



By Appointment to  
HRH The Prince of Wales  
Manufacturers of Artists' Materials  
Winsor & Newton  
London



WINSOR  
&  
NEWTON

*Artists'*  
**OIL COLOUR™**



The art of oil paints

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## High quality, slow drying colours

Oil colours have been used in various forms since the fifteenth century. The popularity of oil colour can be attributed to its extraordinary versatility. It offers excellent results from the traditional painting techniques of blending and glazing, impasto and scumbling.

Winsor & Newton began making colour in 1832, swiftly developing and subsequently maintaining a reputation for unparalleled excellence and consistency worldwide.

Recent advances in pigment technology have allowed us to build upon our already high standards and further improve the range for artists. These improvements are a result of using new and unique pigments, which offer increased permanence and greater colour strength.



## The product range

The Artists' Oil Colour range offers a wide and balanced spectrum of 133 colours in a variety of sizes. Each colour has been specially selected to offer the greatest choice and flexibility, ensuring all artists can obtain the palette best suited to their work.

All the 133 colours of our Artists' Oil are formulated with the finest pigments for beautiful colours with excellent tinting strength. Our recent innovations in the series of Cadmium-Free paints are formulated to have the same colour strengths, vibrancy, and opacity as cadmium colours, without cadmium.

# Characteristics of the Artists' Oil Colour range

## Pigment strength

Artists' Oil Colour is formulated with the highest pigment concentration that is optimised for each pigment's natural characteristics. This allows individual characteristics of each colour to be explored by artists. Pigment strength provides covering power and tinting strength, leading to the saying "artists' quality goes further."

## Covering power

Covering power not only comes from the high pigment strength in our Artists' Oil Colour, but also from a thicker coat of paint. However, the thicker the coat the greater the possibility of cracking over time if the film is significantly flexed or bent. The coverage is also of particular importance with the most opaque colours such as Titanium White and Cadmiuims, where even thin coats provide excellent coverage.

## Pigment purity

Like all raw materials, pigments are available in various grades. We use only the purest of pigments, ensuring the cleanest colours, which produce the best colour mixtures.

## Widest spectrum

We are famous for providing the widest spectrum of oil colours within our Artists' Oil Colour range. The colours are selected according to masstone (colour from tube), undertone (bias of colour when in a thin film), strength, and relative opacity. This provides the largest number of different colours and an infinite number of colour mixtures.

## Use of single pigments

Our quality standards include the use of single pigments wherever possible to create individual colours. Combined with strength of colour, single pigments provide a wide colour range in themselves and offer clean, accurate mixing with endless colour possibilities. This is particularly important for greens, violets, and oranges. Single pigment paints that are usually secondary colours considerably broaden the artists' available spectrum. There are 81 single pigment colours in the range.

## Variable opacity

Artists' Oil Colour is formulated to reflect the characteristics of each of the various pigments, ensuring that synthetic organics such as Phthalocyanines and Quinacridones deliver maximum transparency, whilst Cadmiuims and earth colours offer excellent opacity.

## Short, creamy consistency

The thick consistency of Artists' Oil Colour, together with the smell of linseed oil, are the two characteristics most admired by oil painters. These qualities are unbeaten by other media. The stiff consistency of Winsor & Newton colours can retain brush or palette knife marks, or it can be thinned to the very finest of glazes.



## Drying rates

The long drying time of Artists' Oil Colour is also a key feature of oil painting. The colour remains soft and wet for a few days and therefore allows corrections to be made from day to day. All colours will become touch-dry in thin films in 2-12 days. The different reaction of each pigment when mixed with oil results in the different drying rates. Each colour is individually formulated to optimise its drying rate, which helps artists to avoid the problems of slow-drying underlayers. However, the following list is a guide to the likely variations:

### Fast Drying (around 3 days)

Umbers, Prussian Blue, Raw Sienna, Cobalt Blues, Burnt Sienna, Cobalt Violet and Greens, Ivory Black and Pyrrols (like Bright Red, Permanent Carmine, Scarlet Lake).

### Medium Drying (around 5 days)

Permenant Mauve (manganese), Zinc White, Winsor Blues/Greens (phthalocyanines), Ultramarines, Mars colours (synthetic iron oxides), Permanent Alizarin Crimson, Ochres, Lamp Black, Perylenes, Sap Green and Cadmiuims.

