A207 STA A001 STA IV **Alizarin Crimson** Thalo Red Thalo® Red **Alizarin Crimson** Size: 7.5 ml (.25 oz) Size: 7.5 ml (.25 oz) A must-have for any palette, Alizarin A lightfast bright Red with a darker Crimson is most often used as the cool Blue undertone than that of Thalo red in primary color palettes. It is Crimson. Ideal for use in high key PR83 Anthraquinone highly versatile in mixing secondary Gamma Quinacridone Red PV19 paintings. colors, earth tones, skin tones, and more. Creates cooler red tints. A029 STA A026 STA Cadmium Red Medium Hue Cadmium Red Deep Hue Cadmium Red Medium Hue Cadmium Red Deep Hue Size: 7.5 ml (.25 oz) Size: 7.5 ml (.25 oz) A permanent deep red having a blue A mid-range red with a blue undertone undertone that duplicates its genuine and essential mixing color for any Cadmium namesake. This Hue makes painting project. Used for making Naphthol Carbamide Perylene Anthraquinone P149 color mixtures very similar to those Synth. Hydrated Iron Oxide PY42 oranges and warm browns. PR178 PR101 nth. Red Iron Oxide made with the original Cadmium color. PR166 Disazo Good for adding warm depth to landscapes and portraits. A038 STA A204 STA **Carmine Hue** Thalo Crimson **Carmine Hue** Thalo® Crimson Size: 7.5 ml (.25 oz) Size: 7.5 ml (.25 oz) A brilliant, cool deep red that is a A lightfast cool deep Rose Red with a modern version of the color originally Violet undertone. Perfect for high key made from the hulls of South paintings. Gamma Quinacridone Red PV19 Gamma Quinacridone Red PV19 American beetles. Quinacridone Violet PV19 STA A095 Grumbacher Red (Napthol) Rose Madder Hue Rose Madder Hue Grumbacher® Red Size: 7.5 ml (.25 oz) Size: 7.5 ml (.25 oz) A different Hue of Alizarin than Similar to Cadmium Red Medium in Grumbacher's Alizarin Crimson, this mass tone, this napthol red is more transparent cool pink-red emulates the transparent, bright, and slightly blue. PR83 Anthraquinone Naphthol Carbamide original color extracted from the PR170 Perfect for high key painting due to Naphthol AS PR188 madder root. It is highly fugitive and the bright oranges and pinks it can should not be used in works that will create. be exposed to intense light or sunshine. A189 Scarlet Lake Cadmium Red Light Hue Scarlet Lake Cadmium Red Light Hue Size: 7.5 ml (.25 oz) Size: 7.5 ml (.25 oz) A bright red with a yellow bias, a basic A warm, bright Red masstone with a for any mixing palette. Often occuring Yellow undertone, that may be used as Arylide Yellow FGL Arylide Yellow RN in nature, this color is great for florals a spectrum Red. It is particularly PY65 Naphthol Carbamide PR107 and landscapes. Mix with Thalo Blue useful in depicting florals, and in non-Anthraquinone PO36 Benzimidazolone Naphthol AS PR188 for a deep neutral color, or juxtapose objective painting. next to Thalo Blue for maximum pop. A224 A078 Vermilion Hue STA Vermilion Hue Geranium Lake Geranium Lake Size: 7.5 ml (.25 oz) Size: 7.5 ml (.25 oz) A bright mid-range Red that has a An intense, brilliant cool deep Pink, masstone and undertones identical to

Arylide Yellow RN

Cadmium Orange Hue

Benzimidazolone Orange H5G PO62

Naphthol AS

Arylide Yellow RN

Indian Yellow Hue

Arylide Yellow RN

Golden Yellow

Arylide Yellow RN

Lemon Yellow

Arylide Yellow 10G

STA

Thalo® Yellow Green

Chlorinated & Brominated

Hooker's Green Light Hue

Quinacridone PO48
Nickel Complex Azo PY150
Copper Phthalocyanine PB15:4
Chlorinated Copper Phthalocyanine PG7

