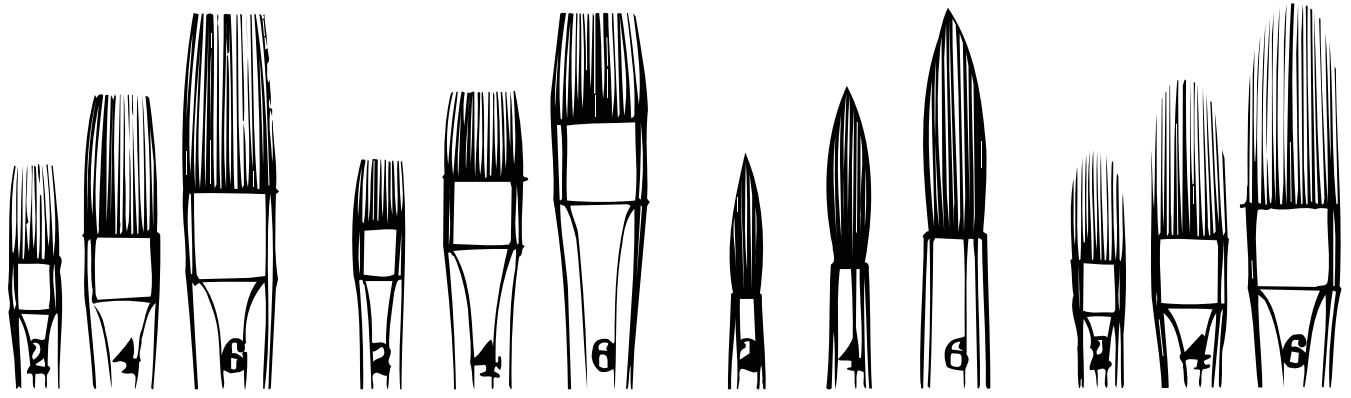
Brights are short in length, square edged brushes that are ideal for detail work or impasto style painting. The short thick bristle style allows knife painting type strokes. Strokes with brights leave a more pronounced grain than those of a flat brush.

ROUNDS

A round brush tapers to a fine point, with hair about the same length as a flat. These brushes are used for thick to thin strokes, sketching, and detailing.

FILBERTS

Filberts have an oval shape that leaves a soft edge stroke, and are ideal for thick to thin strokes. EXTRA LONG FILBERTS are very similar, except much longer. These long length brushes are also used for special effects, such as tapping style strokes.



FLATS

BRIGHTS

ROUNDS

FILBERTS

PROFESSIONAL

Professional grade brushes are made from the finest imported white bristle with flagged tips (split ends). The bristles are interlocked in extra long ferrules. These brushes are more resilient and hold their shape longer than lesser grades. All have nickel ferrules and long handles.

40 SIGNET BY SIMMONS

Extra selected white bristle on long tan handles with green tips.

40B SIGNET BRIGHTS

S-0040B-01	#1	S-0040B-06	#6
S-0040B-02	#2	S-0040B-07	#7
S-0040B-03	#3	S-0040B-08	#8
S-0040B-04	#4	S-0040B-10	#10
S-0040B-05	#5	S-0040B-12	#12

40F SIGNET FLATS

S-0040F-01	#1	S-0040F-06	#6
S-0040F-02	#2	S-0040F-07	#7
S-0040F-03	#3	S-0040F-08	#8
S-0040F-04	#4	S-0040F-10	#10
S-0040F-05	#5	S-0040F-12	#12

40R SIGNET ROUNDS

S-0040R-002	2/0	S-0040R-05	#5
S-0040R-001	#0	S-0040R-06	#6
S-0040R-01	#1	S-0040R-08	#8
S-0040R-02	#2	S-0040R-10	#10
S-0040R-03	#3	S-0040R-12	#12
S-0040R-04	#4		

1271 GAINSBOROUGH

An all time favorite, with long green handles with white tips.

1271B GAINSBOROUGH BRIGHTS

G-1271B-01	#1	G-1271B-08	#8
G-1271B-02	#2	G-1271B-10	#10
G-1271B-04	#4	G-1271B-12	#12
G-1271B-06	#6	G-1271B-14	#14

1271F GAINSBOROUGH FLATS

G-1271F-01	#1	G-1271F-08	#8
G-1271F-02	#2	G-1271F-10	#10
G-1271F-04	#4	G-1271F-12	#12
G-1271F-06	#6	G-1271F-14	#14

1271R GAINSBOROUGH ROUNDS

G-1271R-01	#1	G-1271R-06	#6
G-1271R-02	#2	G-1271R-08	#8
G-1271R-03	#3	G-1271R-10	#10
G-1271R-04	#4	G-1271R-12	#12

1271T GAINSBOROUGH FILBERTS

G-1271T-01	#1	G-1271T-08	#8
G-1271T-02	#2	G-1271T-10	#10
G-1271T-04	#4	G-1271T-12	#12
G-1271T-06	#6	G-1271T-14	#14

Fans listed on page 75

Filberts & Egberts listed on page 74, Fans listed on page 75

SELECT BRISTLE

Fine grade white bristle brushes maintain an excellent quality. They use very good natural bristle with flagged ends. The heads retain their shape well after repeated cleanings. On long handles with nickel ferrules.

