



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

WINSOR & NEWTON™  
**GALERIA™**



*"Make your mark..."*

Experience the professional results of **Galeria™ Acrylic Colour**, perfect for the artist who wants good quality colour at an affordable price.

Galeria delivers results thanks to:

- High levels of pigment strength, opacity and permanence
- Strong brush stroke retention
- Excellent choice of colour spectrum,

...these are only a few areas in which this acrylic colour excels!

Acrylics have arguably been the most important innovation for painters since oil colour in the 15th century. At **Winsor & Newton™** we really want you to experience good colour. Anyone can make a student acrylic colour, but only a few can make a good one. Artists and students wanting professional results need bright, strong colour, a real choice of different pigments to work with and when the artwork's complete, you need to know it's going to stand the test of time.

And now **Galeria** is even better, with new pigments, more colours, greater choice and better working characteristics. When you need professional colour at an affordable price, **Galeria** is the product for you.



## 15 new colours available from *Galeria*

We have extended the range to include 15 *NEW* colours, taking the total range to 50.

With these new colours *Galeria* offers an even wider choice for your palette. The advantage of *Galeria* colours is that many are perfect for use straight from the tube, saving you time mixing unique colours.

Our objective is to offer the best possible choice of colours to the artist - a colour for every occasion.



# Characteristics and Benefits

## 1. Pigment Strength and Purity

Since 1832 *Winsor & Newton* has been synonymous with the manufacture of the finest quality artists' colours and we use this experience to make *Galeria*. First, only pure pigments are used. Second, the quantity of pigment is important for the brightness and cleanness of colours.

Using our colour making expertise, *Galeria* enjoys a good to high level of pigmentation. This gives artists from professional to beginner a good correlation to artists' acrylics, making it easier in the transition to artists' grade when a wider choice and even higher pigment strength is needed.

Although *Galeria* is sometimes referred to as 'student grade' the high levels of pigment deliver professional results with significantly better covering power than many similarly priced brands.

### Covering Power

Covering power is the ability of a pigment to a) go a long way or b) cover previous layers. This characteristic is a combination of the natural strength of the pigment, the quantity used and its degree of inherent opacity. For maximum covering power choose the *Galeria* colours rated  Opaque or  Semi Opaque.

In *Galeria* there are different degrees of covering power from different colours, as some pigments are naturally more transparent. This is only right – a range which concentrates on one characteristic above all others would prevent it from being used in other techniques. Please see Variable Opacity section.



*During the process of searching for new pigments, suggested colours are made by the chemist and these Laneta cards are just one way we look at the proposals. Full strength colour and tints (colour mixed with white) are applied at equal thickness over both black and white areas. This helps us to see hue, strength, covering power and opacity.*

## 2. Permanence

All *Galeria* acrylic colours are rated AA or A (except Opera Rose\*), recommended as 'Permanent for artists' use'. The *Winsor & Newton* classification of permanence is the most stringent in the art materials industry, measuring not only lightfastness, but also film stability of the finished colour and chemical stability of the pigment.

\* Opera Rose is a B rating; however it has the highest lightfastness rating within its own pigment category. The unique brightness of this pigment is important despite its B rating.

Other 'student' or low cost acrylics will often use less permanent pigments, which will fade sometimes within months. This is particularly notable in the red, yellow and violet area. These are pigments which we moved away from more than 20 years ago.

Permanence is especially important in acrylics. Acrylic binders can be expensive and we reject the cheaper ones because they are made for the house paint industry where long term durability isn't a priority. Our binder is selected to produce outstanding results, which will last for years.

Acrylics are a complex chemical cocktail and if the formulation is not sound and managed during manufacture, the colour will be unstable. This can be common in other student acrylics and one way of spotting it is if there is a viscous clear liquid on top of the colour. Unstable colour makes painting difficult, colours streaky, weak and transparent. The film will be less stable and durable on the canvas.

You need to be able to trust your manufacturer.



*Galeria, stable paint film*

*Streaky, unstable alternative*

## 3. Spectrum

One of the greatest strengths of *Winsor & Newton* is the colour spectrum. The *Galeria* Acrylic Colour range offers a wide and balanced spectrum of 50 colours. Each colour has been specially selected by looking at individual pigment characteristics in both mass and undertone such as hue, colour bias, purity, brightness, transparency, tinting strength and stability. *Galeria* allows artists to choose a palette that best suits their work.



