



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

WINSOR & NEWTON™



GALERIA™



English
7543488



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
- Smooth, satin finish
- 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 an acrylic colour, but only a few can make a good one. Artists, amateurs and students wanting professional results need bright, strong colour, a real choice of different pigments to work with and when the artwork is complete, results that will stand the test of time.

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

The Range

Galeria offers a balanced spectrum of 60 colours across two Series. There is a broad choice of pack sizes, making it ideal for small and large scale artwork:

- 60ml tubes
- 120ml plastic tubes
- 35 colours available in 200ml tubes
- 250ml pots
- 500ml pots
- 25 colours available in 1 Litre pots*
- Mars Black and Titanium White available in 2.5 Litre buckets*

* Not in USA



The wide openings of the 250ml and 500ml pots make it easy to get at every last drop of colour. The flip top caps have a nozzle to enable you to apply the paint directly from the pot, depending on your style, and the flat tops mean you can stack them in your studio.



The *Galeria* range also offers a selection of sets containing assorted colours – a perfect introduction to *Galeria* Acrylics.



Range improvements

10 new colours available from *Galeria*.

We have extended the range to include 10 NEW colours taking the total number to 60.

With these new colours *Galeria* offers an even wider choice for your palette. The advantage of *Galeria* is that the range covers every requirement – from the essential colours for your basic palette, to unique colours not achievable through mixtures, to colours formulated from professional artist grade pigments.

Our objective is to offer the best possible choice of colours to the artist at an affordable price, providing exceptional value for money.

Now with
60 Colours
in the Range

10 NEW COLOURS



*Cadmium
Yellow
Medium*



*Cadmium
Red
Medium*



*Permanent
Alizarin
Crimson*



*Cobalt
Blue*



*Hooker's
Green*



*Buff
Titanium*



*Raw
Sienna
Opague*



*Burnt
Sienna
Opague*



*Vandyke
Brown*



*Lamp
Black*

20 improved *Galeria* colours

The *Galeria* range also benefits from the improvements we have made to 20 colours, from increased opacity to stronger colour, with no change in hue.

Colour Code	Modified colours	Reason for modification
076	Burnt Umber	Pigment level increased, now stronger with a richer chocolate masstone.
090	Cadmium Orange Hue	Pigment level increased, now more opaque and stronger. Slightly redder.
095	Cadmium Red Hue	Pigment level increased, now more opaque and stronger.
120	Cadmium Yellow Medium Hue	Pigment level increased, now more opaque and stronger.
138	Cerulean Blue Hue	Pigment level increased, now stronger.
179	Cobalt Blue Hue	Pigment level increased, now more opaque and stronger.
283	Gold	Pigment level increased to give a smoother finish and greater sheen.
346	Lemon Yellow	Pigment level increased, now more opaque, brighter, cleaner and stronger.
386	Mars Black	Pigment level increased, now stronger.
415	Mixing White	Removal of zinc oxide from formulation, now no health labelling needed. Clean white for mixing.
483	Permanent Green Light	Pigment level increased significantly, now much stronger and more opaque.
488	Permanent Magenta	Pigment level increased, now more opaque, stronger, brighter and less chalky.
522	Phthalo Green	Pigment level increased, now stronger.
533	Process Magenta	Pigment level increased, now stronger.
541	Prussian Blue Hue	Pigment level increased significantly, now much stronger and more opaque.
599	Sap Green	Pigment level increased, now stronger
644	Titanium White	Pigment level increased, now stronger, more opaque and cleaner, brighter white.
660	Ultramarine	Pigment level increased, now stronger.
706	Winsor Blue	Pigment level increased, now stronger
744	Yellow Ochre	Pigment level increased, now stronger.

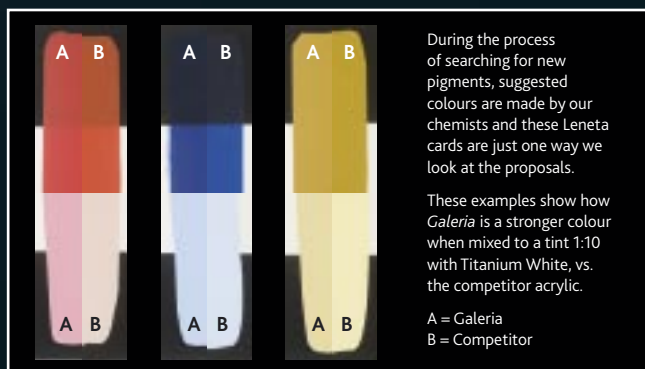
Characteristics and Benefits

Pigment Strength and Quality

Since 1832 *Winsor & Newton* has been synonymous with the manufacture of the finest quality artists' colours and we use this experience to make strong, bright, clean colours for *Galeria* Acrylic.