760 ACADEMY BRISTLE

An all time favorite, with long green handles with white tips.

760B ACADEMY BRIGHTS

G-0760B-01	#1	G-0760B-08	#8
G-0760B-02	#2	G-0760B-10	#10
G-0760B-03	#3	G-0760B-12	#12
G-0760B-04	#4	G-0760B-14	#14
G-0760B-06	#6		

0760F ACADEMY FLATS

G-0760F-01	#1	G-0760F-06	#6
G-0760F-02	#2	G-0760F-08	#8
G-0760F-03	#3	G-0760F-10	#10
G-0760F-04	#4	G-0760F-12	#12

0760R ACADEMY ROUNDS

G-0760R-01	#1	G-0760R-06	#6
G-0760R-02	#2	G-0760R-08	#8
G-0760R-03	#3	G-0760R-10	#10
G-0760R-04	#4	G-0760R-12	#12

0760T ACADEMY FILBERTS

G-0760T-01	#1	G-0760T-08	#8
G-0760T-02	#2	G-0760T-10	#10
G-0760T-04	#4	G-0760T-12	#12
G-0760T-06	#6		

0760N ACADEMY FANS

G-0760N-02	#2	G-0760N-06	#6
G-0760N-04	#4		

ECONOMY BRISTLE

CHINESE BRISTLE

A unique, economical bristle brush from China. Flats are available in both long and short handle versions. Long handles are clear lacquered and short handles are matte black. Brand may vary due to market conditions. Please ask at time of order.

5250 CHINESE BRIGHT (SHORT HANDLE)

LC-5250-001	#0	LC-5250-12	#12
LC-5250-02	#2	LC-5250-14	#14
LC-5250-04	#4	LC-5250-16	#16
LC-5250-06	#6	LC-5250-18	#18
LC-5250-08	#8	LC-5250-20	#20
LC-5250-10	#10	LC-5250-22	#22
		LC-5250-24	#24

7302 CHINESE FLAT (LONG HANDLE)

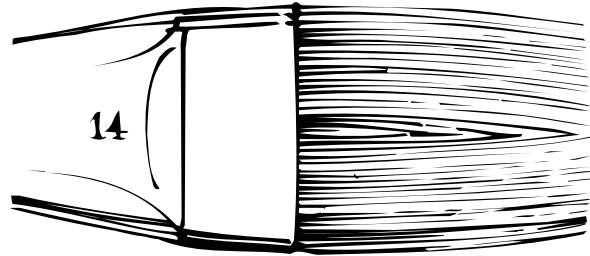
W-7302-01	#1	W-7302-06	#6
W-7302-02	#2	W-7302-07	#7
W-7302-03	#3	W-7302-08	#8
W-7302-04	#4	W-7302-10	#10
W-7302-05	#5	W-7302-12	#12

7300 CHINESE ROUND (LONG HANDLE)

W-7300-01	#1	W-7300-06	#6
W-7300-02	#2	W-7300-07	#7
W-7300-03	#3	W-7300-08	#8
W-7300-04	#4	W-7300-10	#10
W-7300-05	#5	W-7300-12	#12

X-LARGE BRISTLE

These are extra large bristle brushes for backgrounds and mural work. All are versions of regular series and reflect the quality of that series.



41 SIGNET BROADS

Interlocked bristle on long ivory handles.

S-0041-14	14	S-0041-20	20
S-0041-16	16	S-0041-22	22
S-0041-18	18	S-0041-24	2

FILBERTS

Very long oval shaped brushes for soft blending, tamping, and special effects. All are professional grade with long handles and nickel ferrules.



42 ROBERT SIMMONS

Part of the top quality Signet series, on tan handles with green tips.

S-0042-01	#1	S-0042-06	#6
S-0042-02	#2	S-0042-07	#7
S-0042-03	#3	S-0042-08	#8
S-0042-04	#4	S-0042-10	#10
S-0042-05	#5	S-0042-12	#12

1271 GAINSBOROUGH

Listed on page 73.

X-LONG FILBERTS

43 SIMMONS EGBERT

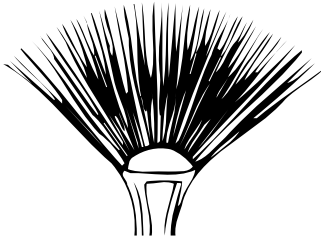


Robert Simmons created the Egbert on long tan handles with green tips. Part of the top quality Signet Series.

S-0043-02	#2	S-0043-06	#6
S-0043-04	#4	S-0043-08	#8

FANS

Shaped like a hand-held fan, these brushes are useful for soft blending of color, delicate shading, and landscape and foliage effects.



1271N GAINSBOROUGH FAN

Finest white bristle with white tips on long green hardwood handles, by Grumbacher.

