



PRODUCT  
GUIDE

# Williamsburg

With Williamsburg Handmade Oil Colors, the handmade quality of the paint respects the Centuries of Tradition upon which all quality professional paints are made. But at the same time, we are a modern company, born from the melting pot of today's creative world-class. Our

reputation was not inherited; it was built by working face to face with artists. We keep our promises, never hide behind tradition and hold fast to whatever makes beautiful color.

Williamsburg is a US brand, manufactured in New Berlin, New York. As a professional oil paint, it stands competitively alongside established European brands.

The Williamsburg colors are incredibly pigment rich, with a dense yet buttery texture; each color has its own finish and feel creating not only a palette of color, but also texture. Williamsburg has an extensive range of Cobalt and Cadmium colors, as well as has a number of unique colors, particularly within the wide range of earth colors. Examples include: The Native Italian Earth Colors, Courbet Green, Persian Rose, Cyprus Orange, Montserrat Orange, Stil de Grain and Turkey Umber.



## **The History of Williamsburg Handmade Oil Colors**

In the mid-1980s artist Carl Plansky began making paint for himself and his friends in the Williamsburg neighborhood of Brooklyn, New York. He had no intention of turning his passion into a business, but interest in his paint escalated to a point where the business of 'Williamsburg Art Supply' was established out of necessity.

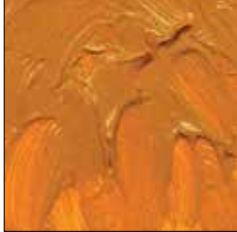
Beginning with a small milling machine



○ Ultramarine Pink



○ Cadmium Red Deep



● Alizarin Yellow



● Stil De Grain

*Each pigment is milled to its own unique standard, developing the richest expression of color and undertone. This approach preserves the range of texture oil paints had in the past. These variations in grind are categorized into four groups: (Left to right) Very Fine, Fine, Medium and Coarse.*

provided by artist Milton Resnick, Carl's paint making operation grew to employ several people and was moved just outside Oneonta, New York. Williamsburg's oil paints accumulated a following and international presence while preserving the handmade integrity of the paint.

Carl had always been interested in pigments, oils, mediums, and old-world recipes, and enjoyed experimenting with traditional materials. Wherever he traveled he would research the history of painting and the relationship between painters and paint makers.

In France he bought colors from the houses that had made paints for Monet, Matisse, and Cézanne then analyzed their paint to see how fine or coarse the grind was and to determine where they found their pigments and oils.

With this same passion, he continued to search for the most beautiful raw materials in the world, importing pigments from dozens of countries so he could offer them to his fellow artists as paint and dry pigment.

The legacy and integrity of Carl's paint business survived his death in October of 2009. The team he built at Williamsburg Handmade Oil Colors has preserved the passion and creativity that Carl imparted under the leadership of Beverly Plansky, Carl's sister and business partner.

In the Spring of 2010 Golden Artist Colors assumed responsibility for realizing Carl's dream for truly unique paints and mediums that reflect not only the traditions of painting in Europe and North America, but the artist's passion that drives them forward. Carl himself claimed that only Golden Artist Colors could make oil paints with the integrity and style of Williamsburg.

## About Williamsburg Pigments

Getting the proper pigment is just the beginning. So much of the quality of oil paint is in the milling. With Williamsburg, each color is milled to enhance the beauty and luminosity specific to that particular pigment. Some colors will feel slightly gritty; others extremely smooth, preserving the wider range of differences oil paints had in the past. Cerulean Blue will have a beautiful velvet, light-absorbing surface with an extremely strong covering power; the Siennas will often have a lesser grind and feel slightly gritty due to the larger pigment particle size. This grind allows light to travel through the vehicle, exposing rich golden or mahogany undertones instead of just heavy, dull browns.

Just as in fine wines, the terroir defines the specific soils, geology, minerals and climate that create the unique qualities of each wine, so do the various minerals in these very unique soils of oxides produce a very specific note of color, undertone and transparency.

Most Williamsburg pigments are milled in pure, premium, alkali-refined linseed oil, the most durable and flexible of the different kinds of oils. There is also a line of colors milled in safflower oil, designed for glazing and the top layers of a painting where flexibility is less important and reduced yellowing over time is desired.

Our process gives us total control over the product, much like the late nineteenth-century French color makers. All the materials are hand measured, and every ounce of paint is scrutinized.

Paints are available in 37 and 150 ml non-reactive aluminum tubes, as well as 8 oz., 16 oz. 32 oz. and gallon aluminum cans.

# WILLIAMSBURG COLORS

This section reviews the color families of the Williamsburg line. Our extensive offering features a wide range of cobalt and cadmium colors, several specialty blends, a large and varied assortment of earth colors, and more.

## LEGEND

■ Opaque / ▒ Semi-Opaque  
□ Transparent / ▨ Semi-Transparent

○ Very Fine / ● Fine  
● Medium / ● Coarse

### ASTM Lightfastness Rating:

I Excellent / II Good / III Fair  
N/A Not Yet Tested

### \*GOLDEN Lightfastness Rating:

follows ASTM D4303 procedures  
EX Excellent / GD Good / FR Fair

## Cobalt & Cerulean Oil Colors

As a group, the Cobalts offer one of the widest spectral gamuts of any pigment available, and almost no company carries as many examples as we do. These include three beautifully translucent hues often used in glazes and delicate tints – Cobalt Yellow along with Cobalt Violet Light and Deep. These are joined by multiple shades of Cobalt Teal, Turquoise and Cobalt Green, a bright and pristine Cobalt Blue along with its redder cousin, Cobalt Blue Deep, and finally both a traditional Cerulean Blue (Genuine) and a deeper Cerulean Blue French, to make a total of 12 Cobalt colors in all.

### Cobalt Yellow

#6000508

PY 40 - Cobalt Potassium Nitrate

□ Transparent ● Fine

Lightfastness: II - Good

A spectrum transparent yellow.

Clear, limpid, exquisite. Like the yellow in some of Turner's skies.



### Cobalt Violet Light

#6000728

PV 49 - Cobalt Ammonium

Phosphate

□ Transparent ○ Very Fine

Lightfastness: Excellent\*

Ethereal, delicate, sublime. Not a strong tinter.



### Cobalt Violet Deep

#6000748

PV 14 - Cobalt Phosphate

▨ Semi-Transparent ○ Very Fine

Lightfastness: I - Excellent

Richer, bluer, and stronger than the Violet Light with a beautiful, deep, opaque glow.



### Cerulean Blue (Genuine)

#6000848

PB 35 - Cobalt Stannate

■ Opaque ○ Fine

Lightfastness: I - Excellent

Velvety, changeable blue. Greenish? Greyish? Warm? Cool? Light and airy or dense and opaque. Absorbs and reflects light in an interesting way.



### Cerulean Blue French

#6000857

PB 36 - Cobalt Chromate

Blue-Green Spinel

▨ Semi-Opaque ○ Very Fine

Lightfastness: I - Excellent

Similar to our regular Cerulean but made with less tin. Therefore, it's slightly greener and deeper.



### Cobalt Teal Greenish

#6000786

PG 50 - Oxides of Nickel,

Cobalt & Titanium

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

A very, very strong color. This is not a mix or tint, but the absolutely most intense turquoise we have ever seen. A pure cobalt with no adulterants. It is very exotic, almost Caribbean or Moroccan in feeling.





### Cobalt Teal Bluish

#6000817

PB 28 - Oxides of Cobalt and Aluminum

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

Another very strong and beautiful, pure cobalt. Not a mixer or tinter. Straight ahead color. Just as bright and rich as our other Cobalt Teal, but more bluish in tone.



### Cobalt Turquoise Greenish

#6000887

PB 36 - Oxides of Cobalt, Chromium & Aluminum

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

Similar in hue to our regular turquoise, but does not reflect the light back. It absorbs light like velvet and has a mysterious surface.



### Cobalt Turquoise Bluish

#6000907

PB 36 - Oxides of Cobalt, Chromium & Aluminum

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

A very, very rich velvety color with a deep surface. Slightly darker, greener than Cerulean.



