

TRADITIONALLY CRAFTED AND TRIPLE-MILLED IN ENGLAND

DALER  ROWNEY

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Georgian Oil



Daler-Rowney Ltd.  
Peacock Lane, Bracknell  
Berkshire, England  
RG12 8ST

T: +44 (0)1344 424 621  
F: +44 (0)1344 486 511

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www.daler-rowney.com



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## About Georgian Oil

Rooted in 1783 London and named after George Rowney the company's founder, Georgian Oil Colours from Daler-Rowney enrich contemporary artistic expression through modern and brilliant colours, optimal pigment loads and a very satisfying feel under both brush and knife.

Traditionally crafted and triple-milled in England, Georgian Oil Colours provide colour consistency from wet to dry and even performance and finish across all colours. Due to their careful formulation, Georgian Oil Colours generally require very limited quantities of mediums so can be used freely straight from the tube allowing the artist to concentrate on spontaneous creativity.
















## Georgian Oil Characteristics

- Available in 54 colours
- High pigment loads include traditional pigments cadmium and cobalt
- Exceptionally permanent and brilliant colours
- Colours are intermixable and consistent from wet to dry
- Surface dry in 4 to 5 days
- 24 single pigment colours
- 31 opaque or semi-opaque colours
- All colours are rated as Permanent\*\*\*\* or Normally Permanent\*\*\*
- Smooth and buttery consistency, ideal for experimenting different brush and knife techniques
- Easy mixing with mediums provides endless creative possibilities
- Traditionally crafted and triple-milled in England



## Colours and Pigments

 635 *** ■ Naples Yellow	 651 *** □ Lemon Yellow	 617 *** □ Cadmium Yellow Pale (Hue)	 627 *** □ Primary Yellow
 620 *** ■ Cadmium Yellow	 618 *** □ Cadmium Yellow Deep (Hue)	 619 *** □ Cadmium Orange (Hue)	 626 *** ■ Pyrrrole Orange
 588 *** □ Vermilion (Hue)	 505 *** □ Cadmium Red Light (Hue)	 503 *** ■ Cadmium Red	 504 *** □ Cadmium Red Deep (Hue)
 571 *** □ Scarlet Lake	 515 *** □ Crimson Alizarin	 512 *** ■ Pyrrrole Red	 561 *** □ Rose Madder (Quinacridone)
 531 *** ■ Brilliant Rose	 409 *** □ Primary Magenta	 406 *** ■ Cobalt Violet (Hue)	 413 *** □ Permanent Mauve
 123 *** ■ French Ultramarine	 110 **** ■ Cobalt Blue	 137 *** ■ Permanent Blue	 142 *** □ Primary Cyan
 135 *** □ Prussian Blue	 112 *** ■ Coeruleum	 442 *** ■ Violet Grey	 128 *** ■ Light Blue
 133 *** ■ Blue Grey	 361 *** □ Phthalo Green	 352 *** □ Hooker's Green	 382 *** □ Viridian (Hue)
 338 *** □ Emerald Green (Hue)	 375 *** ■ Sap Green	 379 *** ■ Terre Verte (Hue)	 388 *** ■ Yellow Green
 347 *** ■ Permanent Green Light	 663 **** ■ Yellow Ochre	 667 **** □ Raw Sienna	 024 **** ■ Buff Titanium
 577 *** ■ Flesh Tint	 583 **** ■ Venetian Red	 523 **** ■ Indian Red	 221 **** □ Burnt Sienna
 247 **** □ Raw Umber	 223 **** □ Burnt Umber	 264 *** ■ Vandyke Brown (Hue)	 065 *** ■ Payne's Grey
 034 **** ■ Ivory Black	 035 **** ■ Lamp Black	 009 *** ■ Titanium White	 001 *** ■ Zinc White
 007 *** ■ Mixing White	 003 *** ■ Underpainting White	<p>Permanent ****</p> <p>Normally Permanent ***</p> <p>■ Opaque</p> <p>■ Semi Opaque</p> <p>□ Transparent</p>	