G-1271N-02	#2	G-1271N-06	#6
G-1271N-04	#4		

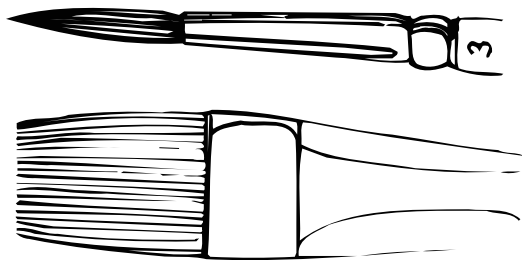
408 SIGNET FAN

Select white bristle on long polished ivory colored handles.

S-0408-02	#2	S-0408-08	#8
S-0008-04	#4	S-0408-10	#10
S-0408-06	#6	S-0408-12	#12

CURVED NYLON

Curved nylon brushes are the second generation of nylon brushes. Unlike straight nylon brushes, these have permanently curved bristles that resemble quality white bristle in looks and feel. The ends are flagged (split on the ends) like white bristle. And best of all, they can be used with all media, including oil colors. These filaments are unaffected by normal solvent cleaning. **NOTE:** Very strong solvents will dissolve the adhesive that holds bristle in all brushes. Like other nylon brushes, they are very durable, outlasting natural hair two to three times. All are on long handles with nickel ferrules.



4720 BRISTLETTE

All the properties of white bristle with Grumbacher's Bristlette. Formed to sharp edges in nickel ferrules on long natural maple handles.

4720B BRISTLETTE BRIGHTS

G-4720B-01	#1	G-4720B-06	#6
G-4720B-02	#2	G-4720B-08	#8
G-4720B-04	#4	G-4720B-10	#10
G-4720B-05	#5	G-4720B-12	#12

4720 BRISTLETTE CONTINUED

4720F BRISTLETTE FLATS

G-4720F-01	#1	G-4720F-06	#6
G-4720F-02	#2	G-4720F-08	#8
G-4720F-04	#4	G-4720F-10	#10
G-4720F-05	#5	G-4720F-12	#12

4720R BRISTLETTE ROUNDS

G-4720R-01	#1	G-4720R-06	#6
G-4720R-02	#2	G-4720R-08	#8
G-4720R-04	#4	G-4720R-10	#10
G-4720R-05	#5	G-4720R-12	#12

4722 BRISTLETTE FILBERT

G-4722-01	#1	G-4722-08	#8
G-4722-02	#2	G-4722-10	#10
G-4722-04	#4	G-4722-12	#12
G-4722-16	#6		

4721 BRISTLETTE FAN

G-4721-02	#2	G-4721-06	#6
G-4721-04	#4		

6300 PRINCETON

Finest nylon filament on a black colored handle, by Princeton.

6300B PRINCETON BRIGHTS

P-6300B-02	#2	P-6300B-10	#10
P-6300B-04	#4	P-6300B-12	#12
P-6300B-06	#6	P-6300B-16	#16
P-6300B-08	#8	P-6300B-20	#20

6300F PRINCETON FLATS

P-6300F-02	#2	P-6300F-10	#10
P-6300F-04	#4	P-6300F-12	#12
P-6300F-06	#6	P-6300F-16	#16
P-6300F-08	#8	P-6300F-20	#20

6300R PRINCETON ROUNDS

P-6300R-02	#2	P-6300R-06	#6
P-6300R-04	#4	P-6300R-08	#8

6300FB PRINCETON FILBERTS

P-6300FB-02	#2	P-6300FB-10	#10
P-6300FB-04	#4	P-6300FB-12	#12
P-6300FB-08	#8		

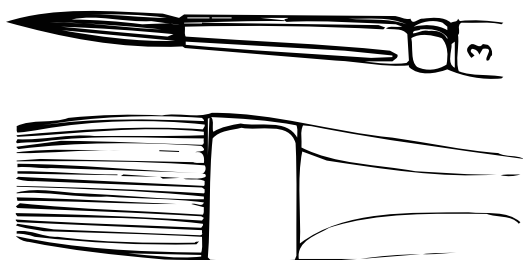
6300FN PRINCETON FANS

P-6300FN-03	#3	P-6300FN-08	#8
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6300AB PRINCETON ANGLE BRIGHTS

P-6300AB-06	#6	P-6300AB-12	#12
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CURVED NYLON



780 ACADEMY BRISTLE

This is a superb brush for oils and acrylic work. Soft bristled and sleek, this instrument excels at tasks where minimizing strokes is a must! The gorgeous blue metallic finish over an all-wood shaft has incredible hand-appeal...experience it for yourself!