*Transparent Yellow*

*Opera Rose*

*Burgundy*

*Powder Blue*

*Green Gold*

*Copper*

*Winsor & Newton* is the first to introduce some of the higher performance pigments, which are more normally found in artists' acrylics, into our lower cost range, namely Transparent Yellow, Opera Rose, Green Gold. This widens the choice across the spectrum within the economical option of *Galeria*.

A number of tints (colour plus white) across the spectrum have also been introduced. These ready mixed colours enable the artist to select and apply the colour quickly and easily.

## 4. Value for Money

*Galeria* is an excellent choice for those who are looking for larger quantities of good quality colour at an affordable price, making it ideal for professional artists, students and beginners.

## 5. Versatility

Acrylic colour is becoming increasingly popular because it is so versatile. It can be used on the widest variety of surfaces, (providing they are grease free and properly prepared); paper, canvas, hardboard, timber, sculpture, brickwork and plaster – so you can use it whatever your painting style. It can be applied both thinly and thickly and at any dilution in between and is easy to use and clean up. *Galeria* ensures the artist has an acrylic with the best all round handling characteristics and performance at an affordable price.

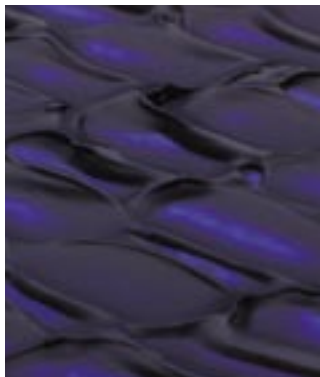
*Galeria* can be used straight from the tube/pot or thinned or thickened with a medium or water. This variety in consistency makes *Galeria* suitable for both oil and water colour techniques.



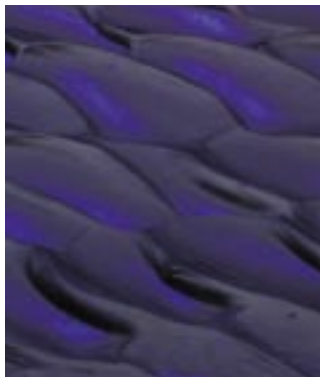
## 6. Brush Stroke Retention

In comparison to oil, acrylics generally have less 'body'. We've worked hard to achieve a good buttery consistency for quick and easy coverage with *Galeria* but we've made sure that the brush marks you make stay there. If you start with a very fluid low cost acrylic and you want any brush marks you'll need to buy a medium and spend time mixing it in.

Some other brands of acrylic have a thick consistency out of the pot or tube, yet level off on the canvas.



*Galeria* palette knife peaks retained.



Levelled off alternative acrylic brand.

## 7. Variable Opacity

*Galeria* Acrylics are formulated to reflect true pigment characteristics, including their relative opacity or transparency. Therefore synthetic organics, such as quinacridones, deliver good transparency, whilst earths offer excellent opacity.



Transparent

Semi Opaque

Opaque

Transparent colours are essential if you want to paint in layers which are influenced by each other – think of combining layers of tissue paper to get different colours. This is how Turner painted sunsets which glow. There are 24 transparent or semi transparent colours in *Galeria*.

Alternatively opaque colours are imperative for flat dense areas – think of a layer of coloured pastel paper. This is how Matisse painted *The Snail* (Tate Britain) or Mondrian painted abstract squares. There are 26 opaque or semi opaque colours in *Galeria*.

## 8. Easy Dilution

During the last decade we've been able to build upon the wider choice of raw materials and produce for *Galeria* a buttery consistency that will continue to reduce gradually as water is added.

You can easily experience this by diluting *Galeria* with a soft brush rather than a bristle brush.

## 9. Satin Finish

*Winsor & Newton* research has found that most acrylic artists prefer an even, satin finish and the improved formulations provide this with excellent depth of colour, making colour matching easier from wet to dry. Matt or gloss finishes can easily be obtained by adding the appropriate *Galeria* medium.