### Cobalt Blue

#6000927

PB 28 - Oxides of Cobalt and Aluminum

▣ Semi-Opaque ○ Very Fine

Lightfastness: I - Excellent

Ground with the maximum amount of the pigment to give this normally translucent color more covering strength. A true spectrum blue, highly saturated, with no green or red bias.



### Cobalt Blue Deep

#6000937

PB 28 - Oxides of Cobalt and Aluminum

▣ Semi-Opaque ○ Very Fine

Lightfastness: I - Excellent

This color is richer, deeper, more translucent and ever so slightly more purple than our regular Cobalt Blue. Like willow-ware china.



### Cobalt Green

#6001250

PG 26 - Cobalt Chromite Green Spinel

■ Opaque ○ Very Fine

Lightfastness: N/A

A dark valued opaque blue green. Cobalt Green and its accompanying tint are reminiscent of a pine forest of silvery needles.

## Williamsburg Cadmium Oil Colors

One of the widest ranges available anywhere, with 12 pure shades running from a bright, almost electric Cadmium Lemon Yellow to a very deep and rich Cadmium Purple. We fill out this range with two Cadmium Greens made from a traditional blend of Cadmium Yellow and Viridian Green. We use only the highest, purest grades of cadmium pigments to create colors of exceptional density and tinting strength while still maintaining a smooth, buttery feel. These colors can hold their own against any Cadmium on the market.



### Cadmium Lemon

#6000246

PY 35 - C.P. Cadmium Zinc Sulfide

■ Opaque ○ Fine

Lightfastness: I - Excellent

Very high-pitched, slightly acidic and greenish. Electric.



### Cadmium Yellow Light

#6000286

PY 35 - C.P. Cadmium Zinc Sulfide

■ Opaque ○ Fine

Lightfastness: I - Excellent

Beautifully clear and strong. Our light is very light.



### Cadmium Yellow Medium

#6000366

PY 35 - C.P. Cadmium Zinc Sulfide

■ Opaque ○ Fine

Lightfastness: I - Excellent

The most popular yellow we sell. Strong and warm.



### Cadmium Yellow Deep

#6000406

PY 35 - C.P. Cadmium Zinc Sulfide

■ Opaque ○ Fine

Lightfastness: I - Excellent

Just hinting at a yellowish orange. Very warm; extraordinarily luminous.



### Cadmium Yellow Extra Deep

#6000416

PY 35 - C.P. Cadmium Zinc Sulfide

■ Opaque ○ Fine

Lightfastness: I - Excellent

An essential addition to our range of bright, warm colors.



### Cadmium Orange

#6000546

PO 20 - C.P. Cadmium

Sulfo-Selenide

■ Opaque ○ Fine

Lightfastness: I - Excellent

Consider this a perfect true orange.



### Cadmium Red Light

#6000587

PR 108 - C.P. Cadmium

Sulfo-Selenide

■ Opaque ○ Fine

Lightfastness: I - Excellent

Intense scarlet. Some might call this a Cadmium Orange-Red.



### Cadmium Red Vermilion

#6000597

PR 108 - C.P. Cadmium

Sulfo-Selenide

■ Opaque ○ Fine

Lightfastness: I - Excellent

Does not contain mercuric sulfide - instead this Cadmium has the intensity and sweetness of Genuine Vermilion. It lies between our Cadmium Red and Cadmium Red Light.



### Cadmium Red Medium

#6000607

PR 108 - C.P. Cadmium

Sulfo-Selenide

■ Opaque ○ Fine

Lightfastness: I - Excellent

A true medium. Not heading too much into the

blue or orange. With cadmiums this is a difficult balance to maintain.



### Cadmium Red Deep

#6000647

PR 108 - C.P. Cadmium

Sulfo-Selenide

■ Opaque ○ Fine

Lightfastness: I - Excellent

Slightly bluish. A true "cherry" red.

Some might consider this a medium red.



### Cadmium Red Purple

#6000657

PR 108 - C.P. Cadmium

Sulfo-Selenide

■ Opaque ○ Fine

Lightfastness: I - Excellent

A red so deep and bluish that it's called purple.

Very heavy, with extreme covering power.



### Cadmium Purple

#6000658

PR 108 - C.P. Cadmium

Sulfo-Selenide

■ Opaque ○ Fine

Lightfastness: I - Excellent

A masstone like an opaque bing cherry. Its

color exhibits an opaque richness that is unapologetic and determined while its tint shows its inorganic nature in the form of a dusty lavender.



### Cadmium Green Light

#6001146

PY 35 - C.P. Cadmium Zinc

Sulfide, PG 18 - Anhydrous

Chromium Sesquioxide

■ Opaque ○ Fine

Lightfastness: I - Excellent

A paler, yellow Cadmium Green.



### Cadmium Green

#6001186

PY 35 - C.P. Cadmium Zinc

Sulfide, PG 18 - Anhydrous

Chromium Sesquioxide

■ Opaque ○ Fine

Lightfastness: I - Excellent

A beautiful, soft, medium green. "Sits" well on canvas without popping. Not electric.

## Williamsburg Modern Oil Colors

Along with its deep roots in a more traditional oil paint palette, Williamsburg has always been committed to the best of the modern organic pigments and as a group they form a full spectral range. Crisp and bright, with the ability to produce incredibly strong and clean tints, these colors form the backbone for painters looking to supplement their traditional colors with higher chroma alternatives, and for contemporary painters looking to explore a modern palette.



### Nickel Yellow

#6000224

PY 53 - Nickel Titanate

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

Non-acidic, sweet, buttery, lemon yellow.



### Bismuth Vanadate Yellow

#6001929

PY 184 - Bismuth Vanadate

■ Opaque ○ Very Fine

Lightfastness: N/A

The absolute brightest cool yellow, other yellows seem dull by comparison. Expands your range and reach in greens and other mixtures. Opacity similar to cads with excellent lightfastness.



### Permanent Lemon

#6000263

PY3 - Arylide Yellow 10G, PW6 - Titanium Dioxide Rutile, PG18 - Hydrous Chromium Sesquioxide

■ Semi-Opaque ○ Very Fine

Lightfastness: I - Excellent

Very tart, greenish, acidic, brilliant yellow.



### Permanent Yellow Light

#6000303

PY 3 - Arylide Yellow 10G

■ Semi-Opaque ○ Very Fine

Lightfastness: II - Good

Glowes with the brightness of a Marigold. A strong vibrant yellow.



### Permanent Yellow Medium

#6000383

PY74 - Arylide Yellow 5GX,

PY65 - Arylide Yellow RN

■ Semi-Opaque ○ Very Fine

Lightfastness: I - Excellent

Similar to yellows used for school buses and taxis. Excellent lightfastness.



### Permanent Yellow Deep

#6000423

PY 65 - Arylide Yellow RN

■ Semi-Opaque ○ Very Fine

Lightfastness: I - Excellent

One of the pigments used for traffic markings and other outdoor surfaces needing excellent colorfastness.



### Permanent Orange

#6000542

PY154 - Benzimidazolone Yellow H3G, PR112 - Naphthol AS-D

■ Semi-Opaque ○ Very Fine

Lightfastness: II - Good

Less opaque than our Cadmium Orange. Very rich, almost wet looking - sort of like an orange candy Life Saver®. Considered permanent when used full strength and durable in thin glazes.



### Permanent Red-Orange

#6000563

PO 36 - Diketopyrrole-pyrrole

■ Semi-Opaque ○ Very Fine

Lightfastness: I - Excellent\*

Strong, somewhat sour, tomato-like red orange.



### Pyrrole Orange

#6001927

PO 73 - Diketopyrrole-pyrrole

■ Semi-Opaque ○ Very Fine

Lightfastness: I - Excellent\*

Very lightfast and vivid orange. Falls between Cadmium Orange and Cadmium Red Light, but contains no heavy metals.



### Pyrrole Red

#6001925

PR 254 - Diketopyrrole-pyrrole

■ Semi-Opaque ○ Very Fine

Lightfastness: N/A

Classic ruby or cherry red, similar to Cad Red Medium, but cleaner, more saturated in tints and blends. A more opaque and lightfast alternative to Naphthol-based permanent reds.



