



ARTISTS' OIL COLOURS



In 1720 the masters' workshops and their apprentices gradually disappear and the first art schools are created. Artists no longer have apprentices to prepare their pigments and binders. Chardin decides to ask a supplier to prepare his colours. Charles Laclef, an ancestor of the Lefranc family, runs a business selling pigments and spices in Saint Germain in Paris. A close relationship is established with the artists :

The fine arts industry is born.

Lefranc played an important role in the colours and varnish industry. Scientific research and analysis of old paintings have resulted in the removal of dangerous and unstable raw materials: antimony white, which tended to yellow, biiodide of mercury (scarlet red), which turned black, orpiment (glazing gold yellow) which changed the tone of the metal-based colours, the highly transient and poisonous arsenic disulphide (ruby red), which altered the tone of blends, iron and cobalt cyanide salt (Prussian green), which was highly toxic and turned into an ugly tone of greyish red. Before Prussian blue was discovered, indigo was blended with smalt, chalk and starch that were bound by a rice flour muilage to give a marvelous colour but with poor setting qualities.



But all these recipes needed to be redefined. From 1889 to this day, the principles required to achieve the quality required for the fine arts are indicated on our tubes :

- . Chemical composition of the colours
- . Lightfastness (1 to 3 stars)
- . Stability in blends (the M indicates that the colour can be mixed with any other colour).

Close working relationships with the masters of yesterday : Picasso, Cézanne, Dufy, Foujita... and today : Crémonini, Aricx, Véllickovic, Andréa, Pincemin, Yvel...

It was at this time that Lefranc and chemist J-G Vibert developed retouching and finishing varnishes. Taking inspiration from the painting techniques used in Flanders and Venice in the 16th and 17th centuries, the laboratory developed the famous Flemish and Venetian mediums. Then followed a series of inventions in the development of

colours that are today used on every artist's palette : Our Naples yellow prompted a letter of congratulations from the artist J-F Millet, which is reproduced in the attachment. Lefranc discovered lacquers extracted from natural madder in Strasbourg during the 1870 war with Prussia. Cadmium green appeared in 1911, followed by the bold Saphire blue in 1913, whose tone is in perfect harmony with Cobalt blue, Ultramarine blue and Ceruleum blue. Cadmium red and green, famous for their opacity and unequalled resistance to light, appeared the same year. In 1922, Titanium white appeared, offering the same covering power as Flake white.



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In 1950 : a range of transparent colours was developed specially for glazing. Marc Havel, chief engineer at the laboratory with a passion and a genius for art, was contacted by Raoul Dufy in 1937, who was planning to produce the biggest painting in the world. The "Fée Electricité" was made up of 250 panels measuring 1,5m by 2m. He was faced with the problem of producing this monumental painting as quickly as possible. The idea was to combine oil paints with an emulsion-type medium (hide glue diluted in water mixed with oil colours and 10 % Dammar gum) so that fresh layers could be painted on one another, while maintaining both transparency and mattness and allowing the core layers to dry correctly. This painting has been perfectly preserved and can be admired in the Paris Museum of Modern Art.

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Why choose Lefranc Artists' Oil Colour ?

Because of their exceptional pigment quality

Lefranc Artists' Oil Colour is the fruit of constant research into pigments. Lightfast and intense colours are obtained through rigorous selection of quality mineral or organic pigments. The 119 colours in the range are loaded to saturation, giving them exceptional tinting strength and remarkable intensity even when lightened.

Because of the quality of the manufacturing process used to make them

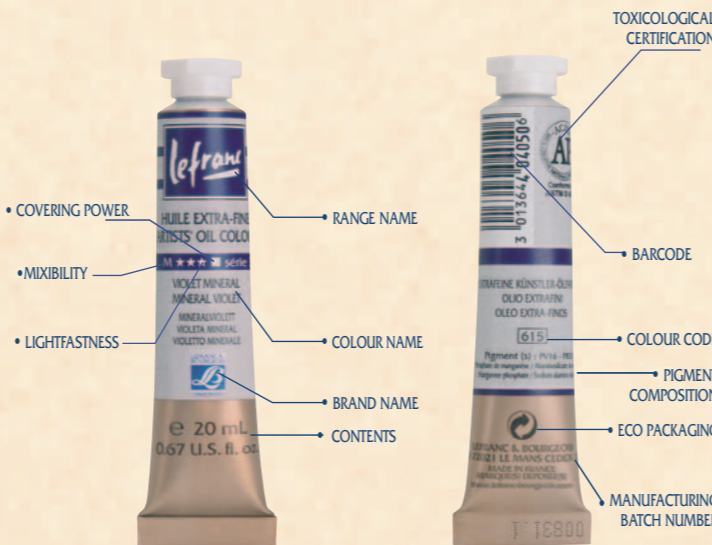
Pastes are ground using the same traditional methods as those used in the past. We use triple roller granite or steel mills which were developed in the first half of the 19th century. The longer the grinding process, the fewer the aggregates and the smoother and more evenly coloured the paste. Lefranc Artists' Oil Colour is finely ground to give them their characteristic brightness and unequalled purity. Each of the colours available is guaranteed wax-free to preserve brilliance and creaminess.