## 10. Volume

*Galeria* offers a broad choice of pack sizes, making it useful for small and large scale art work. The full range of 50 colours is available in:

- 60ml tubes
- 250ml pots
- 500ml pots
- 35 colours available in 200ml tubes
- 10 colours available in 1 Litre pots
- Mars Black and Titanium White available in 2.5 Litre buckets

Make your mark...

# Fine Art

**GALERIA** – Why not explore the world of acrylics and **Make your mark...Fine Art**

## Using *Galeria* for walls & murals

As *Galeria* is an economical medium it is ideal for use on large-scale works such as scenery, theatre sets or murals. With its fast drying time, *Galeria* is suitable for works indoors and outdoors.



Marthijn de Groot: Linescape Project

**Application to walls** - Unless new, the wall is best stripped back to plaster and must not be damp, dusty, or have a broken surface.

**Preparation** - If new, plaster should be allowed to dry, sized with wallpaper primer and then primed with Acrylic Gesso Primer or *Galeria* White Gesso Primer. If stripped and the wall proves dusty or to be friable, a suitable stabilising primer should be used, before applying the *Winsor & Newton* primer.

**Drying time & Protection** - Colours will be touch dry in approximately 20 minutes. Allow the completed work to dry for 48 hours before varnishing. For interior murals, which are thought of as fine art, *Galeria* Gloss or Matt Varnish is recommended. For exterior work, an exterior quality polyurethane varnish provides greater protection. Drying time can be extended by adding retarder or spraying the colours with water.



Make your mark...

# Home Decoration

**GALERIA** – Why not explore the world of acrylics and **Make your mark...Home Decoration**

With the ability to use colour straight from the tube and with the benefits that acrylic offers in terms of fast drying properties, this makes painting with acrylic quick and easy and ideal for creating home interiors.



Why not add an individual and personal touch to your rooms by creating something that you will be proud of. Sometimes the simplest creations are often the most effective. You could try painting three 30 x 30cm canvases a solid colour, each a slightly different shade of one colour or the colours to match your room setting. Hang the three canvases horizontally on a wall about 10cm apart to produce an abstract triptych.



# Make your mark... Decorative Art

**GALERIA** – Why not explore the world of acrylics and *Make your mark...Decorative Art*



Acrylics can be used for craft creations to suit any home interior. *Galeria* is also ideal for adding design and creative flair to plant pots and baskets to brighten up your garden.

*Galeria* offers a bright spectrum of colours and with their quick drying properties your craft activities will not take you long. Try adding dried flowers, dried pasta or simply add some of the *Galeria* texture gels to produce a 3-dimensional masterpiece. For other ideas, why not try making home made greetings cards or simply take a piece of canvas and add colour and accessories as you desire...and get creative!

For inspirational ideas and suggested hints, tips and techniques for other *Galeria* projects such as Painting childrens' toys, dolls, decorative painting on wooden furniture, painting flags, colouring picture frames etc. Please visit our website [www.winsornewton.com](http://www.winsornewton.com). *Winsor & Newton* offer a 'Hints, Tips & Techniques' booklet on Acrylic colour which is available to download online.



## Accessories

### Acrylic Mediums

Painting is often as much about texture and "feel" as it is about the "look" of the image and that's why we have developed a complementary range of *Galeria* Acrylic Mediums that are perfectly suited for *Galeria* colour. Designed to offer you fresh options, these allow the artist to explore the full range of the tactile as well as visual properties of acrylics.

Acrylics allow you to explore virtually any application you can imagine. The possibilities range from controlling the finish (be it gloss, matt, satin or iridescent) to altering the consistency of the colour (thick for textured works, thin for flat paint films). Using the proper medium allows for staining, printmaking, mixed media, aggregate textures and even carving.

### Texture Gels

These offer a range of aggregate textures within heavier acrylic gels. Texture gels are suitable for any application in which highly unique surface textures are desired. Texture Gel ranges from Medium Grain Gel to Glass Beads to Natural Sand, both the fine artist and the craft user of acrylics can rely upon a selection of textures with greater stability than those mixed by the artist in the studio.