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 strength and covering power than many similarly priced brands.



Opacity & Covering Power

The new, improved *Galeria* Acrylics now offer high levels of opacity and covering power. Yet the *Galeria* range is extremely versatile, since it offers a sophisticated degree of variation.

Variable Opacity

Galeria acrylics are formulated to reflect true pigment characteristics, just like an artists' range would do. This includes allowing the relative opacity or transparency of the pigments used to show. Therefore synthetic iron oxides, such as Raw Sienna and Burnt Sienna can deliver excellent opacity or transparency depending on the pigment chosen, whilst synthetic organics, such as quinacridones, offer good transparency.

Opaque colours are imperative for flat dense areas – think of a layer of coloured pastel paper. This is how Matisse painted his snail or Mondrian painted abstract squares. There are 35 opaque or semi opaque colours in *Galeria*.

Alternatively 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 25 transparent or semi transparent colours in *Galeria*.



Transparent

Semi Transparent

Semi Opaque

Opaque

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 of pigment used and its degree of inherent opacity.

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

However *Winsor & Newton* understands the needs of artists' and aims to offer the greatest choice. Therefore *Galeria* now offers opaque versions of some naturally transparent pigments, such as Raw Sienna Opaque and Burnt Sienna Opaque.



Good Covering Power

Despite the opacity or transparency of the pigments, the colours listed below have great covering power: Pale Lemon, Cadmium Yellow Medium, Cadmium Red Medium, Burgundy, Pale Violet, Winsor Violet, Powder Blue, Cobalt Blue Hue, Winsor Blue, Prussian Blue Hue, Cerulean Blue Hue, Pale Olive, Sap green, Olive Green, Hooker's Green, Permanent Green Deep, Phthallo Green, Deep Turquoise, Buff Titanium, Naples Yellow, Yellow Ochre, Raw Sienna Opaque, Raw Sienna, Burnt Sienna Opaque, Pale Terracotta, Burnt Umber, Pale Umber, Raw Umber, Vandyke Brown, Paynes Gray, Ivory Black, Lamp Black, Mars Black, Titanium White and Process Cyan.

Lightfastness and 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.

The lightfastness of a paint colour or pigment is how resistant to fading it is, or how unaffected by light it is. Many '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. *Galeria* does not use any of these less permanent pigments – *Galeria* uses pure pigments that don't fade so that your artworks maintain their original colour for decades.

Permanence is especially important in acrylics. Acrylic binders can be expensive but 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, separated colour makes painting difficult, colours streaky, weak and transparent. The paint 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

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 60 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.

Genuine Artists' Pigments

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



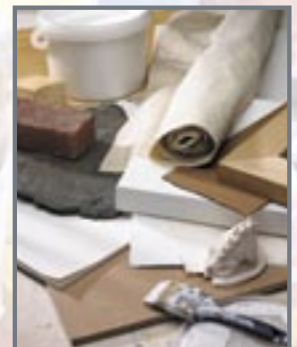
Colours made from cadmium pigments constitute an important part of the artists' palette. Cadmium Yellow Medium and Cadmium Red Medium offer unique colours, good opacity and excellent lightfastness which are unmatched by other pigments available. Cobalt Blue is a semi opaque blue with great permanence. As the genuine pigment does not contain any white, it is therefore not only useful in its own right but resultant colour mixtures are less chalky.

Galeria now offers a choice to the artist between these genuine pigments, priced at a Series 2, and the hues, which provide an equivalent tonal alternative, priced at Series 1.

The spectrum also includes a number of tints (colour plus white). These ready mixed colours enable the artist to select and apply the colour quickly and easily, without having to worry about consistent colour mixing.

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.