### Fanchon Red

#6000624

PR 112 - Naphthol AS-D

Semi-Opaque  Fine

Lightfastness: II - Good

This is a very beautiful high-keyed red - different from Cadmium Red in that it leans toward warm, glowing pinks when added to white. This is a very useful bright red for mixing. It stays cleaner and clearer than most other reds in mixes. Warmer than Quinacridone Red.



### Quinacridone Red

#6000665

PV 19 - Quinacridone

Transparent  Very Fine

Lightfastness: I - Excellent

Many companies use the term "rose" for this pigment, which means that they are thinning out an intense ruby-like red. Ours is full strength. A superb mixing color. The cleanest pinks, flesh tones, and violets can be made with it.



### Quinacridone Magenta

#6000775

PR 122 - Quinacridone

Transparent  Very Fine

Lightfastness: I - Excellent

A quinacridone that fits perfectly between our red and violet shades. A true, ultra rich magenta that stops just short of becoming violet. Prismatic in its clarity with a warm inner glow.



### Carl's Crimson (Permanent)

#6000685

PR 187 - Naphthol AS

Transparent  Very Fine

Lightfastness: Excellent\*

Carl Plansky's personal favorite when wanting a rich, permanent crimson. A touch warmer and slightly less translucent than our standard Permanent Crimson.



### Permanent Crimson

#6000687

PR 177 - Anthraquinone

Transparent  Very Fine

Lightfastness: I - Excellent

An absolutely permanent, lightfast substitute for Alizarin Crimson. Not at all electric or synthetic looking - more down to earth than quinacridones. Exquisitely clean in mixing.



### Perylene Crimson

#6000686

PR 179 - Anthraquinone Perylene

Transparent  Fine

Lightfastness: I - Excellent

A permanent, deep rich crimson with cool overtones and warm, yellowish undertones. Warmer than our Permanent Crimson.



### Quinacridone Violet

#6000785

PV 19 - Quinacridone

Transparent  Very Fine

Lightfastness: I - Excellent

An intense, exotic, blue relative of Quinacridone Red. Hot, hot magenta, like a lurid peony. Great clarity in mixing and glazing.



### Egyptian Violet

#6000805

PV 23 - Carbazole Dioxazine

Semi-Transparent  Very Fine

Lightfastness: I - Excellent

Intense, royal violet. Very deep, very strong tinting (like Phthalo). An unusually rare color. Like Tyrian Purple.



### Indanthrone Blue

#6000985

PB 60 - Indanthrone Blue

Semi-Transparent  Fine

Lightfastness: I - Excellent

A very dark, semi-transparent color, sometimes referred to as Anthraquinone Blue. With a Lightfastness rating of I, it makes a good alternative to the fade prone natural Indigo, which it was originally meant to replace. Indanthrone is a strong mixing color.





### Phthalo Blue

#6001004

PB 15:3 - Copper Phthalocyanine

Transparent  Very Fine

Lightfastness: I - Excellent

Outrageously strong. Very versatile in mixing. Equally effective in mixing greens or violets. Very clean and transparent when used for washes and glazing.



### Permanent Green Light

#6001163

PY 3 - Arylide Yellow 10G

PG 7 - Chlorinated Copper Phthalocyanine

Semi-Opaque  Very Fine

Lightfastness: II - Good

Very bright, almost electric.



### Permanent Green

#6001263

PY 3 - Arylide Yellow 10G,

PG 7 - Chlorinated Copper Phthalocyanine

Semi-Opaque  Very Fine

Lightfastness: II - Good

Slightly less bluish than other makes of permanent and very intense.



### Phthalo Green-Yellowish

#6001264

PG 36 - Brominated & Chlorinated Copper Phthalocyanine

Transparent  Very Fine

Lightfastness: I - Excellent

Very warm and clear. Does not go into the cooler, blue shades but mixes beautifully with warm yellow. Not as electric as the bluer shade.



### Phthalo Green

#6001284

PG 7 - Chlorinated Copper Phthalocyanine

Transparent  Very Fine

Lightfastness: I - Excellent

Extremely strong. A deep, rich green. Good for mixing. Great for transparency in washes.



### Green Gold

#6000518

PY 129 - 5G Copper Complex of Azomethine

Semi-Transparent  Very Fine

Lightfastness: I - Excellent

The color is that of a picholine olive, a dark yellow-green color, less pale than most olives. The beauty of Green Gold is in its undertone and tint. At first the undertone appears as a very transparent virgin olive oil color but then it imparts a stunning amber glow from within.

## Williamsburg Transparent/Glazing Oil Colors

Oil painting is often prized for the rich luminosity it achieves through glazing.

Williamsburg offers an extremely broad array of choices in this area. These include a range of transparent earths, such as Transparent Yellow Iron Oxide and Transparent Red Iron Oxide. One can find such staples as Sap Green, Alizarin Crimson, and Indian Yellow, alongside more unusual notes of Ultramarine Pink, Quinacridone Brown Gold, and Perylene Crimson. Rounding out the selection are an assortment of modern organic pigments.



### Indian Yellow

#6000524

PY 83 - Diarylide Yellow

Transparent  Fine

Lightfastness: Fair\*

Transparent golden yellow. When used thickly it has an orange color like pumpkin custard.



### Alizarin Crimson

#6000684

PR 83 - 1, 2 Dihydroxy Anthraquinone

Transparent  Medium

Lightfastness: III - Fair

Easily the strongest Alizarin you can find. Incredibly beautiful, this shade is versatile because it can go sweet (pink) or sour (orange) very easily, depending on how it's used.



### Ultramarine Pink

#6000774

PV 15 - Polysulfide of Sodium Alumino-Silicate

Transparent  Very Fine

Lightfastness: I - Excellent

A beautiful transparent, limpid pink. Like all ultramarines this leans toward blue - but not enough to be violet. Close in feel to original Rose Madder, but more delicate. Imagine a rich rose quality with a slight blush of pale amethyst.



### Manganese Violet

#6000704

PV 16 - Manganese Ammonium Pyrophosphate

Semi-Transparent  Very Fine

Lightfastness: I - Excellent

A substantial, rather heavy, earth loud violet - not subtle like the ethereal, limpid cobalts.



### Ultramarine Violet

#6000764

PV 15 - Polysulfide of Sodium Alumino-Silicate

Transparent  Very Fine

Lightfastness: I - Excellent

Beautiful, natural-looking violet. Doesn't look synthetic in any way. Its only limitation is that it is an extremely weak tinter. Its beauty is in glazes.



### Ultramarine Blue

#6000942

PB 29 - Polysulfide of Sodium Alumino-Silicate

Transparent  Very Fine

Lightfastness: I - Excellent

Beautiful, rich, clean and transparent.



### Ultramarine Blue French

#6000962

PB 29 - Polysulfide of Sodium Alumino Silicate, PV 15 - Polysulfide of Sodium Alumino-Silicate

Transparent  Very Fine

Lightfastness: I - Excellent

After testing dozens of samples from around the world we finally found one that fits our

requirements. Beautifully transparent, rich, deep, with a hint of red in the undertone.



### Prussian Blue

#6000982

PB 27 - Ferriammonium Ferrocyanide

Semi-Transparent  Very Fine

Lightfastness: I - Excellent

So deep it seems darker than black. Interesting bronzing effect on surfaces.



### Phthalo Turquoise

#6001024

PB 15:3 - Copper Phthalocyanine  
PG 7 - Chlorinated Copper Phthalocyanine

Transparent  Very Fine

Lightfastness: I - Excellent

Extremely strong. Very deep. Exotically rich.



### Sap Green

#6001303

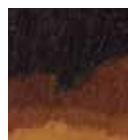
PY42 - Synthetic Hydrated Iron Oxide, PY129 - Azomethine Copper Complex, PG7 -

Chlorinated Copper Phthalocyanine

Semi-Transparent  Medium

Lightfastness: I - Excellent

Absolutely permanent but slightly cooler in tint. Not as yellowish as some others.



### Transparent Yellow Iron Oxide

#6001920

PY42 - Synthetic Hydrated Iron Oxide

Transparent  Very Fine

Lightfastness: I - Excellent

A silky smooth alternative to Stil de Grain.

Warm, surprisingly deep walnut color. Glazes and tints to earthy, luminous yellows, or polished brass. A cleaner, brighter yellow oxide.