### General Purpose

If you are looking to maintain the consistency of the colour whilst improving the flow and transparency then we recommend that you use *Galeria* Gloss Medium or *Galeria* Matt Medium. Colours will remain usable slightly longer when mixed with these mediums.



*Galeria* Gloss Medium

*Galeria* Matt Medium

### Brushwork, Texture and Impasto

*Galeria* Structure Gel can be added to colour to thicken the consistency of your colours, accentuate brush marks and textures in the painting. Structure gel creates high peak retention and is smooth and flexible to work with. For an even heavier application choose the *Galeria* Heavy Structure Gel ideal for creating strong surface texture and very high peak retention. Smooth and flexible yet heavy layers are easily and quickly built up.



## Varnishing – Protecting your finished artwork

Varnishes are used to protect finished paintings from dirt and grease and are available in three different finishes: Gloss, Satin and Matt. All *Galeria* varnishes are removable with *Galeria* Varnish Remover, enabling the painting to be cleaned in the future. Thinly painted acrylic films may be varnished after 48 hours drying time. Up to a week should be allowed for heavier layers before varnishing. Varnishes can be intermixed for a variety of finishes.



Gloss varnish



Satin varnish



Matt varnish



Varnish remover

## Brushes



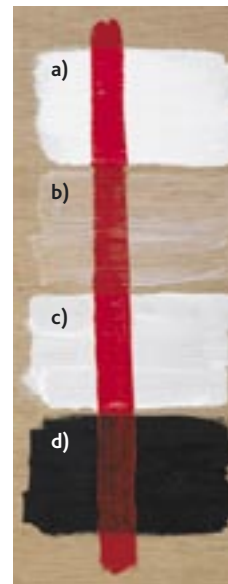
A variety of brushes are suitable for use with acrylics. Traditionally hog has been the most popular for those using tube colour consistency. Within the last few years synthetic brushes have also entered into common usage. *Galeria* Acrylic brushes are available in both long and short handles, the latter being softer for when more water or medium is used. *Artisan* brushes can also be used with acrylics and have a stiffer brush head, more like hog. *University* brushes are firm enough to use with *Galeria* Acrylics and offer the artist a more affordable option.

For those using blending or water colour techniques, soft hair brushes (synthetic or sable) can be utilised. We recommend that great care should be taken to clean brushes immediately after use with soap & water to maintain their good condition.

## Primers

Primers control the texture, absorbency and the colour of the support. It is important to use a good quality primer for good quality colours as the longevity of the painting depends upon all its constituent parts. There are four *Winsor & Newton* acrylic primers from which to choose:

- Acrylic Gesso Primer** - Highest covering power and is the best primer if using only one coat.
- Clear Gesso Base** - A unique product which provides tooth but no colour, hence you can make your own coloured gesso primers by the addition of acrylic colours to the base.
- Galeria White Gesso Primer** - Use straight from the pot - Made from high quality acrylic resin with a good level of pigment strength. Excellent "tooth" for film adhesion. To reduce absorbency and to boost the integrity of the film, a minimum of two coats is required when working with oils. A good quality gesso at an affordable price.
- Galeria Black Gesso Primer** - Use straight from the pot. A matt black finish for maximum colour contrast. To reduce absorbency and to boost the integrity of the paint film a minimum of three coats is recommended on canvas when used with oils.



The above primers are developed for stable surface preparation and may be applied to a clean, porous surface. Plastic surfaces will require abrading or sanding for 'tooth' and mechanical adhesion. Leather will need to be degreased (with methylated spirits/alcohol) and slightly abraded.

## Paper

*Galeria* Acrylic Paper has a canvas textured surface which is specifically designed for use with acrylic colours and mediums. *Galeria* is made from the highest quality wood-free fibre, guaranteeing an acid free product. The paper is 140lb/300gsm in weight and is buffered, mould-made and both internally and externally sized for colour brilliance.



## Recommended Colour Palette

Your initial palette should provide a wide colour spectrum and should have a good balance between strong tinting and weaker tinting colours. The common practice is to maintain a broad palette of about twelve colours and add to it for specific requirements.