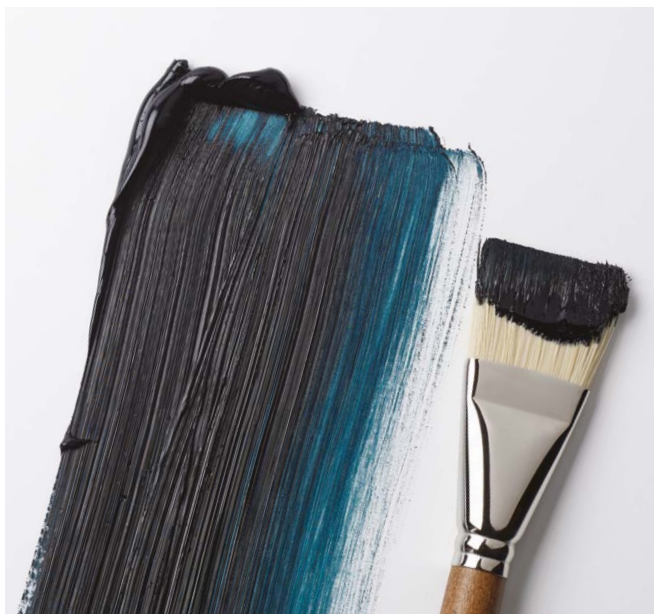
### Slow Drying (more than 6 days)

Bismuth Yellow, Winsor Orange, Flake White Hue, Quinacridones, Hansa Yellows (like Winsor Yellow), Alizarin Crimson and Titanium White.

## Formulation

Every Artists' Oil Colour is individually formulated to enhance each pigment's natural characteristics and ensure the stability of individual colours. Combined with nearly 200 years of manufacturing and quality control expertise, the formulation of Artists' Oil Colour ensures the best raw materials are made into the world's finest colours that consistently produced from batch to batch.





## Permanence

Since 1832, we have been developing permanent alternatives for the less durable traditional colours, without compromising the handling properties of the oil colours. As a result, the permanence of the colour range as a whole has been improved beyond the dreams of past painters.

Of the 133 colours in the range, 132 are now classed as 'permanent for artists' use' (AA or A ratings from Winsor & Newton) which aids in the longevity of paintings. Although the series 2 Alizarin Crimson is only rated B (moderately durable), it has been part of Artists' Oil Colour for over 130 years and is still considered a key colour by many contemporary artists. Should artists seek a more permanent option, there is also Permanent Alizarin Crimson, which is series 4. For a more detailed explanation of permanence and the individual rating of each colour, visit our website at [winsornewton.com](http://winsornewton.com)

## Consistent quality

Winsor & Newton is trusted by more artists than any other brand worldwide. This is a result of the quality and permanence of Artists' Oil Colour and from the reliability of our production supply. Whether it's a particular hue, opacity, or drying time artists seek, they can be sure to get the same product time and time again.

## Mixing colours

The 3 primary colours in the Artists' Oil Colour range are Winsor Lemon, Alizarin Crimson, and French ultramarine. These colours are the best selection when only 3 colours are used and provide a bright spectrum. We recommend Winsor Lemon, Cadmium-Free Yellow, Cadmium-Free Red, Alizarin Crimson, French Ultramarine and Cerulean Blue for the 6 core colours. In this recommendation, a warm and a cool, as well as a transparent and an opaque version of each of the three primaries is represented.

## Whites in the range

### Safflower Oil Whites

#### **Titanium White**

The most popular modern white. It is the most white, and opaque. Where its strength is overpowering, alternative whites can be used.

#### **Zinc White**

The least opaque traditional white, ideal for tints and glazing. It has a blue undertone.

#### **Iridescent White**

A mica-based pigment which makes a pearlescent white. It is effective when mixed with transparent colours and used over dark underpainting.

#### **Flake White Hue**

A titanium-based formulation which avoids the hazardous lead-based Flake White. It has a lower tinting strength than Titanium White to match Flake White and a similar drying rate to the original.

#### **Note**

Safflower whites are not recommended for extensive underpainting or priming. The slow-drying nature of the oil may cause subsequent layers to crack.

### Linseed Oil Whites

#### **Underpainting White (fast drying)**

A titanium pigment ground in linseed oil which is recommended for underpainting or extensive layering with white. It dries quickly to a flat, matte finish with tooth.