### Transparent Red Iron Oxide

#6001922

PR101 - Synthetic Iron Oxide

Transparent  Very Fine

Lightfastness: I - Excellent

Milled smooth and velvety, this synthetic iron oxide mixes beautifully with Ultramarine Blue to make everything from neutrals to flesh tones. Brighter, cleaner than natural iron oxides.



### Quinacridone Gold Brown

#6000874

PO48 - Quinacridone

PR206 - Quinacridone

Transparent  Medium

Lightfastness: Excellent\*

Really shows its beauty and versatility in mixing and glazing. A deep rich brownish gold like a deep smoky topaz.

### Williamsburg Specialty Blends

Over the years various specialty mixtures were developed. The inspiration behind these often came from Plansky's own experience in the studio or from such varied sources as a gown worn by opera singer Montserrat Caballé, the brilliant blue of Sèvres Porcelain, or the bright notes gathered from a bouquet of dianthus pinks. Others include translucent Alizarin Orange, with its almost sultry masstone of dark tangerine that breaks into hotter notes of bright yellow when scraped or glazed across a surface, or the rich cool red of our Persian Rose.



### Canton Rose

#6000744

PW 6 - Titanium Dioxide Rutile,

PR 112 - Naphthol AS-D,

PR 101 - Synthetic Iron Oxide,

PY 42 - Synthetic Hydrated Iron Oxide

Opaque  Fine

Lightfastness: II - Good

Many companies call this "Flesh Tint". We don't care for this term and are reminded of some of the rose-colored enamels in Canton-Ware.



### Montserrat Orange

#6000583

PW6 - Titanium Dioxide Rutile,

PO36 - Benzimidazolone, PY154

- Benzimidazolone Yellow H3G,

PV19 - Quinacridone

Opaque  Very Fine

Lightfastness: I - Excellent

One of those mysterious colors that could feel like pale, warm apricot, or in the right light, have a rosy, pink glow.



### Alizarin Yellow

#6000514

PY 42 - Synthetic Hydrated Iron

Oxide, PY 83 - Diarylide Yellow

Semi-transparent  Medium

Lightfastness: Fair\*

A clean, transparent yellow but not as orange as Indian Yellow. Though we call it Alizarin, it -contains no Alizarin Lake. A slight earthy feel.



### Alizarin Orange

#6000534

PR 177 - Anthraquinone

PY 83 - Diarylide Yellow

Transparent  Very Fine

Lightfastness: Fair\*

Transparent, clear, and rich. Beautiful as a golden glazing color. Very warm, almost sultry in its color saturation.



### Persian Rose

#6000713

PW6 - Titanium Dioxide Rutile,

PR112 - Naphthol AS-D,

PY154 - Benzimidazolone Yellow

H3G, PV19 - Quinacridone

Opaque  Very Fine

Lightfastness: II - Good

A rich, intense color with extremely good covering power. Like an old world rose with a slight cool, bluish glow, but with a heart of orange.



### Dianthus Pink

#6000724

PW 6 - Titanium Dioxide Rutile

PV 19 - Quinacridone

Opaque  Very Fine

Lightfastness: I - Excellent

A true, clear pink with absolutely no yellow or orange. Inspired by Rembrandt's "Lady With a Pink". Our energetic manager likens it to the Pink Panther. Mixes cleanly. Does not muddy up.



### Provence Violet Reddish

#6000734

PW 6 - Titanium Dioxide Rutile,  
PV 19 - Quinacridone

Opaque  Very Fine

Lightfastness: I - Excellent

Redder than Manganese Violet. Very close to Cobalt Violet Light but extremely opaque with good covering power.



### Provence Violet Bluish

#6000754

PW 6 - Titanium Dioxide Rutile,  
PV 23 Carbazole Dioxazine

Opaque  Very Fine

Lightfastness: II - Good

Very close to Cobalt Violet Deep, but so luminous that it's almost electric. Strong and beautiful.



### King's Blue

#6000813

PW 6 - Titanium Dioxide Rutile,  
PB 29 - Polysulfide of Sodium-Alumino-Silicate, PB 15:3 -

Copper Phthalocyanine

Opaque  Very Fine

Lightfastness: I - Excellent

What is now known as royal blue is associated with Cobalt Blue. This French Royal Blue is lighter. Like the iris of a fleur-de-lis. Clear, bright.



### Sevres Blue

#6000823

PW 6 - Titanium Dioxide Rutile,  
PB 15:3 - Copper Phthalocyanine

Opaque  Very Fine

Lightfastness: I - Excellent

Brilliant, warm, sky blue. Crisper and brighter than Cerulean. Named after the famous blue enamel on Sèvres porcelain.



### Turquoise

#6000863

PW 6 - Titanium White, PG  
7 - Chlorinated Copper  
Phthalocyanine, PB 15:3 - Copper

Phthalocyanine,

Opaque  Very Fine

Lightfastness: I - Excellent

Intensely rich with great luster. Because of the way we mill the pigment, it's not a flat, plastic like aqua.



### Courbet Green

#6001323

PR 102 - Calcined Natural  
Iron Oxide, PB 27 - Sodium

Ammonium Ferroferricyanide, PY

65 - Arylide Yellow RN

Semi-Opaque  Very Fine

Lightfastness: I - Excellent

A deep bluish yet earthy green similar to Indigo but green instead of blue. Very sensitive in mixing. A small amount of yellow throws this color into an entirely different key.



### Olive Green

#6000322

PY129 - Azomethine Copper  
Complex, PY42 - Synthetic  
Hydrated Iron Oxide, PG36 -

Brominated and Chlorinated Copper  
Phthalocyanine

Semi-Transparent  Coarse

Lightfastness: I - Excellent

Much warmer and brighter than our Sap Green.

## Williamsburg Greens

Williamsburg offers an extensive range of 16 greens, from permanent modern pigments with their high tint strength and beautiful transparencies, through many unique blends as well as prized earths from different parts of the world. Cinnabar Green Light is a vivid yellow-green with a brightness not found in most brands, while our Veronese Green provides a luminous, modern take on the prized but poisonous Emerald Green of the 19th century; warmer and more opaque than Phthalo Green. Rounding out the group are two anchors of the traditional palette, Chromium Oxide and Viridian.



### Veronese Green

#6001103

PW 6 - Titanium Dioxide Rutile,  
PY 3 - Arylide Yellow 10G,  
PG 7 - Chlorinated Copper

## Phthalocyanine

Opaque  Very Fine

Lightfastness: II - Good

A bright, warm green. Some companies call this Emerald Green or Baryte Green.



### Cinnabar Green Light

#6001153

PY 3 - Arylide Yellow 10G, PW  
6 - Titanium Dioxide Rutile, PB 29  
- Polysulfide of Sodium-Alumino-

Silicate, PB 15:3 - Copper Phthalocyanine

Semi-Opaque  Very Fine

Lightfastness: II - Good

A very high-keyed, light-yellowish green. Strong and powerful but does not become fluorescent.



### Viridian

#6001245

PG 18 - Hydrus Chromium  
Sesquioxide

Semi-Transparent  Fine

Lightfastness: I - Excellent

What the French call Vert Émeraude.

A beautiful, translucent, slightly milky, velvety green.



### Chromium Oxide Green

#6001223

PG 17 - Anhydrous Chromium  
Sesquioxide

Opaque  Very Fine

Lightfastness: I - Excellent

Very high covering strength. An earthy but very clean, warm green.



### Earth Green

#6001122

PY 42 - Synthetic Hydrated Iron  
Oxide, PG 7 - Chlorinated Copper  
Phthalocyanine

Semi-Opaque  Medium

Lightfastness: I - Excellent

Not to be confused with traditional Terre Verte.

More earthy. Falls between our Bohemian Green Earth and Olive Green.

## Williamsburg Native Italian Earth Oil Colors

One of the crown jewels of the Williamsburg line, these colors completely redefine the experience of earth colors, which are typically seen as drab and unexciting. These particular pigments are rare and come from the same mining regions in Italy made famous by the great Sieneese and Florentine masters. Prized for their authenticity, they have been used by many conservators and restorers and sought after by both traditional painters looking to connect to the traditions of the past, as well as contemporary painters looking for a more expressive, physical presence in their palette. We take great care not to over-mill these, instead allowing the presence of the pigment to be felt and preserving the larger crystalline facets of the minerals, which ultimately allows for a stunning interplay of rich masstones playing off brilliant undertones.