780B ACADEMY BRIGHTS

G-0780B-01	#1	G-0780B-08	#8
G-0780B-02	#2	G-0780B-10	#10
G-0780B-03	#3	G-0780B-12	#12
G-0780B-04	#4	G-0780B-14	#14
G-0780B-06	#6		

0780F ACADEMY FLATS

G-0780F-01	#1	G-0780F-06	#6
G-0780F-02	#2	G-0780F-08	#8
G-0780F-03	#3	G-0780F-10	#10
G-0780F-04	#4	G-0780F-12	#12

0780R ACADEMY ROUNDS

G-0780R-01	#1	G-0780R-06	#6
G-0780R-02	#2	G-0780R-08	#8
G-0780R-03	#3	G-0780R-10	#10
G-0780R-04	#4	G-0780R-12	#12

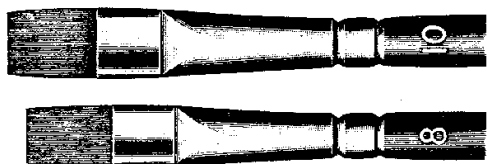
0780T ACADEMY FILBERTS

G-0780T-01	#1	G-0780T-08	#8
G-0780T-02	#2	G-0780T-10	#10
G-0780T-04	#4	G-0780T-12	#12
G-0780T-06	#6		

0780N ACADEMY FANS

G-0780N-02	#2	G-0780N-06	#6
G-0780N-04	#4		

SHADERS



762B WHITE SABLE

White sable is a synthetic substitute for red sable. These brushes perform like top quality red sable for a fraction of the cost. On short brown handles with white tips and gold rings, by Robert Simmons.

S-0762B-01	#1	S-0762B-08	#8
S-0762B-02	#2	S-0762B-10	#10
S-0762B-04	#4	S-0762B-12	#12
S-0762B-06	#6		

HAKE FAN



HAKE FAN BRUSH

Fine soft white hair (unnamed) set in flat wood handles in metal ferrules. From Japan.

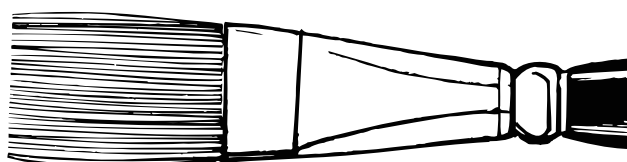
Y-BFC-1 1" Y-BFC-4 2-1/2"

SIGN BRUSHES

One stroke brushes are flat brushes made from soft hair. They are thick and hold large amounts of color. Used for lettering, backgrounds, water color, etc. A useful brush for the sign letterer or fine artist.

Blended brushes are made from finest red sable combined with state-of-the-art man made filaments. The combination provides the touch and performance of pure red sable at a fraction of the cost. These brushes are strong, resilient, with fine pointing and edging characteristics. For all media.

ONE STROKES



S21 SAPPHIRE

A blended brush of sable and synthetic that boasts a very high natural hair content. The Sapphire stroke has excellent color holding capacity, a sharp square point, and good snap. Nickel plated seamless ferrule. It has a short handle of blue laquered hardwood.

S-S21-025	1/4"	S-S21-075	3/4"
S-S21-050	1/2"	S-S21-100	1"

4450ST SYNTHETIC SABLE

This is the finest performing synthetic that we have ever seen. Duplicated all stroke of a top quality red sable. You must try this brush to appreciate its quality. Mounted on red stained handles in gold ferrules.

P-4450ST-025	1/4"	P-4450ST-075	3/4"
P-4450ST-050	1/2"	P-4450ST-100	1"

4150ST GOLD W/C

Features gold nylon in plated ferrules on red lacquered handles with white tips. A fine, long lasting brush by Princeton.

P-4150ST-025	1/4"	P-4150ST-075	3/4"
P-4150ST-050	1/2"	P-4150ST-100	1"

721 WHITE SABLE

Robert Simmons produces his White Sable brushes with the finest synthetic blended filament to replace finest red sable. On short brown handles with white tips and gold rings.

S-0721-012	1/8"	S-0721-075	3/4"
S-0721-025	1/4"	S-0721-100	1"
S-0721-050	1/2"	S-0721-150	1-1/2"

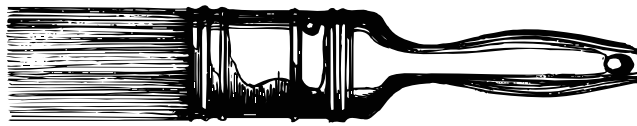
STENCIL BRUSHES



960 STENCIL BRUSH

A quality stencil brush of pure white bristle set in seamless nickel ferrules, on short brown handles with gold tips. Ideal for quality stencil painting, by Robert Simmons.

S-0960-012	1/8"	S-0960-050	1/2"
S-0960-019	3/16"	S-0960-062	5/8
S-0960-025	1/4"	S-0960-075	3/4"
S-0960-031	5/16"	S-0960-100	1"
S-0960-037	3/8"	S-0960-125	1-1/4"



5450 GESSO FLOW

A natural bristle brush in a flat brush style with metal ferrule, and flat handle. For priming canvas with gesso and covering large areas with acrylic paint. Also for general craft use, by Princeton

P-5450-100	1"	P-5450-300	3"
P-5450-200	2"	P-5450-400	4"

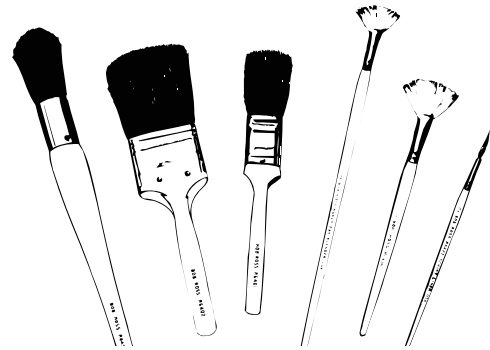
DRAFTING BRUSH

A fine quality brush with a 14" handle and long camel hair bristle for dusting art work.