# Oil Colour accessories

## Surfaces and primers

Stretched, primed canvas is the traditional support for oil colour. Canvas boards are also popular. Our cotton canvas, linen canvas and canvas board are recommended for the artist wanting to exploit a variety of techniques and ensure long-term stability. For those who want to paint on paper, the sheets of the Winsor & Newton Oil Colour Pads are already prepared for direct use. Heavyweight paper can also be used, provided it is sized and primed correctly. Ideal is Winsor & Newton Professional Watercolour Paper, which can be primed several times with a thin layer of gesso.

## Solvents

Solvents are used to dilute colours in small quantities and to clean brushes and equipment. Distilled turpentine makes a viscous mixture which evaporates slowly. It is the most hazardous and strongest smelling solvent and can deteriorate on storage. Artists' white spirit (or mineral spirit) makes a watery mixture which evaporates quickly and is less hazardous. It does not deteriorate on storage. Sansodor™ makes a viscous mixture, which evaporates slowly, and is the least hazardous. It does not deteriorate on storage, has a minimal odour and is safe to travel with.

## Oils and mediums

Oils and mediums alter the handling characteristics of the colour and help to maintain the flexibility of the finished painting (fat over lean). Oils are the traditional, slower drying choice whilst alkyd-based mediums, such as Liquin, are favoured due to their speeding the drying time of the painting.

## Varnishes

Varnishes are used to protect finished paintings. For fine art usage, picture varnishes should be removable so that the painting can be cleaned in the future. Our varnishes are labelled "gloss", "satin" or "matte" and vary according to different resins used.

# Brushes

Winsor & Newton offers wide ranges of stiff bristle brushes. We recommend using Artists' Hog or Artists' Oil Synthetic Hog series in combination with Artists' Oil Colours. They wear well and carry considerable quantities of colour. To blend and glaze, a soft fibre brush like Professional Sable brush delivers seamless blends. Winsor & Newton also offers here a synthetic alternative to the sable brushes on a professional quality level.

## Palettes

Mahogany palettes are the traditional palette for oil colour. However, because canvases are primarily white, white melamine palettes are often preferred by modern painters together with expandable paper palettes, which can be disposed of at the end of each painting session.

For more information on all our ranges, including oils, mediums, varnishes, and accessories, please see our catalogue or website at [winsornewton.com](http://winsornewton.com)



# How to read the tube?

Winsor & Newton was the first company to publish the contents of their colours in 1892, believing in providing artists with as much information as possible.

**Artists' OIL COLOUR™**

Pigment ..... Pigment content  
PV15

Vehicle/Liant ..... Vehicle used (oil)  
Linseed Oil,  
Safflower Oil/  
Huile de Lin,  
Huile de  
Carthame

..... Opacity rating  
Lightfastness/  
Solidité à la  
lumière I

..... ASTM rating  
(American Society for  
Testing Materials)

**Artists' OIL COLOUR™**

SMALT (DUMONT'S BLUE)  
SMALT (BLEU DUMONT)  
AZUL ESMALTE (DUMOND)

..... Colour name

Permanence A  
Series/Série 2 ..... Permanence rating  
Series number

..... Colour swatch

37 ml e 1.25 US fl oz ..... Colour code  
1214 710

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Product code .....  
If product code does not contain colour code in the last three digits please refer to the number in brackets which is then the colour code

# Colour chart



347 AA S4 ■ I Lemon Yellow Hue  
025 A S4 ■ II Bismuth Yellow  
722 A S2 □ II Winsor Lemon  
086 A S4 ■ I Cadmium Lemon  
898 A S4 ■ I Cadmium-Free Lemon  
730 A S2 □ I Winsor Yellow



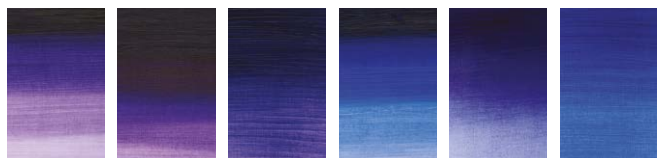
319 A S2 □ I Indian Yellow  
731 A S2 □ I Winsor Yellow Deep  
111 A S4 ■ I Cadmium Yellow Deep  
891 A S4 ■ I Cadmium-Free Yellow Deep  
089 A S4 ■ I Cadmium Orange  
899 A S4 ■ I Cadmium-Free Orange



094 A S4 ■ I Cadmium Red  
901 A S4 ■ I Cadmium-Free Red  
726 A S2 □ II Winsor Red  
725 A S2 □ I Winsor Red Deep  
097 A S4 ■ I Cadmium Red Deep  
895 A S4 ■ I Cadmium-Free Red Deep



