



Saint Petersburg
Master Colors
1934

GLAUKONITE
GLAUKONIT



Live colours through time...

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

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

'MASTER-CLASS' SERIES IS:

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



OIL COLOURS

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

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

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

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



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

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

| | | | | | | |
|--|---|---|--|--|---|---|
|  Titanium white 101 *** P.W.6, P.W.4 |  Zinc white 100 *** P.W.4 |  Naples yellow pale 223 *** P.Y.42, P.W.4, P.W.6 |  Naples flesh 222 *** P.Y.42, P.W.4, P.W.6 |  Naples yellow 209 ** P.Y.37, P.Y.42, P.O.20, P.W.4 |  Golden yellow 249 *** P.Y.42, P.Y.150 |  Indian yellow 228 ** P.Y.83, P.R.101tr |
|  Strontium yellow 207 * P.Y.32 |  Cadmium lemon 203 ** P.Y.35 |  Cadmium yellow light 200 *** P.Y.35 |  Cadmium yellow medium 201 *** P.Y.35 |  Cadmium yellow deep 202 *** P.Y.37 |  Cadmium orange 304 *** P.O.20 |  Naples rose 333 *** P.Y.42, P.W.4, P.W.6 |
|  Coral pink 353 ** P.R.4, P.W.6, P.W.4 |  Petersburg rose 354 ** P.R.170, P.W.6, P.W.4 |  Vermilion (HUE) 312 ** P.R.108, P.R.4, P.Y.3, P.W.4 |  Cadmium red light 302 *** P.R.108 |  Cadmium red deep 303 *** P.R.108 |  Quinacridone red 361 *** P.R.19 |  Quinacridone rose 324 *** P.R.19 |
|  Quinacridone violet rose 622 *** P.R.122 |  Madder lake red permanent 339 *** P.R.187 |  Madder lake rose permanent 338 *** P.R.146 |  Madder lake violet permanent 340 *** P.R.63:1 |  Petersburg lilac 617 ** P.R.12, P.W.6, P.W.4 |  Quinacridone lilac 609 *** P.V.19 |  Quinacridone violet 621 *** P.V.55 |
|  Manganese violet light 614 *** P.V.16 |  Cobalt violet light 602 ** P.V.14 |  Cobalt violet deep 603 *** P.V.14 |  Ultramarine rose 341 ** P.R.259 |  Ultramarine violet 613 ** P.V.15 |  Royal blue 528 ** P.B.29, P.W.6, P.W.4 |  Turquoise bluish 527 *** P.G.7, P.B.15, P.W.6, P.W.4 |
|  Celestial blue 512 ** P.B.15:3, P.W.4 |  Ceruleum blue 503 *** P.B.35 |  Cobalt blue medium 505 *** P.B.28 |  Cobalt blue spectral 502 *** P.B.74 |  Ultramarine light 501 ** P.B.29 |  Ultramarine deep 521 ** P.B.29 |  Indanthrene blue 524 *** P.B.60 |