K-25918 Koh-I-Noor Drafting Brush

BOB ROSS BRUSHES

FOLIAGE AND BLENDING



Large flat brushes used for blending and adding foliage in the wet on wet style of painting.

W R6401 1" Landscape Brush
W R6402 2" Background Brush

ROUND BRISTLE BRUSHES

Designed to create fluffy, rolling clouds and lush foliage. Thick round bristle in nickel ferrules.

W-R6438 1" Round Foliage Brush
W-R6440 Half Size Round Foilage Brush

1" OVAL BRUSHES

Created for rounded shapes in landscape painting (shown in middle above). White bristle in nickel ferrules.

W-R6431 1" Oval Brush

FAN BRUSHES

White bristle fan brushes for detail, textured grass and weeds, etc. (shown on the right above). White bristle in nickel ferrules.

W-R6413 #3 Fan Brush
W-R6416 #6 Fan Brush

SCRIPT LINER BRUSH

Made of pure red sable, the Script Brush allows you to paint fine detail and lines.

W-R6422 Ross Script Brush

FILBERT BRUSH

Created for fine blending and stroking of colors. White bristle in nickel ferrules.

W-R6447 Ross Filbert Brush

CARDED SETS

Carded brush sets provide an economical means of acquiring a variety of brushes.



CHINESE WATER COLOR

This hobby assortment contains twelve soft hair round brushes in sizes #1 through 12. Ideal for educational or art projects, neighborhood events, etc.

LC-1805 Water Color Brush Set

WATER COLOR ROUNDS

This set contains three water color round brushes, one each of #1, #3, & #5. Ideal for craft projects.

- P-9100 Princeton Camel Hair Rounds
- P-9115 Princeton Synthetic - Golden Taklom



SMALL W/C SET

Similar to the preceding set, this set contains three brushes, but in smaller sizes. One each of #5/0, #0, & #2.

- P-9105 Princeton Natural Hair Sable



CAMEL HAIR

A set of three camel hair brushes with a #6 round and 5/8" and 1" wash brushes.

- P-9122 Princeton Camel Hair Wash



CHINESE BRISTLE CARDED SETS

A group of four brush sets of Chinese brushes, available in flats and rounds in both white bristle and nylon. All contain twelve brushes in sizes 1 through 12. Ideal for educational or art projects, neighborhood events, etc.

WHITE BRISTLE

- LC-1801 White Bristle Flats
- LC-1802 White Bristle Rounds

NYLON BRISTLE

- LC-1807 Nylon Bristle Flats
- LC-1808 Nylon Bristle Rounds

OIL PAINTING SET

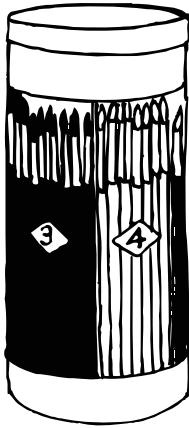
This is a combination set of four bristle brushes. It contains a round #2, a bright #6, a flat #4, and a filbert #4.

- P-9118 Princeton Bristle Set

BOXED BRUSHES

Boxed brush sets are a convenient way to handle, store, and display specialty and economical brushes.

DRUM ASSORTMENTS



CAMEL HAIR DRUM

Economical assortments on camel hair water color brushes. Each has one dozen each of sizes #0, #2, #4, #6, #8, and #10. All are in clear round plastic drums.

DY-B-100 Camel Hair Drum 12 doz. Rounds

SABLE OIL ROUND DRUM

Long handle Sable oil round brushes with long black handles with white tips. All are in clear round plastic drums.

DY-B-1300AR Oil Sable Round Drum 6 doz. Rounds

OIL WHITE BRISTLE DRUM

Interlocked white bristle with twelve each of sizes #2, #4, and #6 in both rounds and flats All are in clear round plastic drums.

DY-B-1400 White Bristle Drum 6 doz. Brushes

SABLE WATER COLOR ROUND DRUM

Economical assortment of sable hair water color brushes. Each has two dozen each of sizes #5/0, #3/0, #0, #2, #4, and #6. All are in clear round plastic drums.

DY-B-2100 Sable W/C Drum 12 doz. Rounds

SYNTHETIC W/C ROUND DRUM

Economical assortment of synthetic hair water color brushes. Each has two dozen each of sizes #5/0, #3/0, #0, #2, #4, and #6. All are in clear round plastic drums.

DY-B-415 Synthetic W/C Drum 12 doz. Rounds

GOLD NYLON LONG HANDLE DRUM

Gold Nylon long handle brushes ideal for acrylic painting. Each has one dozen each of flats in sizes #2, #4, #6, and #8, rounds in size #8. All are in clear round plastic drums.