479 A S2 □ I Permanent Carmine  
468 A S4 □ I Permanent Alizarin  
502 A S2 □ I Permanent Rose  
411 A S3 □ I Ruby Madder  
545 A S2 □ I Quinacridone Magenta  
380 A S2 □ I Magenta



400 A S1 □ I Mauve Blue Shade  
733 A S2 □ I Winsor Violet (Dioxazine)  
672 A S2 □ I Ultramarine Violet  
263 A S2 □ I French Ultramarine  
710 A S2 □ I Smalt (Dumont's Blue)  
180 AA S5 □ II Cobalt Blue Deep



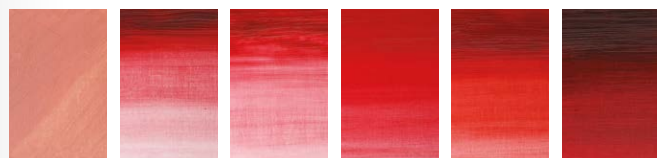
538 A S1 □ I Prussian Blue  
137 AA S4 ■ I Cerulean Blue  
379 A S1 □ I Manganese Blue Hue  
526 A S1 □ I Phthalo Turquoise  
190 AA S5 ■ I Cobalt Turquoise  
191 AA S4 ■ I Cobalt Turquoise Light



653 A S4 □ I Transparent Yellow  
149 A S1 □ I Chrome Yellow Hue  
118 A S4 ■ I Cadmium Yellow Pale  
907 A S4 ■ I Cadmium-Free Yellow Pale  
108 A S4 ■ I Cadmium Yellow  
890 A S4 ■ I Cadmium-Free Yellow



650 A S4 □ I Transparent Orange  
416 A S2 ■ I Orange Laque Mineral  
724 A S2 □ II Winsor Orange  
106 A S4 ■ I Cadmium Scarlet  
903 A S4 ■ I Cadmium-Free Scarlet  
603 A S2 □ I Scarlet Lake



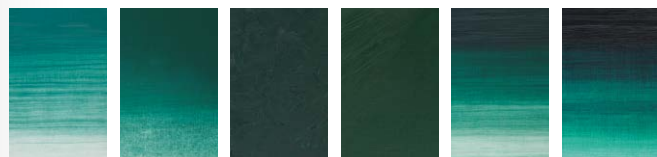
257 A S2 ■ I Pale Rose Blush  
587 A S5 □ II Rose Madder Genuine  
576 A S5 □ II Rose Dore  
042 A S1 □ II Bright Red  
548 A S4 □ II Quinacridone Red  
004 B S2 □ I Alizarin Crimson



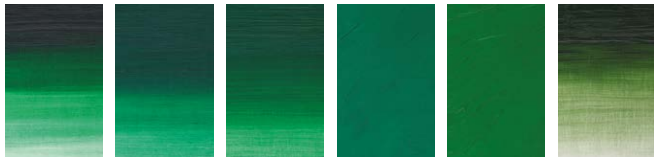
489 A S2 □ I Permanent Magenta  
669 A S3 □ I Ultramarine Pink  
543 A S2 □ I Purple Madder  
544 A S1 □ II Purple Lake  
192 AA S5 □ I Cobalt Violet  
491 AA S4 □ I Permanent Mauve



667 A S1 □ I Ultramarine (Green Shade)  
178 AA S4 □ I Cobalt Blue  
321 A S4 □ I Indanthrene Blue  
414 A S2 □ I Oriental Blue  
706 A S2 □ I Winsor Blue (Red Shade)  
707 A S2 □ I Winsor Blue (Green Shade)



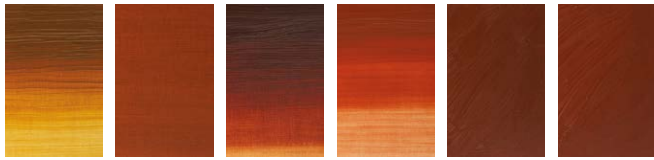
184 AA S5 □ II Cobalt Green  
412 A S3 ■ I Mineral Green Deep  
183 AA S4 ■ I Cobalt Chromite Green  
147 A S1 ■ I Chrome Green Deep Hue  
692 AA S4 □ I Viridian  
720 A S2 □ I Winsor Green (Phthalo)