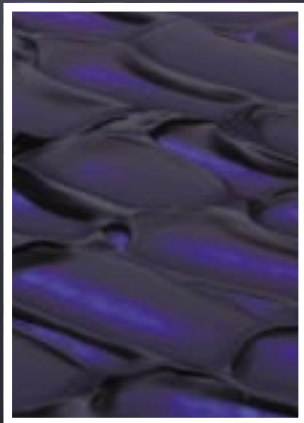


Galeria can be used straight from the tube/pot or thinned or thickened with a medium or water. This variety in consistency makes *Galeria* suitable for both oil and water colour techniques.

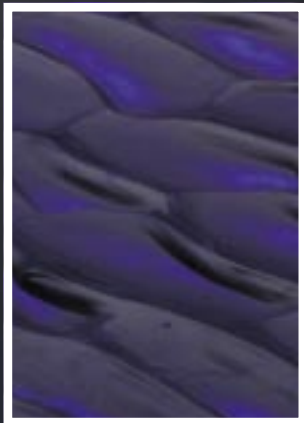
Brush Stroke Retention

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.

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.

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.

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 professionals, students and beginner artists.

Explore the world of *Galeria* Acrylics for... Fine Art

Acrylic paints can produce wonderfully colour-rich artwork as well as stunning texture and bring unrivalled depth to a piece.

Galeria is such a comprehensive range that it is ideal for all your fine art requirements. The spectrum, pigment choice, pigment strength and opacity of the range will ensure you succeed, and get the results you want. This means there is no restriction to your talent, whatever your style.

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.

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 paste and then primed with Acrylic Gesso Primer or *Galeria* White Gesso Primer. If stripped and the wall is dusty or 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 misting the colours with water.



Explore the world of *Galeria* Acrylics for... Home Decoration

Thanks to its fast drying properties and the ability to use colour straight from the tube, painting with acrylics is 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. Often the simplest creations are 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.



Explore the world of *Galeria* Acrylics for... Decorative Art

Acrylics can be used for craft creations to suit any home interior and offer unlimited creative possibilities.

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. Get creative and bring your ideas to life!

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.

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 *Winsor & Newton* acrylic 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. 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.

All *Galeria* varnishes are removable with *Galeria* Varnish Remover, enabling the painting to be cleaned in the future.



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:



- 1 **Acrylic Gesso Primer** - Highest covering power and is the best primer if using only one coat.
- 2 **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.
- 3 **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.
- 4 **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. (Not available in the USA)



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

To dilute the colour considerably, remember to use an acrylic medium in addition to water, to ensure the pigment remains sufficiently bound.

- 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.
- Always wipe the tube and pot threads clean after use.
- If in doubt of any finished result, test any applications in advance.
- 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.

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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

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 – C.I. 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 – C.I. No: 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.

Series No.: The Series No. 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

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 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	116 A S2 I Cadmium Yellow Medium	115 A S1 I*† Cadmium Yellow Deep Hue	090 A S1 I*† Cadmium Orange Hue	682 A S1 I*† Vermilion Hue	099 A S2 I Cadmium Red Medium
095 A S1 I*† Cadmium Red Hue	203 A S1 I II*† Crimson	466 A S1 II*† Permanent Alizarin Crimson	502 A S1 I* Permanent Rose	448 B S1 I Opera Rose	488 A S1 I* Permanent Magenta	075 A S1 II Burgundy	444 A S1 II Pale Violet	728 A S1 I II*† Winsor Violet	660 A S1 I II*† Ultramarine
446 A S1 I Powder Blue	179 A S1 I II*† Cobalt Blue Hue	178 AA S2 I II*† Cobalt Blue	706 A S1 I II*† Winsor Blue	541 A S1 I Prussian Blue Hue	138 A S1 I II*† Cerulean Blue Hue	435 A S1 I Pale Olive	599 A S1 I II*† Sap Green	447 A S1 I II*† Olive Green	311 A S1 I II*† Hooker's Green
483 A S1 I II*† Permanent Green Light	484 A S1 I II*† Permanent Green Middle	482 A S1 I II*† Permanent Green Deep	522 A S1 I Phthalo Green	232 A S1 I Deep Turquoise	294 A S1 I II*† Green Gold	060 AA S1 I II*† Buff Titanium	422 AA S1 I II*† Naples Yellow	744 AA S1 I II*† Yellow Ochre	553 AA S1 I II*† Raw Sienna Opaque
552 AA S1 I II*† Raw Sienna	074 AA S1 I II*† Burnt Sienna	077 AA S1 I II*† Burnt Sienna Opaque	437 AA S1 I II*† Pale Terracotta	076 AA S1 I II*† Burnt Umber	438 AA S1 I II*† Pale Umber	554 AA S1 I II*† Raw Umber	676 AA S1 I II*† Vandyke Brown	465 A S1 I II*† Payne's Gray	331 AA S1 I II*† Ivory Black
337 AA S1 I II*† Lamp Black	386 AA S1 I II*† Mars Black	415 AA S1 I II*† Mixing White	644 AA S1 I II*† Titanium White	283 A S2 I* Gold	214 A S1 I II*† Copper	617 A S2 I II*† Silver	537 A S1 I II*† Process Yellow	533 A S1 I II*† Process Magenta	535 A S1 I II*† Process Cyan