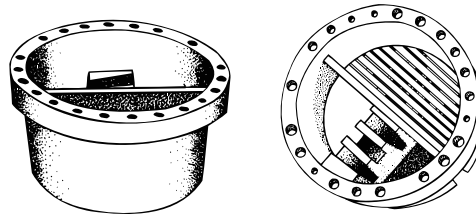
DY-B-700 Gold Nylon Drum 5 doz. brushes

BRUSH WASHERS

854 SPRING TOP

The spring top brush washer features an aluminum cup for holding solvent and a handle with a spring around it that holds brushes by the handle. The brushes are suspended in the solvent for soaking, or above for storage and drying.

G-0854 Spring Top Brush Washer



BRUSH TUB (BASIN)

A unique washer made of high density plastic that is resistant to water, oil, and most solvents. Holds brushes on their sides while soaking, not on the bristle. Graduated ribs in the largest section help scrub brushes. comes with cover. Shown above in side and top views

LC-0383 Brush Tub

BRUSH SOAPS

Masters Brush Soap



Masters Hand Soap

MASTERS BRUSH SOAP

Brush soap thoroughly cleans all types of artist's brushes which have been used in any medium. It also restores the resilience and "like new" performance to old brushes. Restoring just one brush will easily pay for the brush soap.

GP-0101 Masters Brush Soap 2-1/2 oz.

MASTERS HAND SOAP

A hand soap that is formulated to remove paint from hands and skin without the need for harsh or messy thinners or solvents.

GP-0102 Masters Hand Soap



GRUMBACHER BRUSH SOAP

Brush soap thoroughly cleans all types of artist's brushes which have been used in any medium. Extra large size bar with scrubber built into cap. It also restores the resilience and "like new" performance to old brushes.

G-0589 Grumbacher Brush Soap 3.69 oz.

BRUSH & HAND CLEANER

A liquid soap that is ideal for cleaning brushes, tools, and hands. Ready to use. By Grumbacher.

G-0588-02 Grumbacher Brush Soap 2-1/2 oz.

AIR BRUSHES

The air brush is a mini spray gun. It is used to apply many types of color in a wide variety of applications. These applications range from retouching photos to architectural renderings, to original art, to model painting. The air brush gives a high degree of control over the spray, making this possible, especially with the use of frisket films and liquids. There are several types of air brushes that are separated in groups as follows:

DUAL ACTION

Dual action air brushes are the most versatile and generally the most expensive. The term "dual action" refers to the way the air brush is controlled. The trigger button is pushed down to control air, and pulled back for color. Both can be controlled with the same button. Most are also internal mix, which means that air and color are mixed inside the brush. This provides a very thorough atomization with little blobbing of color.



AB PAASCHE AIR BRUSH

Considered to be the air brush that delivers the finest detail. The AB operates on a unique principal. An air driven turbine moves a needle through the color cup, and places a minute amount of color in front of an air stream. This action will allow hair line to 3/4" wide lines. Only low viscosity fluids such as water colors, inks, etc. may be used. Operates on from 28 to 30 lbs. of air pressure.

PAA-101 AB Paasche Air Brush



V PAASCHE AIR BRUSH

A precision instrument for detail, shading, and tinting. A brush that is second only to the AB in ability for detail. Available with two heads: the #1 for 1/64" to 1" lines and very low viscosity colors, or the #2 for 1/32" to 1" lines and low viscosity colors. Heads are interchangeable.

PAA-201
PAA-202

Paasche V1 Air Brush
Paasche V2 Air Brush



VL AIR BRUSH

The VL is a versatile air brush that is available with three different heads that are interchangeable. It can do work from fine lines to broad areas. The #1 head has the smallest pattern, from 1/32" to 1", and is for very light fluids. The #3 head has a range from 1/32" to 1-1/4" and is for thinned lacquers, enamels, and acrylics. The #5 head has a range from 1/16" to 1-1/2" and is for free flowing lacquers, enamels, and acrylics. All VL air brushes come with a 1/4 oz color cup and a 3 oz. color bottle. All operate at from 20 to 40 lb. pressure.

PAA-401
PAA-403
PAA-405

VL-1 Paasche Air Brush
VL-3 Paasche Air Brush
VL-5 Paasche Air Brush

VL SET

The VL set contains a VL-1 air brush, 1/4 oz color cup, 1 oz. and 3 oz. bottle assemblies, 1 oz. plain bottle with cap, #3 and #5 heads with needles, hanger, wrench, 6' hose, head protector cap and instruction booklet.

PAA-408

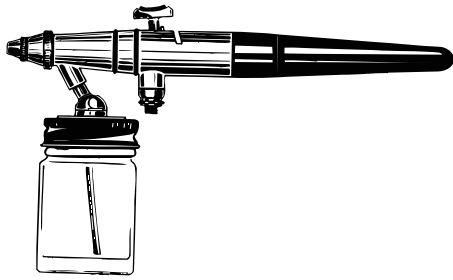
VL air Brush Set

TRAVELERS KITS

Travelers kits contain an air brush, two cans of propellant, 4' air hose, tank valve, wrench and booklet.