Code	Colour Name	Pigment Name	Composition	Opacity	Permanence
635	Naples Yellow	Zinc Oxide/Arylamide Yellow /Naphthol AS-OL/ Yellow Iron Oxide/ Titanium Dioxide	PW4/ PY83/ PR9/ PY42/ PW6	o	***
651	Lemon Yellow	Arylamide Yellow 10G	PY3	t	***
617	Cadmium Yellow Pale (Hue)	Arylamide Yellow GX/ Arylamide Yellow 10G	PY73/ PY3	t	***
627	Primary Yellow	Arylamide Yellow GX	PY73	t	***
620	Cadmium Yellow	Cadmium Zinc Sulphide/Arylamide Yellow 5G	PY35/PY74	o	***
618	Cadmium Yellow Deep (Hue)	Arylamide Yellow/ Arylamide Yellow 10G	PY83/ PY3	t	***
619	Cadmium Orange (Hue)	Disazo Orange/ Arylamide Yellow GX/Yellow Iron Oxide	PO34/ PY73/ PY42	t	***
628	Pyrrrole Orange	Diketo-pyrrolo pyrrol	PO73	o	***
588	Vermilion (Hue)	Arylamide Yellow GX / Disazo Orange/BON	PY73/ PO34/ PR210	t	***
505	Cadmium Red Light (Hue)	Disazo Orange/ Naphthol Red AS	PO34/ PR112	t	***
503	Cadmium Red	Cadmium Sulphselenide /Pyrrrole Scarlet	PR108/PR254	o	***
504	Cadmium Red Deep (Hue)	Naphthol Red ITR/ Arylamide Yellow GX/Red Iron Oxide	PR 5/ PY73/ PR101	t	***
571	Scarlet Lake	Naphthol Red ITR/ Naphthol Red AS-D	PR5/ PR112	t	***
515	Crimson Alizarin	Anthraquinone Red 177	PR177	t	***
512	Pyrrrole Red	Pyrrrole Scarlet	PR254	o	***
561	Rose Madder (Quinacridone)	Quinacridone	PV19	t	***
531	Brilliant Rose	Naphthol Red ITR/ Naphthol Red AS/Titanium Dioxide	PR 5/PR112/PW6	o	***
409	Primary Magenta	Dioxazine Purple	PV 23	t	***
406	Cobalt Violet (Hue)	Dioxazine Purple/ Quinacridone	PV23/ PV19	s	***
413	Permanent Mauve	Dioxazine Purple	PV 23	t	***
123	French Ultramarine	Ultramarine Blue	PB29	s	***
110	Cobalt Blue	Cobalt Aluminate/ Ultramarine Blue	PB28/PB29	o	****
137	Permanent Blue	Ultramarine Blue	PB29	s	***
142	Primary Cyan	Phthalocyanine Blue	PB15	t	***
135	Prussian Blue	Ferri - Ammonium Ferrocyanide	PB27	t	***
112	Coeruleum	Cerulean Blue /Ultramarine Blue/Phthalocyanine Blue/ Titanium Dioxide	PB35/PB29/PB15/ PW6	o	***
442	Violet Grey	Ultramarine Blue/ Titanium Dioxide/Dioxazine Purple	PB29/PW6/PV23	o	***
128	Light Blue	Ultramarine Blue/Phthalocyanine Blue/ Titanium Dioxide	PB29/PB15/ PW6	o	***
133	Blue Grey	Ultramarine Blue/ Titanium Dioxide/Bone Black	PB29/PW6/PBK9	o	***
361	Phthalo Green	Phthalocyanine Green	PG7	t	***
352	Hooker's Green	Phthalocyanine Green/ Red Iron Oxide	PG7/ PR101	t	***
382	Viridian (Hue)	Phthalocyanine Green	PG7	t	***
338	Emerald Green (Hue)	Arylamide Yellow 10G/ Phthalocyanine Green/ Zinc Oxide	PY3/ PG7/PW4	t	***
375	Sap Green	Phthalocyanine Green/ Arylamide Yellow GX/ Transparent Red Iron Oxide	PG7/ PY73/ PR101Trans.	s	***
379	Terre Verte (Hue)	Phthalocyanine Green/ Yellow Iron Oxide/Natural Iron Oxide	PG7/ PY42/PB7	s	***
388	Yellow Green	Arylamide Yellow 5GX/ Chromium Oxide Green/ Titanium Dioxide	PY74/ PG17/PW6	o	***
347	Permanent Green Light	Arylamide Yellow 10G/ Phthalocyanine Green/ Yellow Iron Oxide	PY3/ PG7/PY42	s	***
663	Yellow Ochre	Yellow Iron Oxide	PY42	s	****
667	Raw Sienna	Yellow Iron Oxide/ Trans. Red Iron Oxide	PY42/ PR101 Trans	t	****
024	Buff Titanium	Titanium Dioxide	PW6	o	***
577	Flesh Tint	Zinc Oxide/ Red Iron Oxide/ Yellow Iron Oxide/ Titanium Dioxide	PW4/ PR101/ PY42 / PW6	o	***
583	Venetian Red	Red Iron Oxide	PR101	o	****
523	Indian Red	Red Iron Oxide	PR101	o	****
221	Burnt Sienna	Trans. Red Iron Oxide	PR101 Trans.	t	****
247	Raw Umber	Natural Iron Oxide	PB7	t	****
223	Burnt Umber	Natural Iron Oxide	PB7	t	****
264	Vandyke Brown (Hue)	Natural Iron Oxide/ Bone Black/BON Arylamide	PB7/ PBK9/ PR170	o	***
065	Payne's Grey	Vegetable Black/ Ultramarine Blue	PBK7/ PB29	o	***
034	Ivory Black	Bone Black	PBK9	o	****
035	Lamp Black	Carbon Black	PBK7	o	****
009	Titanium White	Titanium Dioxide/ Zinc Oxide	PW6/ PW4	o	***
001	Zinc White	Zinc Oxide	PW4	o	***
007	Mixing White	Titanium Dioxide/ Zinc Oxide	PW6/ PW4	o	***
003	Underpainting White	Titanium Dioxide/ Zinc Oxide	PW6/ PW4	o	***