|  Phthalocyanine blue 500 ** P.B.15 |  Prussian blue 518 ** P.B.27 |  Indigo 516 ** P.B.15, P.Bk.7 |  Chromium Cobalt greenish blue 709 ** P.B.36 |  Chromium Cobalt bluish green 708 ** P.B.36 |  Turquoise blue 507 ** P.B.15:3, P.G.7, P.W.4 |  Turquoise greenish 735 *** P.G.7, P.W.6, P.W.4 |
|  Malachite green light 732 *** P.G.7, P.Y.83, P.W.6, P.W.4 |  Phthalocyanine green 703 ** P.G.7 |  Emerald green 720 ** P.G.7, P.B.15, P.G.17, P.G.8, P.Y.1 |  English green light 737 *** P.Y.35, P.B.27 |  English green deep 738 *** P.Y.35, P.B.27 |  Chromium oxide 704 *** P.G.17 |  Cobalt green light 706 *** P.G.19 |
|  Cobalt green deep 705 *** P.G.19 |  Sap green 716 ** P.G.8, P.Y.83 |  Olive green 727 *** P.G.17, P.Y.83, P.Bk.7 |  Viridian 701 * P.G.8, P.Y.1 |  Green Tavush 736 *** P.G.23 |  Glaukonite 702 *** P.G.23 |  Green Bini 739 *** P.G.23 |
|  Volkonskoite 700 *** P.G.23 |  Araratkaya green 715 ** P.Y.42tr, P.G.8 |  Olive green Arzakan 740 *** P.G.23 |  Ochre light 206 *** P.Y.43 |  Yellow ochre 218 *** P.Y.43, P.Y.42 |  Yellow ochre Metskar 242 *** P.Y.43 |  Gold ochre 205 *** P.Y.43, P.R.102 |
|  Ochre deep Kotayk 241 *** P.Y.43 |  Golden Arzakan 247 *** P.Y.43 |  Yellow Vyke 245 *** P.Y.43 |  Yellow travertine 246 *** P.Y.43 |  Orange travertine 248 *** P.R.102 |  Red ochre 309 *** P.R.102 |  Shakhnazarskaya red 311 *** P.R.102 |
|  Red brown Sevan 358 *** P.R.102 |  Cherry Metskar 359 *** P.R.102 |  Gutankarskaya crimson 360 *** P.R.102 |  Gutankarskaya violet 619 ** P.R.102 |  Cherry Tavush 356 ** P.R.102 |  English red 300 *** P.R.101 |  Venetian red 357 *** P.R.102, P.R.187 |
|  Indian red 301 *** P.R.101 |  Caput mortuum 427 *** P.R.101 |  Brown light Sevan 427 *** P.Br.7 |  Violet gray Lory 816 *** P.Br.7 |  Violet brown Sevan 428 *** P.Br.7 |  Raw Sienna 405 *** P.Br.7 |  Burnt Sienna 406 *** P.Br.7 |
|  Red brown Sevan 414 *** P.Br.7 |  Transparent Mars yellow 204 *** P.Y.42tr |  Transparent Mars orange 308 *** P.R.101tr |  Mars brown light 402 *** P.Br.7 |  Mars brown deep 403 *** P.Br.7 |  Transparent Mars brown 404 *** P.Br.6tr |  Vandyke brown 401 * P.Br.7 |
|  Raw umber 'Leningrad' 407 *** P.Br.7 |  Burnt umber 408 *** P.Br.7 |  Petersburg grey 812 *** P.B.28, P.Br.7, P.W.6 |  Payne's gray 812 *** P.Bk.7, P.B.15, P.V.55 |  Black travertine 817 *** P.Bk.8 |  Mars black 'warm' 815 *** P.Bk.11, P.R.101tr |  Mars black 800 *** P.Bk.11 |
|  Ivory black (HUE) 811 *** P.Bk.11, P.Br.6tr |  Lamp black 801 ** P.Bk.7 | | | | | |