We recommend the following colour palette as a starting point for beginners:

Lemon Yellow, Cadmium Yellow Deep Hue, Vermilion Hue, Permanent Rose, Crimson, Ultramarine, Winsor Blue, Phthalo Green, Raw Umber, Yellow Ochre, Burnt Sienna, Titanium White.



## Just a Few Hints & Tips...

1. To dilute the colour considerably, remember to use an acrylic medium in addition to water, to ensure the pigment remains sufficiently bound.
2. As with all acrylics, the colour is water soluble when wet and becomes water resistant when dry. All equipment should be thoroughly washed after use before the colour dries.
3. Always wipe the tube and pot threads clean after use.
4. If in doubt of any finished result, test any applications in advance.
5. Thick layers of colour will take longer to dry than thinner ones.

## Health & Safety Considerations

Artists' colours are chemical preparations and as such should be used and handled correctly. Winsor & Newton products are labelled according to current legislation in the market in which they are being sold. Treated with respect, they should not present any serious hazards to health, but prolonged contact with the skin and swallowing of the product should be avoided. This includes such practices as applying colour with fingers and placing brushes in the mouth to point them. Please read the product labels and should further information be required please see the Winsor & Newton Catalogue, the Health & Safety product information leaflet and visit our website [www.winsornewton.com](http://www.winsornewton.com)

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[www.winsornewton.com](http://www.winsornewton.com)

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## Technical Section

### Colour Code

Indicates the code number that is given to each of the colours. This is primarily for ease of reference for retail and catalogue purposes and to assist you in purchasing your materials.

### Colour Name

The colour reference on the face of the tube e.g. Burnt Umber

### Series

The Series number of a colour indicates the relative price of the colour and is determined mainly by the cost of the pigment. Series 1 is the least expensive and Series 2 is the most expensive.

### Permanence – PERM

The permanence of a colour is defined as 'its durability when laid with a brush on paper or canvas, graded appropriately and displayed under a glass frame in a dry room freely exposed to ordinary daylight and an ordinary town atmosphere'. This definition reflects the manner in which we expect to find paintings displayed. However, for testing purposes we are also able to utilise accelerated tests for lightfastness and binder stability, in addition to the information issued by our pigment suppliers. Our ratings are therefore a combination of the natural passage of time, accelerated tests and pigment manufacturers' testing and development and are the most stringent in the industry.

AA – Extremely Permanent    A – Permanent    B – Moderately Durable

### Chemical Description

This provides the chemical description of the pigments used in each colour. This is often useful for conservators.

### Colour Index

The Colour Index International is the standard compiled and published by both: The Society of Dyers and Colourists and the American Association of Textile Chemists and Colorists. The Colour Index classifies pigments by their chemical composition. This information will allow you to research a specific pigment's characteristics in reference books if you wish. The individual pigments are identified in two ways.

### Colour Index Generic Name

Each pigment can be universally identified by its Colour Index Generic Name. As an example: Burnt Umber is Pigment Brown 7, abbreviated to PBr7. Although the working properties of Winsor & Newton colours are fully detailed in our literature, we publish the Colour Index Generic Names of the pigments to allow you to cross reference the working properties in other sources if you wish, e.g. lightfastness, opacity, toxicity, etc. The Colour Index Generic Name is particularly necessary to fully identify some of the modern pigments. The disclosure of a pigment as Naphthol Red is insufficient because there are over a dozen different types, differing widely in lightfastness, hue and opacity.

### Colour Index Number

Pigments can also be identified by their Colour Index Number. It is considered an additional source of information to the Colour Index Generic Name. An example is Burnt Umber 77491. Of these two methods of reference, the Colour Index Generic Name is the most commonly used.

### ASTM

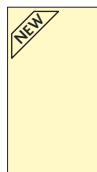
The ASTM abbreviation stands for the American Society for Testing and Materials. This organisation has set standards for the performance of art materials including a colour's lightfastness. To measure lightfastness using this system, colours are reduced to a level of 40% reflectance by the addition of Titanium White. This means the amount of light reflected from the colour swatch. The swatches are then tested in both sunlight and artificially accelerated conditions. The results allow each colour to be rated on a scale from I – III for acrylic colour. In this system I is the highest lightfastness available though both ratings I and II are considered permanent for artists' use. Where no ASTM rating is given for a Winsor & Newton colour this usually indicates that ASTM has not yet tested the pigment. It does not indicate a lack of lightfastness. In these cases it is recommended that the Winsor & Newton permanence rating, which is the rating system evaluating colour on many aspects including lightfastness, should be used to indicate a colour's ability to resist fading.