Mediums

Oil Mediums

All Georgian Oil colours can be mixed with Refined Linseed Oil, Artists' Painting Medium, Alkyd Flow Medium and Alkyd Gel Medium. When starting out, keep mediums to a minimum. Use Linseed Oil for thinning down the colour and creating glaze effects and use Daler-Rowney Water Soluble Brush Cleaner for a solvent free, low odour brush cleaning option.

Alkyd Flow and Alkyd Gel Medium

Increases transparency and flow of oil colour, allowing paint to be brushed out more smoothly.

Oil Dilutents

Turpentine

Dilutes Oil Colour to create thin, quick-drying washes in the early stages of painting.

Low Odour Thinners

A low odour alternative to Turpentine ideal when working in a confined space or for artists who find Turpentine to have too strong an odour.

Water-Washable Brush Cleaner

Containing natural oils, this solvent-free, low-odour, water-washable cleaner is ideal for cleaning oil brushes.

Sets



- Starter Set**  
6 x 22ml
- Selection Set**  
10 x 38ml
- Classic Set**  
8 x 75ml
- Introduction Set**  
10 x 22ml
- Mixing Set**  
5 x 75ml
- Jumbo Set**  
9 x 120ml

Georgian Oil Colour DVD

Insights and Applications with Alexander Lumsden

International artist Alexander Lumsden explores the world of oil painting and other mediums by demonstrating practical, easy-to-follow exercises and by considering the paintings of Turner and other great masters on a visit to Tate Britain in London.

Using Daler-Rowney's Georgian Oil Colour and with much insight, Alexander lays bare a variety of techniques for all artists. Through practical examples, tools and tips relating to a range as wide as impasto to glazing to understanding skin tones, Alexander provides an engaging and entertaining insight into preparation, oil painting and much more.