Because they are extremely agreeable to use

Pure colours : 50% of colours contain just one pigment. Outstanding lightfastness : 89 % of the Lefranc oil paints have *** grading. Outstanding tinting strength is obtained using very high and top quality pigment content. A balanced palette of opaque and transparent colours. A creamy and even consistency. Totally free in the blends : the colours can be mixed together. Even drying times.



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Because they offer artists a comprehensive range

3 tubes sizes are available to meet all requirements: 20, 40, and 150 ml tubes. For either small or large-scale work, a unique choice is available to artists in this range. 119 colours, including five whites. Each colour is unique in its colour and tonality. A very limited number of lightened colours are available (e.g. royal blue, ultramarine light which artists often use in a pure state). We have purposely limited this choice of lightened colours to leave artists totally free to find their own tones and values.



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Hand made tint card 119 colours

Sulphur yellow 196 - M *** ■ - 4 PY154/PG26	Breughel red 359 - M *** ■ - 3 PR255/PO72	Deep madder hue 536 - M *** □ - 2 PR177/PV23	Prussian blue 046 - M *** □ - 2 PB27	Japanese green light 536 - M *** ■ - 2 PY3/PB15	Mars red 381 - M *** ■ - 2 PR101/PY43	Iridescent white 022 - M *** □ - 3
Japanese yellow lemon 171 - M *** ■ - 2 PY3	Japanese red light 631 - M *** ■ - 2 PO13/PR4	Permanent violet 379 - M *** □ - 4 PR122	Indanthrene blue 631 - M *** □ - 3 PB60	Chrome green medium deep 769 - M *** ■ - 2 PY3/PY1/PB15	Transparent red ochre 769 - M *** □ - 2 PB25	Silver 710 - M *** ■ - 3 PM1
Lefranc yellow 767 - M *** ■ - 3 PY184	French red vermilion hue 767 - M *** ■ - 3 PR255/PO72	Cobalt red violet 627 - M *** □ - 6 PV49	Hortensia blue 373 - M *** □ - 2 PB15	Chrome green medium 507 - M *** ■ - 2 PY3/PY1/PB15	Red ochre 306 - M *** ■ - 1 PR102	Copper 707 - M *** □ - 3
Cadmium yellow lemon 156 - *** ■ - 4 PY35	Red vermilion hue 395 - M *** ■ - 4 PR168/PV19	Cobalt violet light 609 - M *** ■ - 6 PV49/PV14/PW4	Phthalo blue 036 - M *** □ - 2 PB15:3	Chrome green medium light 508 - M *** ■ - 3 PR101/PB15	Mars orange 307 - M *** □ - 2 PR101/PY42	Bronze 712 - M *** ■ - 3
Japanese yellow light 183 - M *** ■ - 3 PY74	Cadmium red light 361 - *** ■ - 5 PR108	Cobalt violet deep 608 - M *** ■ - 6 PV14	Cerulean blue 027 - M *** ■ - 6 PB35	Chrome green light 509 - M *** ■ - 2 PY3/PB15	TBurnt Sienna 481 - M *** ■ - 1 PB7	Gold 700 - M *** ■ - 3
Cadmium yellow light 158 - *** ■ - 4 PY35	Cadmium red medium 417 - M *** ■ - 5 PR108	Mineral violet light 616 - M *** ■ - 3 PV16	Cerulean blue hue 065 - M *** ■ - 2 PB15:1/PW6	Chromium oxide green 542 - M *** ■ - 3 PG17	Permanent Vandyke brown 111 - M *** ■ - 1 PBk9/PR101	
Senegal yellow 195 - M *** ■ - 3 PY153 / PY151	Japanese red deep 380 - M *** ■ - 3 PR254/PO36	Strong violet 628 - M *** ■ - 2 PR122/PV23	Azure blue hue 047 - M *** ■ - 2 PB15:3/PG7	Olive green 541 - M *** □ - 2 PG8	Transparent brown 110 - M *** □ - 2 PBk7/PR177	