Key to codes

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
120ml 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.

Galeria Acrylic Colour Range

Colour code	Colour Name	Series	Perm	Chemical Description	Colour index name	Colour index number	ASTM	T/O
060	Buff Titanium	1	AA	Titanium Dioxide Synthetic Iron Oxides	PW6 PY42 PR101 PBk11	77891 77492 77491 77499	I	■
074	Burnt Sienna	1	AA	Iron Oxide	PR101	77491	I	□
075	Burgundy	1	A	Naphthol Carbamide, Carbazole Dioxide	PR170 PV23	12475 51319	II	■
076	Burnt Umber	1	AA	Natural Iron Oxide	PB7	77491	I	■
077	Burnt Sienna Opaque	1	AA	Synthetic Iron Oxides	PY42 PR101 PB7	77492 77491 77491	I	■
090	Cadmium Orange Hue	1	A	Arylide Yellow, Naphthol Red	PY65 PR9	12460 11740	I	■
095	Cadmium Red Hue	1	A	Naphthol Red	PR112	72370	II	■
099	Cadmium Red Medium	2	A	Cadmium Sulphoselenide	PR108	77202	I	■
114	Cadmium Yellow Pale Hue	1	A	Arylide Yellow	PY3, PY74	11710, 11741	II	■
115	Cadmium Yellow Deep Hue	1	A	Arylide Yellow	PY65	11740	I	■
116	Cadmium Yellow Medium	2	A	Cadmium zinc Sulphide	PY35	77205	I	■
120	Cadmium Yellow Hue	1	A	Arylide Yellow	PY73	11738	I	■
138	Cerulean Blue Hue	1	A	Copper Phthalocyanine, Synthetic Iron Oxide, Titanium Dioxide	PB15.3 PBk11 PW6	74160 77499 77891	I	■
178	Cobalt Blue	2	AA	Cobalt aluminate	PB28	77346	I	■
179	Cobalt Blue Hue	1	A	Ultramarine Blue, Copper Phthalocyanine, Titanium Dioxide	PB29 PB15 PW6	77007 74160 77891	I	■
203	Crimson	1	A	Naphthol Carbamide	PR170	12475	II	□
214	Copper	1	A	Iron Oxide / Titanium Dioxide Coated Mica	-	-	I	■
232	Deep Turquoise	1	A	Phthalocyanine Green, Phthalocyanine Blue, Titanium Dioxide	PG7 PB15.0 PW6	74260 74160, 77891	I	■
283	Gold	2	A	Iron Oxide / Titanium Dioxide Coated Mica	-	-		■
294	Green Gold	1	A	Azomethine Copper Complex	PY129	48042	I	■
311	Hooker's Green	1	A	Copper phthalocyanine, Diarylide yellow	PB15 PY83	74160 21108	I	■
331	Ivory Black	1	AA	Bone Black	PBk9	77267	I	■
337	Lamp Black	1	AA	Carbon black	PBk6	77266	I	■
346	Lemon Yellow	1	A	Arylide Yellow	PY3	11710	II	■
386	Mars Black	1	AA	Synthetic Iron Oxide	PBk11	77499	I	■
415	Mixing White	1	AA	Titanium Dioxide	PW6	77891	I	■
422	Naples Yellow	1	AA	Titanium Dioxide, Synthetic Iron Oxide	PW6 PY42 PR101	77891 77492 77491	I	■
434	Pale Lemon	1	A	Titanium Dioxide, Arylamide Yellow	PW6 PY3	77891 11710	II	■
435	Pale Olive	1	A	Titanium Oxide, Phthalocyanine Green, Synthetic Iron Oxide	PW6 PG7 PR101 PY42	77891 74260 77491 77492	I	■