### Italian Terra Verte

#6000013

PG 23 - Natural Ferrous Silicate  
containing Magnesium and  
Aluminum Potassium Silicates

Transparent  Medium

Lightfastness: I - Excellent

The true Brentonica earth. Semi-transparent, slightly gritty, with a velvet-like, soft, light-absorbing surface. A delicate green. Not an opaque olive.



### Italian Lemon Ochre

#6000014

PY 43 - Natural Hydrated  
Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

A light clear bright yellow. Almost too luminous to call ochre. It glows like the Italian light.



### Italian Yellow Ochre

#6000015

PY 43 - Natural Hydrated  
Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

Rich, clean, and brilliant. One is reminded



of Sassetta's landscapes or Renaissance illuminated manuscripts.



### Italian Orange Ochre

#6000016

PBr 7 - Calcined Natural Iron Oxide, PY 43 - Natural Hydrated Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

A very beautiful deep ochre. The depth is evident in the reddish undertones as opposed to a brownish quality.



### Italian Green Ochre

#6000017

PBr 7 - Calcined Natural Iron Oxide, PY 43 - Natural Hydrated Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

A wonderful color like fresh rattan or tobacco. Not like Terra Verte, but a musky, greenish gold.



### Italian Pompeii Red

#6000018

PR 102 - Calcined Natural Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

The true, intense, brilliant red of ancient Italian frescoes. Hot, glowing, and luminous.



### Italian Rosso Veneto

#6000019

PR 102 - Calcined Natural Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

Mined in the Veneto region, a true Venetian red with no orange undertones. A clean, cool, pinkish quality.



### Italian Pozzuoli Earth

#6000020

PR 102 - Calcined Natural Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

Warmer than Rosso Veneto with orange undertones - earthy and rich. Favored by Uccello.



### Italian Terra Rosa

#6000021

PR 102 - Calcined Natural Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

Similar to Pozzuoli Earth, but stronger and earthier. The orange undertone becomes quite pronounced.



### Italian Black Roman Earth

#6000022

PBr 7 - Calcined Natural Iron Oxide containing Manganese  
PBk 6 - Nearly Pure

Amorphous Carbon

Semi-Opaque  Medium

Lightfastness: I - Excellent

A semi-transparent blackish earth that acts like Cassel Earth though cooler and blacker. It is the blackest natural earth we've seen. Wonderful for mixing and perfect for glazing.



### Italian Burnt Sienna

#6000023

PBr 7 - Calcined Natural Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

Higher pitched and somewhat brighter than our other Burnt Sienna - slightly warmer.



### Italian Raw Sienna

#6000024

PY 43 - Natural Hydrated Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

This is the beautiful semi-transparent golden Italian Earth used by the Renaissance masters. The slight gritty quality allows for exquisite undertones.



### Italian Raw Umber

#6000025

PBr 7 - Natural Iron Oxide containing Manganese

Semi-Opaque  Medium

Lightfastness: I - Excellent

After testing many pigments from all over the world we found this pigment from our source

in Italy. If ever there was a “perfect” raw umber - this is it.

## Williamsburg French Earth Oil Colors

Expanding upon our Native Italian Earth colors, Williamsburg is delighted to offer thirteen French Earth Colors providing even more depth to our offerings of natural earths coming from regions with historical importance, especially in terms of European art history. They appeal to painters seeking a broader palette of historical materials as well as painters who appreciate that natural earths provide a type of texture and physical presence, a subtlety of color caused by the unique mix of impurities each mining region possesses - something synthetic iron oxides simply cannot provide.



### French Terre Verte

#6000052

PG 23 - Natural Ferrous Silicate containing Magnesium and Aluminum Potassium Silicates

Transparent  Medium

Lightfastness: I - Excellent

A cooler, bluer version of the Italian Terra Verte. It lends itself to a landscape palette but more importantly, due to its transparent nature is very useful in imparting subtle tones to a portrait palette.



### French Yellow Ochre Deep

#6000040

PY 43 - Natural Hydrated Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

It seems to be trying to disguise itself as Raw Sienna by putting on a more orange hue. Its color is like caramel while its tint is cream. Not a strong staining color. Tints lightly but cleanly.



### French Raw Sienna

#6000041

PY 43 - Natural Hydrated Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

A deeper and richer tone than our regular Raw Sienna and in masstone is similar to Italian Raw Sienna but with a slightly less warm and

slightly more gold/green characteristic. Its tint is pale but warm and exhibits much of the same gold-yellow quality found in the masstone.



### French Ochre Havane

#6000042

PY 43 - Natural Hydrated Iron Oxide, PR 102 - Natural Red Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

The semi-transparent nature of French Ochre Havane provides it with greater depth, giving it permission to be a glaze when it wants to be and acting like a matte ochre otherwise.



### French Rouge Indien

#6000043

PR 102 - Natural Red Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

The rarity of a natural Indian Red makes it unique in comparison to synthetic counterparts made elsewhere. It has a satin sheen with a fine to medium grind and is very opaque. Its tint falls in the middle in strength, as a dusty orange pink but not dull or dirty.



### French Brown Ochre

#6000044

PY 43 - Natural Hydrated Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

A warm brown somewhere in between milk chocolate and dark chocolate. Its tint is a mushroom color and like the other ochres, mixes well without overpowering.



### French Burnt Ochre

#6000046

PBr 7 - Calcined Natural Iron Oxide

Semi-Opaque  Medium

Lightfastness: I - Excellent

The color of dark chocolate and unlike the other ochres, has an extremely dry matte finish. It is difficult to not touch the dried paint, as its surface beckons fingers.



### French Burnt Umber

#6000045

PBr 7 - Calcined Natural Iron Oxide containing Manganese

▣ Semi-Opaque ● Medium

Lightfastness: I - Excellent

A slightly darker, warmer and less matte version of our regular Burnt Umber. It mixes well and like its masstone, imparts a warmer/redder tone than the regular Burnt Umber.



### French Light Sienna

#6000051

PY 43 - Natural Hydrated Iron Oxide

▣ Semi-Opaque ● Medium

Lightfastness: I - Excellent

It fits nicely in between the earthy greens and the warmer earth colors that have a greenish tint although it is a far departure from the colors most similar to it. Its burnt olive color is straight out of the garment racks of a second hand army navy surplus store and its tint is the color of cool sand untouched by the light of the sun.



### French Ardoise Grey

#6000050

PBlk 19 - Powdered Slate

□ Transparent ● Medium

Lightfastness: N/A

A beautifully transparent pigment; its tint is extremely light and manages to give the white just a slightly cooler and greener tone.



### French Raw Umber

#6000047

PBr 7 - Natural Iron Oxide containing Manganese

▣ Semi-Opaque ● Medium

Lightfastness: I - Excellent

The French version has a green tone to it that gives a little kick to its color. Its color is that of discarded tea leaves, mostly brown but once green. Moderate in mixing strength, it produces a subtle tint much like the color of parchment.



### French Cassel Earth

#6000048

NBr 8 - Bituminous Earth, PBr 7 - Natural Iron Oxide containing Manganese

▣ Semi-Opaque ● Medium

Lightfastness: N/A

The texture and sheen is both dry and tar-like at the same time. Cassel Earth is a naturally slow drier and tints to a warm and subtle gray. It is not a strong mixer but does impart a warm glow when used in place of black. Only moderate in lightfastness, we recommend a final, UV protective varnish for maximum durability.



### French Noir Indien

#6000049

PBlk 11 - Natural Black Iron Oxide

▣ Semi-Opaque ● Medium

Lightfastness: I - Excellent

A natural black iron oxide, it is a very opaque black paint with a warm quality to it. In comparison to our other blacks it has a slightly more satiny sheen and grittier texture. Its masstone as well as its tint is holding back a violet streak that keeps whispering from its surface but never fully declares itself.

## Williamsburg Earth Colors

Williamsburg has an extremely wide and varied assortment of Earth Colors. We mill each pigment to its own standard, developing the color until it achieves its richest expression. Some, like our Spanish Earth, Red Ochre, and Mars colors, have a dense, velvety feel with extremely high tinting strength and covering power.