Cadmium yellow medium 159 - *** ■ - 4 PY35	Chinese red vermilion hue 369 - M *** ■ - 3 PR255/PR254	Violet (blue shade) 604 - M *** □ - 3 PV23	Touareg blue 049 - M *** □ - 2 PB15:3/PG7	Permanent sap green 568 - M *** □ - 4 PY42/PG36/PY129	Raw Umber 478 - M *** ■ - 1 PBk7/PY42	
Japanese yellow deep 184 - M *** ■ - 2 PY74/PY65	Bright red 396 - M *** □ - 4 PR149	Egyptian violet hue 610 - M *** □ - 2 PR122/PB15:3	Sapphire blue 048 - M *** □ - 2 PB15:3/PG7	Sap green 552 - M *** □ - 1 PY129/PBk11	Burnt Umber 477 - M *** ■ - 1 PBk7/PY42	
Chrome yellow medium hue 166 - M *** ■ - 3 PY74/PY65	Cadmium red deep 362 - *** ■ - 5 PR108	Mineral violet 615 - M *** ■ - 3 PV16/PB29	Cobalt blue turquoise 905 - M *** ■ - 6 PB36	Terre verte 483 - M *** ■ - 1 PG23/PY42	Permanent Cassel earth 475 - M *** ■ - 1 PBk1/PBk7	
Indian yellow hue 181 - M *** □ - 2 PY139/PY129	Lefranc red 900 - M *** ■ - 3 PR254	Ultramarine deep 050 - M *** □ - 2 PB29	Turquoise blue 050 - M *** ■ - 2 PB15:3/PG7/PW5	Flesh tint 301 - M *** ■ - 2 PR101/PY42/PW6	Permanent bitumen lake Vibert 117 - M *** ■ - 1 PY42/PR101/PBk9	
Chrome yellow deep hue 167 - M *** ■ - 3 PY65	Rose madder hue 347 - M *** □ - 2 PY110/PR177	Ultramarine light 056 - M *** □ - 2 PB29	Veronese green hue 551 - M *** ■ - 2 PG36/PW5	Naples yellow hue 191 - M *** ■ - 2 PY42/PY129/PW6	Paynes gray 261 - M *** □ - 2 PBk9/PB29/PBk6	
Sahara yellow 194 - M *** ■ - 3 PY65 (+PR188)	Ruby red 388 - M *** ■ - 4 PV19	Ultramarine blue (green shade) 903 - M *** □ - 2 PB29	Viridian 529 - M *** ■ - 6 PG18	Yellow ochre light 191 - M *** ■ - 1 PY43	Peach black 272 - M *** ■ - 1 PBk9/PBk7	
Cadmium yellow deep 160 - *** ■ - 4 PO20/PY35	Lefranc pink 901 - M *** ■ - 3 PV19/PW6	Lefranc blue 907 - M *** ■ - 1 PB29	Armor green 512 - M *** □ - 3 PG7	Yellow ochre 302 - M *** ■ - 1 PY42	Ivory black 269 - M *** ■ - 1 PBk9	
Japanese yellow orange 185 - M *** ■ - 2 PY65/PO73	Lefranc crimson 902 - M *** ■ - 4 PV19	Cobalt blue 030 - M *** ■ - 5 PB28	Phthalo armor green 906 - M *** □ - 3 PG36	Transparent yellow ochre 770 - M *** □ - 2 PY42	Mars black 271 - M *** ■ - 1 PBk11	
Cadmium yellow orange 161 - *** ■ - 4 PO20	Garnet red 377 - M *** □ - 4 PV19	Cobalt blue hue 064 - M *** □ - 1 PB15/PB29/PW5	Chrome green deep 505 - M *** □ - 2 PB15:1/PY139	Mars yellow 187 - M *** ■ - 2 PY42	Titanium white 008 - M *** ■ - 1 PW6	
Bright orange 203 - M *** □ - 2 PY110/PR209	Alizarin carmine 328 - M * □ - 3 PR83	Royal blue 067 - M *** ■ - 3 PB28/PW6	Antioche green light 510 - M *** □ - 4 PY184/PG7	Golden ochre 305 - M *** ■ - 1 PY42	Zinc white 009 - M *** ■ - 1 PW4	
Transparent Indian orange 768 - M *** □ - 3 PO71	Alizarin crimson 345 - M * □ - 3 PR83/PR177	Space blue 033 - M *** ■ - 2 PB15/PW6	Cadmium green 516 - *** ■ - 4 PG7/PY35	Raw Sienna 482 - M *** ■ - 1 PBk7	Titanium zinc white 013 - M *** ■ - 1 PW4/PW5/PW6	
Coral 332 - M *** ■ - 4 PO43/PW5	Carmine lake hue 343 - M *** □ - 2 PR177	Ocean blue 904 - M *** ■ - 2 PB15:3/PW6	Japanese green deep 537 - M *** ■ - 3 PY175/PG7	Red oxide 301 - M *** ■ - 1 PR101	Flake white hue 911 - M *** ■ - 1 PW6/PW4	

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



FONDÉ EN 1720