### Transparency/Opacity – T/O

The transparent colours are marked , and the semi-transparent colours . The opaque colours are marked  and the semi-opaque colours . Transparency however is relative and the ratings are provided as a guide only. In addition, any thin film of colour will appear more transparent than a thicker one.



# Galeria Flow Formula Acrylic Colour Range



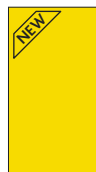
434 A S1 ■ II  
Pale Lemon



346 A S1 ☑ II \*  
Lemon Yellow



114 A S1 ■ II \*†  
Cadmium Yellow  
Pale Hue



653 A S1 □ I  
Transparent Yellow



120 A S1 ■ I \*†  
Cadmium Yellow  
Medium Hue



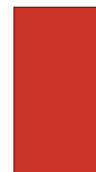
115 A S1 ☑ I \*  
Cadmium Yellow  
Deep Hue



090 A S1 ☑ I \*  
Cadmium Orange Hue



682 A S1 ☑ I \*  
Vermilion Hue



095 A S1 ☑ II \*†  
Cadmium Red Hue



203 A S1 □ II \*†  
Crimson



502 A S1 □ I \*  
Permanent Rose



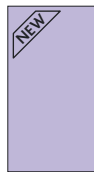
448 B S1 ☑  
Opera Rose



488 A S1 □ I \*  
Permanent Magenta



075 A S1 ■ II  
Burgundy



444 A S1 ■ II  
Pale Violet



728 A S1 □ I \*  
Winsor Violet



660 A S1 □ I \*†  
Ultramarine



446 A S1 ■ I  
Powder Blue



179 A S1 ☑ I \*†  
Cobalt Blue Hue



706 A S1 □ I \*†  
Winsor Blue



541 A S1 ☑ I  
Prussian Blue Hue



138 A S1 ■ I \*  
Cerulean Blue Hue



435 A S1 ■ I  
Pale Olive



599 A S1 ☑ II \*  
Sap Green



447 A S1 ☑ I  
Olive Green



483 A S1 ☑ II \*  
Permanent  
Green Light



484 A S1 ☑ II \*  
Permanent  
Green Middle



482 A S1 ☑ II \*  
Permanent  
Green Deep



522 A S1 □ I \*  
Phthalo Green



232 A S1 ■ I  
Deep Turquoise



294 A S1 ☑ I  
Green Gold



422 AA S1 ■ I \*  
Naples Yellow



744 AA S1 ■ I \*  
Yellow Ochre



552 AA S1 □ I \*  
Raw Sienna



074 AA S1 □ I \*†  
Burnt Sienna



437 AA S1 ■ I  
Pale Terracotta



076 AA S1 ☑ I \*  
Burnt Umber



438 AA S1 ■ I  
Pale Umber



554 AA S1 ☑ I \*  
Raw Umber



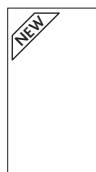
465 A S1 ☑ I \*  
Paynes Gray



331 AA S1 ☑ I \*  
Ivory Black



386 AA S1 ■ I \*††  
Mars Black



415 AA S1 ☑ I  
Mixing White



644 AA S1 ■ I \*††  
Titanium White



283 A S2 ☑ I \*  
Gold



214 A S1 ☑ I  
Copper



617 A S2 ☑ I \*  
Silver



537 A S1 ☑ I \*  
Process Yellow



533 A S1 □ I \*  
Process Magenta



535 A S1 ☑ I \*  
Process Cyan

## Key to Coding

- AA Extremely Permanent
- A Permanent
- B Moderately Durable
- S Series Number
- Transparent
- ☑ Semi-Transparent
- Opaque
- ☑ Semi-Opaque

## ASTM

I & II Permanent for artists' use  
Where no ASTM rating is listed, please refer to the  
*Winsor & Newton* permanence rating.