Packed with information and inspiration, this DVD is an essential reference guide for all artists.



How to Paint a Waterfall

To Get Started You Will Need

- Georgian Oil Colours**
  - Lemon Yellow
  - Burnt Umber
  - French Ultramarine
  - Crimson Alizarin
  - Zinc White
- Surface**
  - Canvas 80 x 30 cm
- Other Materials**
  - Painting Medium
  - Low Odour Thinners
  - Water Washable Brush Cleaner
  - Double Dipper
  - Mixing Palette
  - Easel
- Georgian Brushes**
  - G12 Georgian Filbert Brush size 6
  - G24 Georgian Round Brush size 4
  - G84 Georgian Fan Brush size 6

Step 1

Thin down Burnt Umber with Low Odour Thinners. Find the centre of the canvas and divide it up into quarters by making a light cross with your round size 4 brush, sketching the shapes as per picture.

**Tip:** Use the handle of the brush to measure and adjust the proportions of the image.



**Tip 1:** Clean your brush regularly with a tissue.

**Tip 2:** Use the fan brush to blend and soften the edges of the refractions.

Step 3

For the rocks down the sides mix Lemon Yellow, French Ultramarine and some Burnt Umber. Block in using the filbert brush. When approaching the white of the water use the edge of the brush to define a clean line. Use the round brush to soften the edge mixing with more whites. For the top of the rocks mix more Lemon Yellow with French Ultramarine and using the round brush apply it with loose strokes blending with the darkest colour. Mix Lemon Yellow, French Ultramarine and White and apply it with the fan brush pulling down from the top to bottom of the rock to get a lichen effect.

Step 4

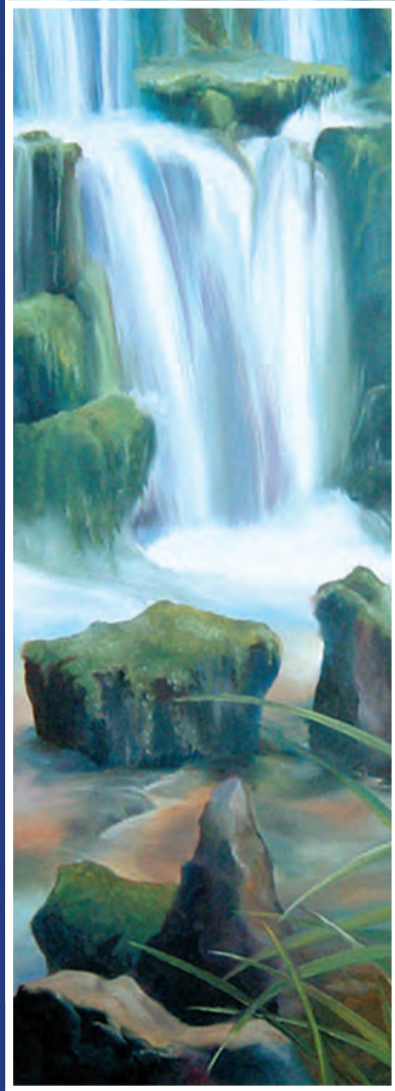
Mix Burnt Umber, French Ultramarine, Zinc White and some Lemon Yellow for the shallow water at the bottom of the painting and apply it with horizontal strokes using the filbert brush. When applying you can use some Painting Medium to get a better flow. When mixing the colours vary the proportions to get different tones. For the shadows underneath the rocks use a mix of French Ultramarine and Burnt Umber to darken the area. Let it dry. Paint in the rocks at the bottom as per step 3.



Step 5

Once the lower area is dry paint the grass using the filbert brush and a mix of Lemon Yellow, French Ultramarine and White. Add more white for the highlights. See the image details below.

Final image



Brushes

- Round:**  
Suitable for detail, lines, stippling and blending. A good all-rounder!
- Fan:**  
Great for creating grass effects, dry stippling and blending.
- Filbert:**  
Ideal for tapered shapes and blending.



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