Graphical symbols:

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

■ - opaque
□ - semi-transparent
□ - transparent

OIL COLOURS SETS
OF 'MASTER-CLASS'



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

Code: **1141001**



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

Code: **1141082**



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

Code: **1141083**





GIFT SETS



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

Code: **1141965**



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

Code: **1143003**

ACRYLIC COLOURS

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

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

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

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





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

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

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

Graphical symbols:

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

■ - opaque
□ - semi-transparent
□ - transparent

(HUE) - analog colour on basis of organic pigment



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

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



ACRYLIC COLOURS SETS
OF 'MASTER-CLASS'

MASTER-CLASS



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

Code: 12341417



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

Code: 12341418



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

Code: 12341317



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

Code: 12341966

TEMPERA COLOURS

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

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



TEMPERA COLOURS SETS
OF 'MASTER-CLASS'



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

Code: **1641032**



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

Code: **1641007**

MASTER-CLASS

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

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

| | | | | | | |
|--|--|---|--|--|--|--|
|  Titanium white 101 *** P.W.6 |  Naples yellow (HUE) 209 ** P.Y.42, P.W.6 |  Cadmium lemon 203 *** P.Y.35 |  Cadmium yellow light 200 *** P.Y.35 |  Cadmium yellow medium 201 *** P.Y.35 |  Cadmium orange 304 *** P.O.20 |  Cadmium red light 302 *** P.R.108 |
|  Cadmium red deep 303 *** P.R.108 |  Madder lake red (HUE) 317 ** P.R.187, P.R.170:1 |  Iron red 316 *** P.R.101 |  Caput mortuum 604 *** P.R.101 |  Ceruleum blue (HUE) 503 ** P.B.29, P.B.15:3, P.W.6 |  Cobalt blue 508 *** P.B.28 |  Ultramarine 511 ** P.B.29 |
|  Phthalocyanine blue 500 ** P.B.15 |  Cobalt green light 706 *** P.G.50 |  Emerald green 713 ** P.G.7 |  Chromium oxide 704 *** P.G.17 |  Ochre light 206 *** P.Y.42, P.R.101, P.W.6 |  Raw Sienna 405 *** P.Br.7 |  Burnt Sienna 406 *** P.Br.7 |
|  Burnt umber 408 *** P.Br.7 |  Lamp black 801 ** P.Bk.7 |  Deep black 804 *** P.Bk.1 | | | | |

Graphical symbols:

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



GOUACHE COLOURS

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



GOUACHE COLOURS SETS
OF 'MASTER-CLASS'



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

Code: **1741010**



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

Code: **1741092**

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

| | | | | | | |
|--|--|---|--|---|---|---|
|  Zinc white 100 *** P.W.4 |  Titanium white 101 *** P.W.6 |  Strontium yellow 207 ** P.Y.32 |  Lemon 214 ** P.Y.3 |  Yellow light 213 ** P.Y.1 |  Cadmium yellow pale 212 *** P.Y.37, P.Y.2, P.W.4 |  Ochre light 206 *** P.Y.42, P.Y.1 |
|  Gold ochre 205 *** P.Y.42, P.R.102 |  Red ochre 309 *** P.R.102, P.W.4, P.W.6 |  Orange 315 ** P.O.13, P.W.4 |  Vermilion (HUE) 312 ** P.R.4, P.Y.1 |  Red 331 ** P.R.4 |  Madder lake red 339 ** P.R.208, P.R.63.1 |  Carmine (HUE) 330 * P.R.81, P.W.4 |
|  Violet light 605 * P.R.61.1, P.V.2, P.W.4 |  Violet deep 606 * P.V.3, P.W.4 |  Prussian blue 506 ** P.B.27, P.V.3 |  Ultramarine 511 ** P.B.29, P.W.4 |  Cobalt blue light 504 *** P.B.28, P.W.6 |  Turquoise blue 507 ** P.B.15.3, P.G.7, P.W.4 |  Cobalt green light 706 *** P.G.50 |
|  Emerald green 714 * P.G.7, P.Y.3, P.W.4 |  Sap green 716 *** P.G.7, P.Y.32, P.W.6 |  Bright green 711 * P.G.7, P.Y.3 |  Green deep 710 *** P.G.8, P.Y.1 |  Chromium oxide 704 *** P.G.17, P.W.4 |  Burnt Sienna 406 *** P.R.101, P.Y.42, P.W.6 |  Raw umber 415 *** P.Y.42, P.R.101, P.Bk.11 |
|  Burnt umber 408 *** P.Br.7 |  Lamp black 801 *** P.Bk.7, P.B.27 |  Deep black 804 *** P.Bk.1, P.B.27 | | | | |

Graphical symbols:

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

ARTISTS' COLOURED PENCILS

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



COLOURED PENCILS SETS
OF 'MASTER-CLASS'



