

Georgian Oil

Est. 1783

TRADITIONALLY CRAFTED AND TRIPLE-MILLED IN ENGLAND

DALER  ROWNEY

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Georgian Oil



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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

Code	Colour Name	Pigment Name	Composition	Opacity	Permanence
635 ***	Naples Yellow	Zinc Oxide/Arylamide Yellow /Naphthol AS-OU/ 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 Arylamide Red	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	PRS/ 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/PBk7	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	PBk7	t	****
223 ***	Burnt Umber	Natural Iron Oxide	PBk7	t	****
264 ***	Vandyke Brown (Hue)	Natural Iron Oxide/ Bone Black/BON Arylamide	PBk7/ 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	***

Opaque
Semi Opaque
Normally Permanent ***
Transparent

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.

Purified Linseed Oil

Reduces the consistency of oil colour and slows down the drying time. In its raw state, it gives colour a high gloss. Diluted 50/50 with turpentine or low odour thinners, it creates an excellent medium for most types of painting.

Painting Medium

An ideal all-purpose painting medium which dries to a tough elastic film is made of Linseed Stand Oil, White Spirit and Oil of Spike Lavender. Easy to handle, it is the perfect painting medium for beginners and creates an excellent glaze.



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

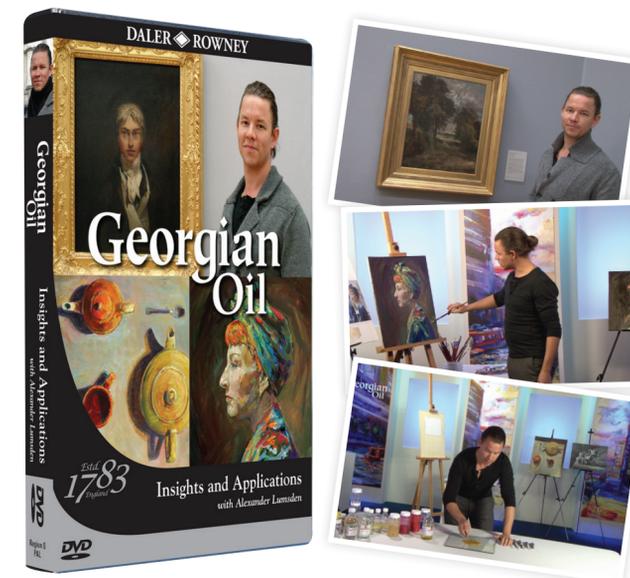
Georgian Oil Colour DVD

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

Georgian Brushes

- G12 Georgian Filbert Brush size 6
- G24 Georgian Round Brush size 4
- G84 Georgian Fan Brush size 6

Surface

- Canvas 80 x 30 cm

Other Materials

- Painting Medium
- Low Odour Thinners
- Water Washable Brush Cleaner
- Double Dipper
- Mixing Palette
- Easel

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

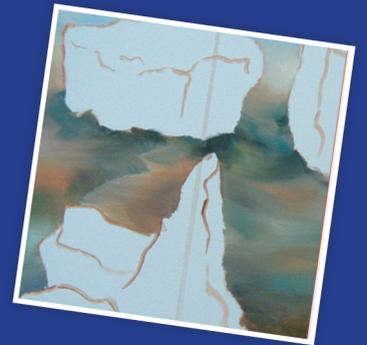
For the rocks down the sides mix Lemon Yellow, French Ultramarine and some Burnt Umber. Block in using the filbert brush. When approaching the white of the water use the edge of the brush to define a clean line. Use the round brush to soften the edge mixing with more whites. For the top of the rocks 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 2

Mix Painting Medium with white and block in the area of white water, let it dry. Mix Burnt Umber, French Ultramarine and White and apply this mix on the water area of the top left corner. Then mix White with Crimson and a bit of French Ultramarine to show the refraction of the water falling down. To avoid brush marks when applying start from the bottom and pull the brush upwards.

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.

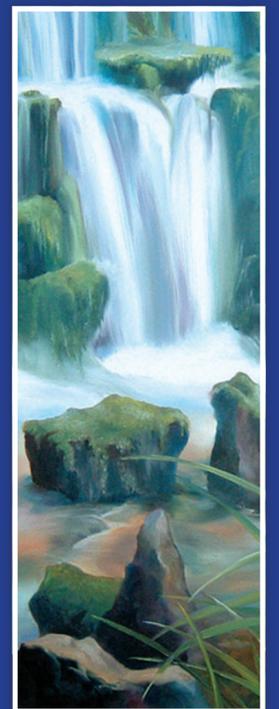


Step 5

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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