437	Pale Terracotta	1	AA	Titanium Dioxide, Synthetic Iron Oxide	PW6 PR101	77891 77491	I	■
438	Pale Umber	1	AA	Titanium Dioxide, Synthetic Iron Oxide	PW6 PY42 PR101 PBk11	77891 77492 77491 77499	I	■
444	Pale Violet	1	A	Titanium Dioxide, Carbazole Dioxazine	PW6 PV23	77891 51319	I	■
446	Powder Blue	1	A	Titanium Dioxide, Ultramarine	PW6 PB29	77891 77007	I	■
447	Olive Green	1	A	Synthetic Iron Oxide, Phthalocyanine Green	PR101 PY42 PG7	77491 77492 74260	I	■
448	Opera Rose	1	B	Fluorescent Dye / Resin Pigment	-	-		■
465	Payne's Gray	1	A	Carbon Black, Bone Black, Complex Sodium Alumino Silicate Containing Sulphur	PBk7 PBk9 PB29	77266 77267 77007	I	■
466	Permanent Alizarin Crimson	1	A	Naphthol carbamide, quinacridone	PR170 PV19	12475 46500	II	■
482	Permanent Green Deep	1	A	Arylamide Yellow, Chlorinated Copper, Phthalocyanine	PY3 PG7	11710 74260	II	■
483	Permanent Green Light	1	A	Arylamide Yellow, Chlorinated Copper, Phthalocyanine	PY3 PY74 PG7	11710 11741 74260	II	■
484	Permanent Green Middle	1	A	Chlorinated Copper Phthalocyanine, Titanium Dioxide, Arylide Yellow	PG7 PY74 PY7	74260 77891 11710	II	■
488	Permanent Magenta	1	A	Quinacridone Red, Quinacridone Violet	PR122 PV19	73900 73915	I	■
502	Permanent Rose	1	A	Quinacridone Red, Quinacridone Violet	PR122 PV19	73900 73915	I	■
522	Phthalo Green	1	A	Phthalocyanine Green	PG7	74260	I	■
530	Process Magenta	1	A	Quinacridone Violet	PV19	73900	I	■
535	Process Cyan	1	A	Copper Phthalocyanine	PB15.3	74160	I	■
537	Process Yellow	1	A	Arylide Yellow	PY74	11741	I	■
541	Prussian Blue Hue	1	A	Ultramarine, Phthalocyanine Blue, Synthetic Iron Oxide	PB29 PB15.3 PBk11	77007 74160 77499	I	■
552	Raw Sienna	1	AA	Iron Oxide	PY42 PR101 transparent	77491 77499	I	■
553	Raw Sienna Opaque	1	AA	Synthetic Iron Oxides	PY42 PR101	77492 77491	I	■
554	Raw Umber	1	AA	Natural Iron Oxide	PB7	77492	I	■
599	Sap Green	1	A	Arylide Yellow, Chlorinated Copper Phthalocyanine, Carbon Black	PY3 PG7 PBk7	11710 74260 77266	II	■
617	Silver	2	A	Iron Oxide / Titanium Dioxide Coated Mica, Carbon Black	PBk7	77266		■
644	Titanium White	1	AA	Titanium Dioxide	PW6	77891	I	■
653	Transparent Yellow	1	A	Nickel Azo	PY150	12764	I	■
660	Ultramarine	1	A	Ultramarine	PB29	77007	I	■
676	Vandyke Brown	1	AA	Calcined natural iron oxide, Bone black	PB7 PBk9	77491 77267	I	■
682	Vermilion Hue	1	A	Naphthol Red	PR9	12460	I	■
706	Winsor Blue	1	A	Copper Phthalocyanine	PB15	74160	I	■
728	Winsor Violet	1	A	Dioxazine	PV23 (RS)	51319	II	■
744	Yellow Ochre	1	AA	Synthetic Iron Oxide	PY42	77492	I	■