PAA-411
PAA-413
PAA-415

VL-1 Travelers Kit
VL-3 Travelers Kit
VL-5 Travelers Kit



175 BADGER AIR BRUSH

The Badger 175 Crescendo model features a larger body for comfort and handling. The 175 comes in three heads that are interchangeable. The HD head sprays four times the color that the XF head sprays in patterns from 1/8" to 2".

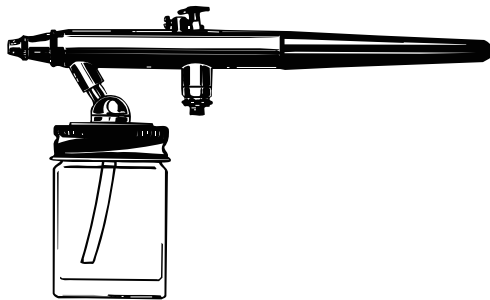
BA-175-1	Badger Crescendo, Fine
BA-175-2	Badger Crescendo, Medium
BA-175-3	Badger Crescendo, Large
BA-175-7	Badger Crescendo, kit w/3 Heads



100 BADGER AIR BRUSH

The Badger 100 is a dual action, internal mix air brush. It is made to exact precision of all metal parts except for the teflon head seal and bearings. The 100 uses a side color cup with a screw off bottom for easy cleaning. Operates from 15 to 50 lbs. of air pressure, normal is 30 lbs. Available with two different heads that are interchangeable. The XF will spray from a pencil line to a 1" pattern with very low viscosity liquids. The IL model is spray from a 1/16" to 1-1/2" pattern with low viscosity liquids.

BA-100-1-XF	Badger XF Airbrush
BA-100-2-IL	Badger IL Airbrush



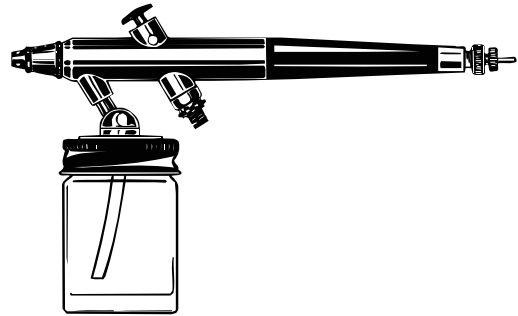
150 BADGER AIR BRUSH

The Badger 150 model is the same as the model 100, except that the color is fed from the bottom, and not the side. This allows for either left or right hand use, and the use of a larger color jars. The 150 comes in three heads that are interchangeable. The HD head sprays four times the color that the XF head sprays in patterns from 1/8" to 2". 150 models come with 1/4 oz. color cup, plus 3/4 oz and 2 oz. bottles. The HD head will handle higher viscosity liquids such as acrylics, glazes, etc.

BA-150-1 IL	Badger IL Poster Air Brush
BA-150-2-XF	Badger XF Poster Air Brush
BA-150-3-HD	Badger HD Poster Air Brush

SINGLE ACTION

A single action air brush is one where the trigger controls the air only. The amount of color that flows through is controlled by the needle which is locked in position at the rear of the brush. This is also an internal mix brush, or one where the air and color are mixed inside the brush. This provides through atomization of the color. Single action brushes are simple to operate and ideal for the beginner.



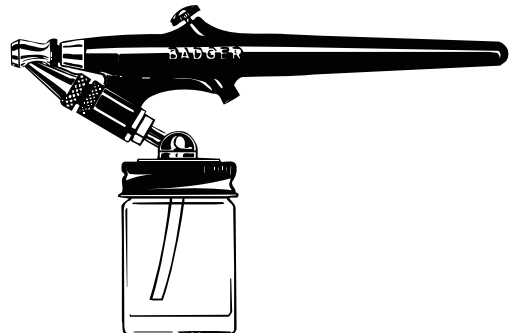
200 BADGER AIR BRUSH

The Badger 200 is an all metal air brush with a bottom feed that can be used in either the right or left hand. The amount of color can be easily adjusted by a thumb screw at the rear of the handle. The 200 is available in two heads. The IL Model ranges from 1/16" to 1-1/2" with thinned down lacquers, enamels, etc. The HD model ranges from 1/8" to 2" and is for heavy viscosity colors such as enamels, ceramic glazes, or acrylics. The 200-3 kit comes with a can of Propel propellant, six foot vinyl hose, a 3/4 oz. color jar, and three 3/4 oz. color jars with screw covers.

BA-200-1	Badger Illustrator Air Brush
BA-200-2	Badger Heavy Duty Air Brush
BA-200-3	Badger Illustrator Air Brush Kit

EXTERNAL MIX

In external mix air brushes, the mixture of color and air occurs outside the head assembly. These brushes do not provide as through atomization of color as internal mix air brushes do; however, they are less expensive when compared to other models from the same company.