Raw and Burnt Siennas are more translucent with exceptional luminosity in washes and glazes. Our Umbers and Ochres span the gamut from the traditional core offerings to less common variations such as our Brown and Red Umbers, Brown Ochre, and Yellow Ochre Burnt.

Earth Colors to note include Bohemian Green Earth, a cooler and denser version of the Terra Verte found in our Native Italian Earth Colors, as well as a few select blends, such as Cyprus Orange, with its clear, warm undertones.



### Bohemian Green Earth

#6001021

PR 101 - Synthetic Red Iron Oxide, PY 42 - Synthetic Hydrated Iron Oxides, PBk 11 - Synthetic

Black Iron Oxide, PW 6 - Titanium Dioxide Rutile

■ Opaque ● Medium

Lightfastness: I - Excellent

Cooler than our Italian Terra Verte, and also stronger in tinting and covering strength. Like a rich forest moss.



### Yellow Ochre (Domestic)

#6001401

PY 43 - Natural Hydrated Iron Oxide

▣ Semi-Opaque ● Fine

Lightfastness: I - Excellent

A naturally occurring yellow ochre from Georgia. Stronger tinting than the Italian Yellow Ochre and in hue somewhere between the Italian and the Lemon Ochre.



### Raw Sienna

#6001501

PY 43 - Natural Hydrated Iron Oxide

▣ Semi-Opaque ● Fine

Lightfastness: I - Excellent

A beautiful, transparent, golden undertone, very luminous in washes and glazing. Relatively strong.



### Cyprus Orange

#6001512

PY 42 - Synthetic Hydrated Iron Oxide, PO 73 - Diketopyrrole-pyrrole

▣ Semi-Opaque ● Medium

Lightfastness: Excellent\*

Not unlike Raw Sienna, but with surprisingly clear, transparent, orange undertones.



### Stil De Grain

#6001464

PY 42 - Synthetic Hydrated Iron Oxide

▣ Semi-Transparent ● Coarse

Lightfastness: I - Excellent

The Dutch made this with roots. A warm, transparent gold. Perfect in glazing.



### Brown Pink

#6001484

PR 101 - Synthetic Iron Oxide

▣ Semi-Transparent ● Coarse

Lightfastness: I - Excellent

Historically similar to Stil De Grain in origin and

chemistry but with a beautiful, transparent, cordovan color. Its beauty is best seen when used transparently. Absolutely permanent.



### Italian Pink

#6001474

PY 42 - Synthetic Hydrated Iron Oxide

PR 101 - Synthetic Iron Oxide

▣ Semi-Transparent ● Coarse

Lightfastness: I - Excellent

A transparent reddish brown with warm undertones. Close to a transparent oxide red.



### Burnt Sienna

#6001521

PR 102 - Calcined Natural Iron Oxide

▣ Semi-Opaque ● Fine

Lightfastness: I - Excellent

Rich, warm, mahogany undertone. Luminous and cherry-reddish in washes and glazing. Relatively strong.



### Yellow Ochre Burnt

#6001541

PY 42 - Synthetic Hydrated Iron Oxide, PR 102 - Calcined Natural Iron Oxide, PY 43 -

Natural Hydrated Iron Oxide

■ Opaque ● Fine

Lightfastness: I - Excellent

Warm, mellow, walnut brown.



### Brown Ochre

#6001561

PY 42 - Synthetic Hydrated Iron Oxide, PR 101 - Synthetic Iron Oxide

■ Opaque ● Medium

Lightfastness: I - Excellent

Very earthy, extra-deep yellow ochre - so deep we call it brown.



### Nickel Azo Yellow

#6001928

PY 150 - Nickel Complex Azo

□ Transparent ● Very Fine

Lightfastness: I - Excellent

The unique mustard color surprises you with stunning gold undertones, and bright primrose

yellow in the tints. Cooler than other transparent yellows.



### Red Ochre

#6001581

PR 102 - Natural Red Iron Oxide

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

Extremely dense, very strong covering power.

Earthier than the Mars colors.



### Spanish Earth

#6001601

PR 102 - Natural Red Iron Oxide

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

A dense earthy ochre - more violet than the red ochre - with an interesting liverish quality.



### Mars Yellow Light

#6001342

PY 42 - Synthetic Hydrated Iron Oxide

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

Like highlights on polished brass - very luminous and bright. Often called Yellow Ochre Pale.



### Mars Yellow Deep

#6001362

PR 101 - Synthetic Iron Oxide,  
PY 42 - Synthetic Hydrated Iron Oxide

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

Warmer and slightly redder than the light.

Sometimes called Yellow Ochre or Yellow Ochre Deep.



### Mars Orange

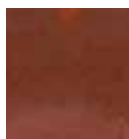
#6001382

PR 101 - Synthetic Iron Oxide,  
PY 42 - Synthetic Hydrated Iron Oxide

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

Brilliant and mellow like freshly shined copper. The French call this Flesh Ochre.



### Mars Red Light

#6001402

PR 101 - Synthetic Iron Oxide

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

Looks like old brick in direct sunlight.

Sometimes it seems warm and rich - other times a dusty pink. Also known as English Red.



### Mars Red

#6001422

PR 101 - Synthetic Iron Oxide

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

A beautiful, medium red - not too blue or too yellow. Like rich, warm, cordovan leather. Also called Venetian Red.



### Mars Violet

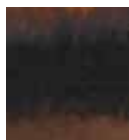
#6001442

PR 101 - Synthetic Iron Oxide

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

Rich, chocolate-like, deep and purplish. Often called Caput Mortuum or Indian Red.



### Dutch Brown (Transparent)

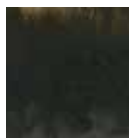
#6001494

PR 101 - Synthetic Iron Oxide

□ Semi-Transparent ● Coarse

Lightfastness: I - Excellent

Very close to Cassel Earth - but absolutely permanent. In mixing if you find umbers to be too "smoky or atmospheric", you will find this to be very crisp and rich. We have seen it used to create viscous, tarry looking surfaces as well as very lustrous, sleek rich browns like fine mink fur.



### Raw Umber

#6001621

PBr 7 - Calcined Natural Iron Oxide containing Manganese

□ Semi-Opaque ○ Very Fine

Lightfastness: I - Excellent

A coolish and very slightly greenish umber. Mixes with white to an almost neutral grey.





### Brown Umber

#6001631

PBr 7 - Calcined Natural Iron Oxide containing Manganese

Semi-Opaque  Fine

Lightfastness: I - Excellent

The warmest raw umber we've ever seen - not as red or finely ground as Burnt Umber.



### Turkey Umber

#6001641

PBr 7 - Calcined Natural Iron Oxide containing Manganese,

PG 7 - Chlorinated Copper

Phthalocyanine

Semi-Opaque  Fine

Lightfastness: I - Excellent

Very briny with a pronounced greenish tone.



### Burnt Umber

#6001661

PBr 7 - Calcined Natural Iron Oxide containing Manganese

Semi-Opaque  Fine

Lightfastness: I - Excellent

Very warm and velvety.



### Red Umber

#6001671

PBr 7 - Calcined Natural Iron Oxide containing Manganese

Semi-Opaque  Fine

Lightfastness: I - Excellent

A Burnt Umber that is so warm it takes on a true reddish quality. Almost a mid-step between Burnt Umber and Burnt Sienna.



## Williamsburg Neutral Colors

As a group, these colors offer the artist a wide palette for neutrals. Slate Black, Davy's Gray Deep, and Graphite Grey allow for more translucent, softer effects, and will not quickly overwhelm mixtures. Italian Black Roman Earth and German Earth are based on natural, mined earths, which allow them to have wonderfully subtle undertones and be among the faster drying choices among our black pigments. We also carry a genuine Van Dyke Brown for those looking for a hard-to-find, authentic version of this very traditional color with its warmer earthy feel.

Ivory, Lamp, and Mars Black form the core of the traditional blacks painters rely on, and ours are as deep and rich as we can make them.

Cold Black brings a bluish cast to the lineup, followed by the yet bluer Payne's Grey and our own variation, a wonderfully reddish warm version called Payne's Grey (Violet).