## Sizes available:

- 60ml Tubes All colours
- \* 200ml Tubes
- 250ml Pots All colours
- 500ml Pots All colours
- 1 litre Pots †
- 2.5 litre Pots ‡

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

# Technical Information

Colour Code	Colour Name	Series	PERM.	Chemical Description	Colour Index Generic Name	Colour Index Number	ASTM	T/O
074	Burnt Sienna	1	AA	Synthetic Iron Oxide	PR101	77491	I	<input type="checkbox"/>
075	Burgundy	1	A	Naphthol Carbamide, Carbazole Dioxazine	PR170, PV23	12475, 51319	II	<input checked="" type="checkbox"/>
076	Burnt Umber	1	AA	Natural Iron Oxide	PBr7	77491	I	<input checked="" type="checkbox"/>
090	Cadmium Orange Hue	1	A	Arylide Yellow, Naphthol Red	PY65, PR9	12460, 11740	I	<input checked="" type="checkbox"/>
095	Cadmium Red Hue	1	A	Naphthol Red	PR112	12370	II	<input checked="" type="checkbox"/>
114	Cadmium Yellow Pale Hue	1	A	Arylide Yellow	PY3, PY74	11710, 11741	II	<input checked="" type="checkbox"/>
115	Cadmium Yellow Deep Hue	1	A	Arylide Yellow	PY65	11740	I	<input checked="" type="checkbox"/>
120	Cadmium Yellow Medium Hue	1	A	Arylide Yellow	PY73	11738	I	<input checked="" type="checkbox"/>
138	Cerulean Blue Hue	1	A	Copper Phthalocyanine, Synthetic Iron Oxide, Titanium Dioxide	PB15.3, Pbk11, PW6	74160, 77499, 77891	I	<input checked="" type="checkbox"/>
179	Cobalt Blue Hue	1	A	Ultramarine Blue, Copper Phthalocyanine, Titanium Dioxide	PB29, PB15, PW6	77007, 74160, 77891	I	<input checked="" type="checkbox"/>
203	Crimson	1	A	Naphthol Carbamide	PR170	12475	II	<input type="checkbox"/>
214	Copper	1	A	Iron Oxide / Titanium Dioxide Coated Mica	-	-	I	<input checked="" type="checkbox"/>
232	Deep Turquoise	1	A	Phthalocyanine Green, Phthalocyanine Blue, Titanium Dioxide	PG7, PB15.0, PW6	74260, 74160, 77891	I	<input checked="" type="checkbox"/>
283	Gold	2	A	Iron Oxide / Titanium Dioxide Coated Mica	-	-	-	<input checked="" type="checkbox"/>
294	Green Gold	1	A	Azomethine Copper Complex	PY129	48042	I	<input checked="" type="checkbox"/>
331	Ivory Black	1	AA	Bone Black	PBK9	77267	I	<input checked="" type="checkbox"/>
346	Lemon Yellow	1	A	Arylide Yellow	PY3	11710	II	<input checked="" type="checkbox"/>
386	Mars Black	1	AA	Synthetic Iron Oxide	PBK11	77499	I	<input checked="" type="checkbox"/>
415	Mixing White	1	AA	Zinc Oxide	PW4	77947	I	<input checked="" type="checkbox"/>
422	Naples Yellow	1	AA	Titanium Dioxide, Synthetic Iron Oxides	PW6, PY42, PR101	77891 77491, 77492	I	<input checked="" type="checkbox"/>
434	Pale Lemon	1	A	Titanium Dioxide, Arylamide Yellow	PW6, PY3	77891, 11710	II	<input checked="" type="checkbox"/>
435	Pale Olive	1	A	Titanium Oxide, Phthalocyanine Green, Synthetic Iron Oxides	PW6, PG7, PR101, PY42	77891, 74260, 77491, 77492	I	<input checked="" type="checkbox"/>
437	Pale Terracotta	1	AA	Titanium Dioxide, Synthetic Iron Oxide	PW6, PR101	77891, 77491	I	<input checked="" type="checkbox"/>