350 BADGER AIR BRUSH

The Badger 350 is a brush that is easy to maintain and operate. Adjustment can be made for different width sprays by adjusting the color cap at the front of the brush. There are three different heads for different ranges of spray widths. Brushes come with 3/4 oz. and 2 oz. jars, wrench, and instructions.

BA-350-1-F	350 Badger Fine Air Brush
BA-350-1-M	350 Badger Medium Air Brush
BA-350-1-H	350 Badger Heavy Air Brush



H PAASCHE AIR BRUSH

An easy to use brush that is dependable and adaptable. This external mix brush is available in three different, adjustable heads. The #1 head adjusts from 1/32" to 1" coverage and is for low viscosity materials such as water colors and inks. The #3 head adjusts from 1/32" to 1-1/4" coverage, and is for thinned lacquers, enamels, and varnish. The #5 head adjusts from 1/32" to 1-1/2" coverage, and is for most free flowing fluids. The Paasche H Air brush comes with 1/4 oz. metal color cup, 3/4 oz. color bottle, wrenches, hanger, and instruction book. Operates on from 20 to 40 lbs. air pressure.

PAA-601 H-1 Paasche Air Brush
 PAA-603 H-3 Paasche Air Brush
 PAA-605 H-5 Paasche Air Brush

H SET

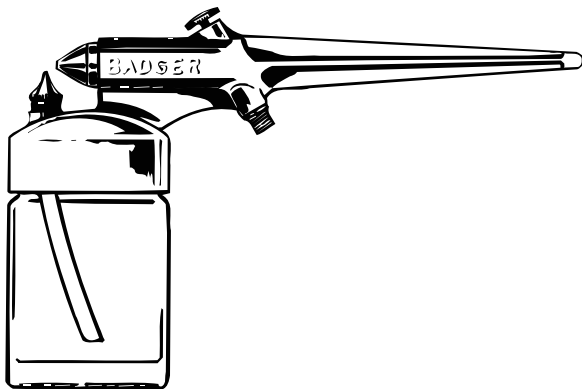
The H set contains a H-1 air brush, 1/4 oz color cup, 1 oz. and 3 oz. bottle assemblies, 1 oz. plain bottle with cap, #3 and #5 color adjusting parts, hanger, wrench, 6' hose, head protector cap and instruction booklet.

PAA-608 H Air Brush Set

TRAVELERS KIT

Travelers kits contain an air brush, two cans of propellant, 4' air hose, tank valve, wrench and booklet.

PAA-613 H-3 Travelers Kit



250 MINI SPRAY GUN

The Badger 250 is not considered an air brush, but a mini spray gun, because it has no needle. It has a minimal adjustable spray from 3/4" to 2" coverage, and can handle medium to heavy viscosity liquids for large coverage where no detail is required. Ideal for textures, fogging, patterns, etc. Made of molded delrin with a metal paint tip that resists solvents. Operates at from 15 to 50 lb. air pressure, ideally 30 lb. Included with #250-1 are 3/4 oz. jar propel regulator, 6' vinyl air hose, 3/4 oz. jar, propel regulator, 6' vinyl air hose, extra 3/4 oz. jar with cover and instructions. #250-2 Has brush with jar and hose only.

BA-250-1 250 Hobby Spray Gun Kit
 BA-250-2 250 Hobby Spray Gun Carded

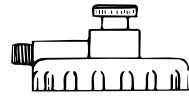
AIR ACCESSORIES



PROPELLANT

Canned air that is used to power air brushes if no compressor is available. Both brands listed are interchangeable. Ideal for hobby use or for painting on location.

BA-50-002 Badger Propellant, 13 oz.
 BA-50-202 Badger Propellant, 17 oz.
 PAA-802 Paasche #2, 11 oz.
 PAA-817 Paasche #17, 17 oz.



BADGER



PAASCHE 3B

PROPEL REGULATORS

Regulators control the pressure from the cans of propellant. The control allows for finer adjustments to spray patterns and also prolongs the life of the propellant cans. The Badger regulator is made of high impact delrin with metal parts, the Paasche regulator is made of all brass.

BA-50-200 Badger Propel Regulator
 PAA-823 Paasche 3B Pressure Valve

TIRE ADAPTOR

Turns a spare tire into a power source. Simply insert the adaptor into a regulator and screw onto the valve stem. The Paasche chuck is attached directly to a hose. Tire must be on a rim and inflated to 40 lbs. air pressure.

BA-50-029 Badger Spare Tire Adaptor
 PAA-832 Paasche DB-32 Tire Chuck

HOSE ADAPTORS

Brass fittings that adapt hoses to compressors or other air brushes.



BADGER ADAPTORS

BA-50-023 Badger Compressor Adaptor
 BA-50-090 Badger to Paasche Hose Adaptor
 BA-50-091 Paasche to Badger Hose Adaptor

PAASCHE ADAPTORS

PAA-951 #A-151 to Thayer & Chandler and Badger
 PAA-966 #M-66 Paasche brushes to Badger Hoses