Professional coloured pencils,
cardboard box

Code: **152411184** 12 colours

Code: **152411185** 24 colours



Professional coloured pencils,
24 colours, tin-plate

Code: **1521201186**



Professional coloured pencils,
36 colours, tin-plate

Code: **1521201187**



Professional coloured pencils,
48 colours, tin-plate

Code: **1521201188**





WOODEN PALETTES

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

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



OVAL PALETTE

21105 size 30,6x23 cm, plywood

21106 size 41x31 cm, plywood



RECTANGULAR PALETTE

21100 size 20x27 cm, plywood

21101 size 23x30,6 cm, plywood

21102 size 23x35,6 cm, plywood

21103 size 23,5x37 cm, plywood

21104 size 30x40 cm, plywood

PLANE-TABLES

GP17323040 Plane-tables 30x40 cm, plywood

GP17323050 Plane-tables 30x50 cm, plywood

GP17324050 Plane-tables 40x50 cm, plywood

GP17324060 Plane-tables 40x60 cm, plywood

GP17325060 Plane-tables 50x60 cm, plywood

GP17325070 Plane-tables 50x70 cm, plywood

GP17326080 Plane-tables 60x80 cm, plywood



STRETCHED CANVAS

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

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

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

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

WHITE PRIMER

Oil primed stretched canvas,
fine grain, 100% linen, 305 g/m²

GP17715201423 15x20 cm
GP17718241426 18x24 cm
GP17720201422 20x20 cm
GP17720301257 20x30 cm
GP17724301424 24x30 cm
GP17730301421 30x30 cm
GP17730351425 30x35 cm
GP17730401258 30x40 cm
GP17735451420 35x45 cm
GP17740501259 40x50 cm
GP17740601260 40x60 cm
GP17745601427 45x60 cm
GP17750601261 50x60 cm
GP17750701262 50x70 cm
GP17760801263 60x80 cm

Oil primed stretched canvas,
coarse grain, 100% linen, 423 g/m²

GP17920301311 20x30 cm
GP17930401264 30x40 cm
GP17940501265 40x50 cm
GP17940601266 40x60 cm
GP17950601267 50x60 cm
GP17950701268 50x70 cm
GP17960801269 60x80 cm

Acrylic primed stretched canvas,
fine grain, 100% linen, 305 g/m²

GPA17720301270 20x30 cm
GPA17724301429 24x30 cm
GPA17730301428 30x30 cm
GPA17730401271 30x40 cm
GPA17740401430 40x40 cm
GPA17740501272 40x50 cm
GPA17740601273 40x60 cm
GPA17750601274 50x60 cm
GPA17750701275 50x70 cm
GPA17760801276 60x80 cm

Acrylic primed stretched canvas,
medium grain, 100% cotton, 386 g/m²

GPA18620301284 20x30 cm
GPA18630401285 30x40 cm
GPA18640501286 40x50 cm
GPA18640601287 40x60 cm
GPA18650601288 50x60 cm
GPA18650701289 50x70 cm
GPA18660801290 50x70 cm

Acrylic primed stretched canvas,
coarse grain, 100% linen, 423 g/m²

GPA17920301277 20x30 cm
GPA17930401278 30x40 cm
GPA17940501279 40x50 cm
GPA17940601280 40x60 cm
GPA17950601281 50x60 cm
GPA17950701282 50x70 cm
GPA17960801283 60x80 cm

COLOURED PRIMER



Acrylic primed stretched canvas,
medium grain, 100% cotton,
386 g/m², black

2102101861432 20x30 cm
2102101861433 30x40 cm
2102101861434 40x50 cm





CANVAS ROLL

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

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

Acrylic primed canvas,
fine grain

GPAC-C-1503 1,5x3,0 m, 100% cotton,
220 g/m2

GPAC-C-203 2,0x3,0 m, 100% cotton,
220 g/m2

2021101771384 1x3 m, 100% linen,
305 g/m2

Acrylic primed canvas, medium
and coarse grain

2022101861387 1x3 m, 100% cotton,
medium grain, 386 g/m2

2021101791383 1x3 m, 100% linen,
coarse grain, 423 g/m2

Oil primed canvas,
fine and coarse grain

2021201771386 1x3 m, 100% linen,
fine grain, g/m2

2021201791385 1x3 m, 100% linen,
coarse grain, g/m2



CANVAS CARDBOARD

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

WHITE PRIMER

Acrylic primed canvas cardboard, set of 5 items

MK1831010 10x10 cm

MK1831015 10x15 cm

MK1831515 15x15 cm

Acrylic primed canvas cardboard, 100% cotton

MK1831824 18x24 cm

MK1832030 20x30 cm

MK1833040 30x40 cm

MK1834050 40x50 cm

MK1834060 40x60 cm

MK1835060 50x60 cm



PRIMED CARDBOARD

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

Acrylic primed cardboard

A1801520 15x20 cm

A1801824 18x24 cm

A1802030 20x30 cm

A1802430 24x30 cm

A1803040 30x40 cm

A1803050 30x50 cm

A1804050 40x50 cm

A1805060 50x60 cm