438	Pale Umber	1	AA	Titanium Dioxide, Synthetic Iron Oxides	PW6, PY42, PR101, Pbk11	77891, 77492, 77491, 77499	I	<input checked="" type="checkbox"/>
444	Pale Violet	1	A	Titanium Dioxide, Carbazole Dioxazine	PW6, PV23	77891, 51319	II	<input checked="" type="checkbox"/>
446	Powder Blue	1	A	Titanium Dioxide, Ultramarine	PW6, PB29	77891, 77007	I	<input checked="" type="checkbox"/>
447	Olive Green	1	A	Synthetic Iron Oxides, Phthalocyanine Green	PR101, PY42, PG7	77491, 77492, 74260	I	<input checked="" type="checkbox"/>
448	Opera Rose	1	B	Florescent Dye / Resin Pigment	-	-	-	<input checked="" type="checkbox"/>
465	Paynes Gray	1	A	Carbon Black, Bone Black, Complex Sodium Alumino Silicate Containing Sulphur	PBK7, Pbk9, PB29	77266, 77267, 77007	I	<input checked="" type="checkbox"/>
482	Permanent Green Deep	1	A	Arylamide Yellow, Chlorinated Copper Phthalocyanine	PY3, PG7	11710, 74260	II	<input checked="" type="checkbox"/>
483	Permanent Green Light	1	A	Arylamide Yellows, Chlorinated Copper Phthalocyanine	PY3, PY74, PG7	11710, 11741, 74260	II	<input checked="" type="checkbox"/>
484	Permanent Green Middle	1	A	Chlorinated Copper Phthalocyanine, Titanium Dioxide, Arylide Yellow	PG7, PW6, PY74	74260, 77891, 11710	II	<input checked="" type="checkbox"/>
488	Permanent Magenta	1	A	Quinacridone Red, Quinacridone Violet	PR122, PV19	73900, 73915	I	<input type="checkbox"/>
502	Permanent Rose	1	A	Quinacridone Red, Quinacridone Violet	PR122, PV19	73900, 73915	I	<input type="checkbox"/>
522	Phthalo Green	1	A	Phthalocyanine Green	PG7	74260	I	<input type="checkbox"/>
533	Process Magenta	1	A	Quinacridone Violet	PV19	73900	I	<input type="checkbox"/>
535	Process Cyan	1	A	Copper Phthalocyanine	PB15.3	74160	I	<input checked="" type="checkbox"/>
537	Process Yellow	1	A	Arylide Yellow	PY74	11741	I	<input checked="" type="checkbox"/>
541	Prussian Blue Hue	1	A	Ultramarine, Phthalocyanine Blue, Synthetic Iron Oxide	PB29, PB15.3, Pbk11	77007, 74160, 77499	I	<input checked="" type="checkbox"/>
552	Raw Sienna	1	AA	Iron Oxides	PY42, PR101 transparent	77491, 77499	I	<input type="checkbox"/>
554	Raw Umber	1	AA	Natural Iron Oxide	PBr7	77492	I	<input checked="" type="checkbox"/>
599	Sap Green	1	A	Arylide Yellow, Chlorinated Copper Phthalocyanine, Carbon Black	PY3, PG7, PBK7	11710, 74260, 77266,	II	<input checked="" type="checkbox"/>
617	Silver	2	A	Iron Oxide / Titanium Dioxide Coated Mica, Carbon Black	-, Pbk7	-, 77266	-	<input checked="" type="checkbox"/>
644	Titanium White	1	AA	Titanium Dioxide	PW6	77891	I	<input checked="" type="checkbox"/>
653	Transparent Yellow	1	A	Nickel Azo	PY150	12764	I	<input type="checkbox"/>
660	Ultramarine	1	A	Ultramarine	PB29	77007	I	<input type="checkbox"/>
682	Vermilion Hue	1	A	Naphthol Red	PR9	12460	I	<input checked="" type="checkbox"/>
706	Winsor Blue	1	A	Copper Phthalocyanine	PB15	74160	I	<input type="checkbox"/>
728	Winsor Violet	1	A	Dioxazine	PV23 (RS)	51319	II	<input type="checkbox"/>
744	Yellow Ochre	1	AA	Synthetic Iron Oxide	PY42	77492	I	<input checked="" type="checkbox"/>