### Indigo

#6001043

PBr 7 - Natural Iron Oxide

PB 27 - Sodium Ammonium

Ferroferricyanide

Semi-Opaque  Fine

Lightfastness: I - Excellent

Our own mix with no black in it so it can go warm or cool. Very versatile for mixing. Can be very deep and moody and can tint subtly when mixed with white.



### Van Dyke Brown

#6001681

NBr 8 - Bituminous Earth,

PBr 7 - Natural Iron Oxide

containing Manganese

Semi-Opaque  Coarse

Lightfastness: Good\*

Genuine Van Dyke Brown. Mixed with white it gives a neutral grey. Beautiful sepia-like washes.



### German Earth

#6001792

PBk 11 - Natural Black Iron Oxide

Opaque  Medium

Lightfastness: I - Excellent

One of the most versatile blacks we've encountered. When used straight, it is very much like a traditional Cassell Earth or Van Dyke Brown, but when white is added it cools down and becomes bluish - almost moonstone-like. Dries with a soft matte surface.



### Graphite Grey

#6001702

PBk 10 - Graphite

■ Opaque ● Medium

Lightfastness: I - Excellent

Graphite ground in linseed oil. It retains the slight metallic, iridescent quality of graphite. Great for wash drawings on prepared paper.



### Payne's Grey (Violet)

#6001063

PBr 7 - Natural Iron Oxide containing Manganese,

PV 23 - Carbazole Dioxazine, PB

29 - Polysulfide of Sodium-Alumino-Silicate

▣ Semi-Opaque ○ Very Fine

Lightfastness: I - Excellent

Beautiful dark shadowy violet. Extremely sensitive in mixing. Looks like eggplant.



### Payne's Grey

#6001703

PB 29 - Polysulfide of Sodium Alumino-Silicate, PBk 9 -

Amorphous Carbon produced by charring animal bones

▣ Semi-Opaque ○ Fine

Lightfastness: I - Excellent

A traditional formulation, extremely dark in masstone. It reveals deep bluish undertones in glazes, or cooler grays when mixed with white.



### Davy's Grey Deep

#6001701

PBk 19 - Powdered Slate

▣ Semi-Opaque ○ Fine

Lightfastness: Excellent\*

Slightly deeper than the English varieties - our slate pigments come from Pennsylvania.



### Ivory Black

#6001721

PBk 9 - Amorphous Carbon produced by charring animal bones

▣ Semi-Opaque ○ Fine

Lightfastness: I - Excellent

Cool black. Often used as a standard.

Slight grit gives a velvet surface.



### Mars Black

#6001742

PBk 11 - Synthetic Black Iron Oxide

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

Warmer, creamier, less coarse than Ivory Black.

A distinct warmish glow.



### Lamp Black

#6001761

PBk 6 - Nearly Pure Amorphous Carbon

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

Very coarse and gritty. Has an interesting surface quality. Extremely strong and velvety.



### Cold Black

#6001732

PB 29 - Polysulfide of Sodium-Alumino-Silicate, PBk 9 -

Amorphous Carbon produced by charring animal bones.

■ Opaque ○ Fine

Lightfastness: I - Excellent

Actually the name says it all. Has beautiful subtle transparent blue undertones.

## Williamsburg Whites, Off-Whites, and Lighter Valued Neutrals

Our whites, off-whites, and lighter valued neutrals provide a range of subtleties in this higher key that is not found in most brands. The whites are made with the traditionally preferred linseed oil, which is more durable and faster drying than the common safflower or poppy seed oils found in many other whites.

Our Titanium White is a true, single pigment white, with no added Zinc, while our Flake White is made from pure lead carbonate, long prized for its warmth, durability, and drying properties. Zinc Buff Yellow, Brilliant Yellow Pale, and Brilliant Yellow Extra Pale provide a range of yellowish, luminous off-whites useful in mixtures where more warmth is desired, while Zinc Buff has a more pinkish tone.

Unbleached Titanium and Unbleached Titanium Pale have earthy off-white characters with the tinting strength and covering power one expects of a Titanium pigment.

Rounding out this category is an exquisite group of warmer hues often used in figure and landscape painting or as luminous, beautiful colors in their own right. These range from the warm creamy yellow of our Naples Yellow Italian, through the slightly deeper, earthier Naples Yellow, and onto the even warmer peach tones found in Naples Yellow Reddish.



### Titan Buff

#6000160

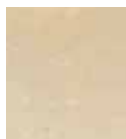
PW 6 - Titanium Dioxide Rutile, PY 42 - Synthetic Hydrated Iron Oxide, PR 101 - Synthetic Iron

Oxide

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

Pale and porcelain-like. A warm, pinkish off-white. Extremely subtle.



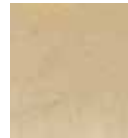
### Unbleached Titanium Pale

#6000191

PW 6 - Titanium Dioxide Rutile  
■ Opaque ○ Very Fine  
Lightfastness: I - Excellent

Cleaner and lighter than Unbleached Titanium

but no less strong. Like the color of bisque.



### Unbleached Titanium

#6000181

PW 6 - Titanium Dioxide Rutile

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

An intensely opaque, warm, earthy off-white.



### Brilliant Yellow Extra Pale

#6000202

PW 6 - Titanium Dioxide Rutile,

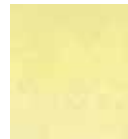
PY 74 - Arylide Yellow 5GX

PY 65 - Arylide RN

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

So pale it almost looks like bleached bone or sand. High covering power. Extremely luminous.



### Brilliant Yellow Pale

#6000212

PW 6 - Titanium Dioxide Rutile, PY

175 - Benzimidazolone Yellow H6G,

PY 74 - Arylide Yellow 5GX

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

Similar to our Brilliant Yellow Extra Pale but with a stronger yellow resonance. So brilliant it seems to glare.



### Naples Yellow

#6000442

PW 6 - Titanium Dioxide Rutile,

PY 42 - Synthetic Hydrated Iron

Oxide, PY 175 - Benzimidazolone

Yellow H6G, PY 65 - Arylide Yellow RN,

PY 15 - Polysulfide of Sodium-Alumino-Silicate

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

Rich, luminous, sweet yellow - not straw-like. Our own lead free mix. Good covering power.



### Naples Yellow Italian

#6000461

PW 6, Titanium Dioxide Rutile, PY

42 - ■ Opaque ○ Fine

Lightfastness: Excellent\*

A Naples Yellow variation with a very luminous warm glow - not as earthy as our standard Naples.



### Naples Yellow Reddish

#6000422

PW 6 - Titanium Dioxide Rutile,  
PY 42 - Synthetic Hydrated Iron  
Oxide, PY 74 - Arylide Yellow 5GX,

PO 73 - Diketopyrrole-pyrrole

■ Opaque ○ Very Fine

Lightfastness: Excellent\*

A variation with a decidedly rosy, pink hue-  
dissimilar from Jaune Brilliant. Leads into orange.



### Jaune Brilliant

#6000463

PW 6 - Titanium Dioxide Rutile,  
PY 42 - Synthetic Hydrated Iron  
Oxide, PY 74 - Arylide Yellow 5GX,

PO 73 - Diketopyrrole-pyrrole

■ Opaque ○ Very Fine

Lightfastness: Excellent\*

Similar to Naples but brighter, with a warm  
pinkish blush. Good covering power. Dissimilar  
from Naples Yellow Reddish that it's very much  
a yellow - not an orange.



### Flake White

#6000104

PW 1 - Basic Lead Carbonate

■ Semi-Opaque ○ Very Fine

Lightfastness: I - Excellent

Basic lead carbonate. If you have ever used  
genuine, old fashioned Flake White you will love  
ours. This is ropy like it should be, warm, and  
with a beautiful sheen like pearls. Very flexible.  
CONTAINS LEAD. WARNING: HARMFUL IF  
SWALLOWED.



### Titanium White

#6000101

PW 6 - Titanium Dioxide Rutile

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

The most opaque white. Very strong covering  
power.



### Titanium - Zinc White

#6000121

PW 6 - Titanium Dioxide Rutile

PW 4 - Zinc Oxide

■ Opaque ○ Very Fine

Lightfastness: I - Excellent

A mix of Titanium and Zinc White. Combines the

hiding power of Titanium and the clean tinting  
properties of Zinc.