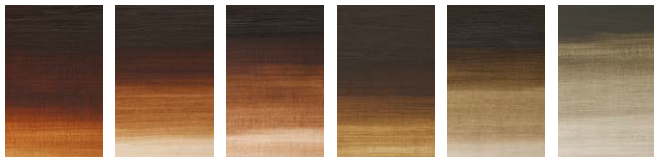
721 A S2 □ I Winsor Green (Yellow Shade)  
 482 A S2 □ I Permanent Green Deep  
 481 A S2 □ II Permanent Green  
 708 A S2 ■ I Winsor Emerald  
 483 A S2 □ I Permanent Green Light  
 637 AA S1 □ I Terre Verte



447 A S2 □ I Olive Green  
 426 A S1 ■ I Naples Yellow Light  
 422 AA S1 ■ I Naples Yellow  
 333 A S1 ■ I Brilliant Yellow  
 425 AA S2 ■ I Naples Yellow Deep  
 745 AA S1 □ I Yellow Ochre Light



646 AA S2 □ I Transparent Gold Ochre  
 059 AA S1 □ I Brown Ochre  
 074 AA S1 □ I Burnt Sienna  
 647 AA S1 □ I Transparent Red Ochre  
 362 AA S1 ■ I Light Red  
 678 AA S1 ■ I Venetian Red



648 AA S1 □ I Transparent Brown Oxide  
 076 AA S1 □ I Burnt Umber  
 676 A S1 □ II Vandyke Brown  
 554 AA S1 □ I Raw Umber  
 558 AA S1 □ I Raw Umber (Green Shade)  
 217 AA S2 □ I Davy's Gray



337 AA S1 ■ I Lamp Black  
 505 A S1 □ Perylene Black  
 242 AA S1 ■ I Flake White Hue  
 748 AA S1 ■ I Zinc White  
 674 AA S1 ■ I Underpainting White (Fast Drying)  
 644 AA S1 ■ I Titanium White



330 A S1 ■ II Iridescent White



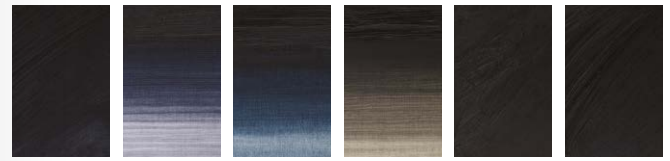
459 AA S4 ■ I Oxide of Chromium  
 540 A S2 □ I Prussian Green  
 599 A S2 □ I Sap Green  
 084 A S4 ■ I Cadmium Green Pale  
 897 A S4 ■ I Cadmium-Free Green Pale  
 294 A S2 □ I Green Gold



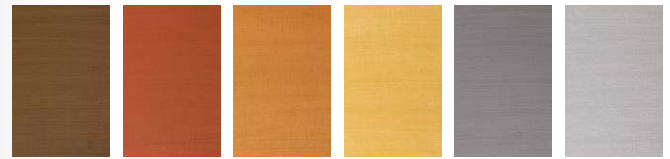
746 AA S1 ■ I Yellow Ochre Pale  
 320 A S2 □ I Indian Yellow Deep  
 285 AA S1 ■ I Gold Ochre  
 744 AA S1 □ I Yellow Ochre  
 557 AA S1 □ I Raw Umber Light  
 552 AA S1 □ I Raw Sienna



635 AA S1 ■ I Terra Rosa  
 657 A S2 □ II Transparent Maroon  
 317 AA S2 ■ I Indian Red  
 395 AA S2 ■ I Mars Violet Deep  
 413 A S2 ■ I Warm Brown Pink  
 056 A S1 □ I Brown Madder



465 AA S1 □ I Payne's Gray  
 034 A S1 □ I Blue Black  
 322 A S2 □ I Indigo  
 142 AA S1 □ I Charcoal Grey  
 386 AA S2 ■ I Mars Black  
 331 AA S1 □ I Ivory Black



058 A S2 □ II Bronze  
 214 A S2 □ II Copper  
 573 A S2 □ II Renaissance Gold  
 283 A S2 □ II Gold  
 511 A S2 □ II Pewter  
 617 A S2 □ II Silver

#### Key to Coding:

- AA Extremely Permanent
- A Permanent
- B Moderately Durable
- Transparent
- Semi-Transparent
- Semi-Opaque
- Opaque

#### ASTM

- I Excellent lightfastness  
Permanent for artists' use
  - II Very good lightfastness  
Permanent for artists' use
- Where no ASTM rating is listed, please refer to the Winsor & Newton permanence rating

This colour chart is produced within the limitations of lithographic colour printing and is intended as a guide only.



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Made in France  
Fabrique en France  
Fabricado en Francia

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