*Zinc Oxide is linked to embrittlement  
and cleaving of oil paint.  
WilliamsburgOils.com/zincinfo*



### Zinc White

#6000141

PW 4 - Zinc Oxide

■ Semi-Opaque ○ Very Fine

Lightfastness: I - Excellent

Cooler, slightly more transparent than Titanium.  
Great for clear, clean pastel mixing. To avoid  
brittle films use sparingly.

*Zinc Oxide is linked to embrittlement  
and cleaving of oil paint.  
WilliamsburgOils.com/zincinfo*



## Williamsburg Safflower Oil Colors

Going back to the earliest traditions of oil painting, Williamsburg offers 13 whites, blues, and other delicate colors made with a far less yellowing safflower binder. Artists will find these invaluable for holding onto maximum clarity and brightness in upper layers of their paintings. Each of the colors has been milled in the highest quality, expeller pressed Safflower Oil. Twelve of these colors are also available in the linseed-based color palette; however, Porcelain White is a new color being offered only in safflower.



### SF Flake White

#6003104

PW 1 - Basic Lead Carbonate

Semi-Opaque  Very Fine

Lightfastness: I - Excellent

Basic lead carbonate. A warm, buttery white with a beautiful sheen like pearls. Very flexible. Least prone to cracking when used thickly. CONTAINS LEAD. WARNING: HARMFUL IF SWALLOWED.



### SF Porcelain White

#6003103

PW 5 - Complex co-precipitate of barium sulfate and zinc sulfide

Semi-Opaque  Very Fine

Lightfastness: Excellent\*

A good alternative for those concerned about the brittleness of Zinc White. Historically known by a variety of names, we chose the one we felt was the most descriptive.



### SF Titanium White

#6003101

PW 6 - Titanium Dioxide Rutile

Opaque  Very Fine

Lightfastness: I - Excellent

The most opaque white. Very strong covering power.



### SF French Ardoise Grey

#6003050

PBlk 19 - Powdered Slate

Transparent  Medium

Lightfastness: I - Excellent

A beautifully transparent pigment; its tint is

extremely light and manages to give the white just a slightly cooler and greener tone. Much lighter, much more transparent and with a satiny sheen, which is unique next to the very matte quality of Davy's Grey Deep.



### SF Ultramarine Blue

#6003942

PB 29 - Polysulfide of Sodium

Alumino-Silicate

Transparent  Very Fine

Lightfastness: I - Excellent

Beautiful, rich, clean and transparent.



### SF Ultramarine Blue French

#6003962

PB 29 - Polysulfide of Sodium

Alumino-Silicate

PV 15 - Polysulfide of Sodium

Alumino-Silicate

Transparent  Very Fine

Lightfastness: I - Excellent

It is beautifully transparent, incredibly rich and deep, with a hint of red in the undertone (after the French style).



### SF Cerulean Blue French

#6003857

PB 36 - Cobalt Chromate Blue-Green

Spinel

Semi-Opaque  Very Fine

Lightfastness: I - Excellent

Similar to our regular Cerulean but made with less tin. Therefore, it's slightly greener and deeper.



### SF Ultramarine Pink

#6003774

PV 15 - Polysulfide of Sodium

Alumino-Silicate

Transparent  Very Fine

Lightfastness: I - Excellent

A beautiful transparent, limpid pink. Like all ultramarines, this leans toward blue-but very slightly-not enough to be violet. Very close in feel to original Rose Madder, but more delicate.





### SF Cobalt Violet Light

#6003728

PV 49 - Cobalt Ammonium Phosphate

Transparent  Very Fine

Lightfastness: N/A

Ethereal, delicate, sublime. Not a strong tinter.



### SF Ultramarine Violet

#6003764

PV 15 - Polysulfide of Sodium Alumino-Silicate

Transparent  Very Fine

Lightfastness: I - Excellent

Beautiful, natural-looking violet. Does not look synthetic in any way. Its only limitation is that it is an extremely weak tinter. Its beauty is properly seen in glazes.



### SF Italian Terra Verte

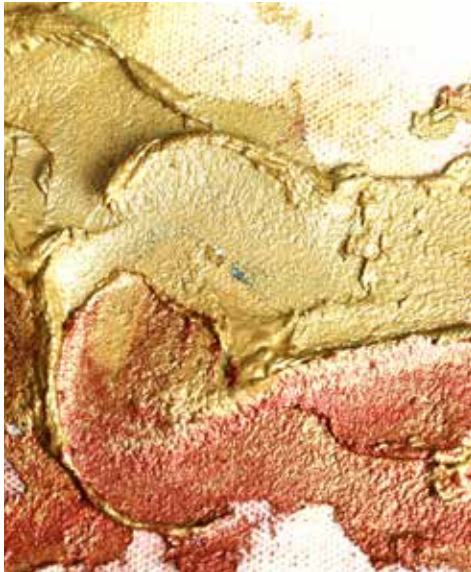
#6003013

PG 23 - Natural Ferrous Silicate containing Magnesium and Aluminum Potassium Silicates

Transparent  Medium

Lightfastness: I -Excellent

The true Brentonica earth. Semi-transparent, slightly gritty, with a velvet-like, soft, light-absorbing surface. A delicate green. Not an opaque, olive or yellowish green.



## Williamsburg Iridescent Oil Colors

Williamsburg Iridescent colors are colorfast and permanent, made with ground mica so that even the "metallic" colors will not tarnish. There are some limitations inherent in the composition of these colors: in order to refract light and appear metallic or nacreous, the mica particles must not be ground too small. They should be almost like tiny crystalline prisms sparkling with glints of light. Because of this, the paint has a semi-translucent quality and ceates beautiful blends when mixed with transparent colors.



### Iridescent Copper

#6001883

N/A - Iron Oxide coated Mica Particles

Semi-Opaque  Medium

Lightfastness: N/A

Bright and rich with a warm reddish glow.



### Iridescent Pale Gold

#6001823

N/A - Titanium Dioxide and Iron Oxide coated Mica Particles

Semi-Opaque  Medium

Lightfastness: N/A

Warm, soft, lustrous tone - not brassy or tinny.



### Iridescent Pearl White

#6001863

N/A - Titanium Dioxide coated Mica Particles

Semi-Opaque  Medium

Lightfastness: N/A

Really does resemble crushed pearls. Mixed with other transparent pigments, such as Ultramarines or Phthalos, makes beautiful iridescent colors.



### Iridescent Bronze

#6001853

N/A - Iron Oxide coated Mica Particles

Semi-Opaque  Medium

Lightfastness: N/A

Is somewhat stronger in covering power than our Iridescent Gold, also deeper with a mellow

burnished look. In certain light, it appears to have a very subtle greenish cast.



### Iridescent Silver

#6001833

N/A - Titanium Dioxide coated  
Mica Particles

Semi-Opaque  Medium

Lightfastness: N/A

Nice, light and luminous. Not greyish.



### Iridescent Pewter

#6001843

N/A - Titanium Dioxide coated  
Mica Particles

Semi-Opaque  Medium

Lightfastness: N/A

Soft, warm, velvety matte. A dull sheen.

## Williamsburg Interference Oil Colors

The Interference colors are mica-based colors that look and act like a transparent pearl, but play with the light and throw off color with the most mysterious effects. Imagine the colors that shoot out of a fire opal, except each color is isolated. For example, Interference Violet goes on like an almost colorless glaze but the violet “fire” picks up and reflects light, particularly on dark surfaces. These interference colors work best in glazes as they lose their opalescent sheen when mixed too much with other colors.



### Interference Violet

#6001813

N/A - Titanium Dioxide Coated  
Mica Particles

Transparent  Medium

Lightfastness: N/A



### Interference Red

#6001873

N/A - Titanium Dioxide Coated  
Mica Particles

Transparent  Medium

Lightfastness: N/A



### Interference Blue

#6001803

N/A - Titanium Dioxide Coated  
Mica Particles

Transparent  Medium

Lightfastness: N/A



### Interference Green

#6001893

N/A - Titanium Dioxide Coated  
Mica Particles

Transparent  Medium

Lightfastness: N/A





Williamsburg

**Williamsburg  
Handmade Oil Colors**

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