ated Phthalocyanine PG36

PY97

PSk6

PB15:4

PBr7

PY3

PB29

PB27

Ш

PV23

PB15:4

PB19

PB15:4

PBk9

PBr7

PB29

PBk6

PY42

Phthalocyanine Arylide Yellow 10G

A118

A210

A107

Chlorinated & Bromi

Arylide Yellow FGL

Bone Block

A187

A085

A067

A213

A203

A219

A168

A229

Violet

A112

Indigo Hue

Ultramarine Blue

Carbon Black

Davy's Gray

Bone Black

A116

Copper Phthalocyanine

Natural Iron Oxide

Ultramarine Blue

Lamp Black

Carbon Black

A192

A024

A110

A120

A171

A077

Gamboge Hue

Arylide Yellow RN

Chinese White

Titanium White

Benzimidazolone Orange H5G PO62

Quinophtholone

A043

Raw Sienna

Natural Iron Oxide

Synth. Hydrated Iron Oxide PY42

**Light Red Hue** 

Synth. Red Iron Oxide

Nat. Hydrated Iron Oxide PY43

PR101

PBr7

PY65

PW6:1

PY138

Indian Red Hue

Synth, Red Iron Oxide

Nat. Hydrated Iron Oxide PY43

**Burnt Umber** 

Sepia Hue

Calcined Nat. Iron Oxide

Synth. Hydrated Iron Oxide Carbon Black

Natural Brown Iron Oxide PBr7

A064

Gamma Quinacridone

Ultramarine Blue

Ultramarine Blue

Prussian Blue

STA

Ferri-Ammonium Ferrocyanide

STA

Carbazole Dioxazine

Copper Phthalocyanine

Thalo® Blue

Iurquoise

**Green Earth Hue** 

Natural Iron Oxide

**Emerald Green** 

Arylide Yellow 10G

Hydrous Chromium Sesquioxide PG18

Chlorinated Copper Phthalocyanine PG7

Copper Phthalocyanine PB15:4

Chlorinated Copper Phthalocyanine PG7

STA

Copper Phthalocyanine PB15:4

A mid-range mineral green with olive

muting other greens. Combined with

Mars Black for use in the Verdaccio

method, is also very popular among

Hookers Green Deep Hue

A very deep Olive Green having a Dark

Blue undertone, this color dates from

ca. 1850-55 and is named for the

English Illustrator Hooker of that

Thalo Green (Blue Shade)

It is essential for landscape and

A deep blue green that fits on the

color wheel between cyan and green, it has an emerald-like undertone.

Excellent for mixing, landscapes and

A lightfast cool deep Green with a Blue

undertone with a high tinting strength.

landscape artists.

Size: 7.5 ml (.25 oz)

Size: 7.5 ml (.25 oz)

seascape painting.

Size: 7.5 ml (.25 oz)

Magnesium Green

A famous Grumbacher color,

Magnesium Green (also known as

Cerulean Blue Chromium) is a muted

green blue with high opacity. It is a

'convenient green', or best used by

art nouveau non-objective painting

itself. A popular color for pop artists,

A classic color often referred to as sky

greenish undertone that is a modern

expensive cerulean namesake. It is

A mid-range blue having no red

undertone that is an economical

color. It is the workhorse of most

A deep Magenta masstone with a definite Red undertone. Mixes cleanly

and shades. Great for florals and

to make a wide range of Violet tints

A transparent Violet Purple of medium

landscapes and creating atmospheric

A transparent Blue-Black named for

Payne (1760-1820) who introduced it

in his work in the late 18th Century.

Its primary modern use is for toning

down colors and for creating shadows.

carbon, this color has excellent tinting

the English Watercolorist William

A dark neutral gray made from

strength. Perfect for the grisaille

A warm jet Black that makes warm

Originally made from burnt ivory, this

Named after the Flemish painter Van

Dyke, this moody dark rich brown is

identical to the fugitive original soft

among the Old Masters for creating

Excellent for creating a gallery tone

effect, and chiaroscuro paintings.

coal based pigment and was a favorite

the deep backgrounds for portraiture.

A traditional deep brown earth color, it

is one of the few colors that is warm in

mass tone and cool when diluted with

white. A universal earth tone excellent

for glazes, brunaille, shadows,etc.

Grays when mixed with White.

color is now made from calcined

Van Dyck Brown Hue

Size: 7.5 ml (.25 oz)

Raw Umber Hue

Size: 7.5 ml (.25 oz)

Perylene Maroon

Size: 7.5 ml (.25 oz)

Alizarin.

**Burnt Sienna** 

Size: 7.5 ml (.25 oz)

Yellow Ochre Hue

Size: 7.5 ml (.25 oz)

A modern lightfast transparent Reddish Brown introduced by

florals, creating shadows for

Grumbacher in 1990. It is an excellent

Cadmiums, and for portraiture. It can

addition to the palette for depicting

be a lightfast, muted substitute for

A standard color on most palettes,

very versatile earth tone. This

iron oxide is made by roasting a

Burnt Sienna is a warm brown and is a

tradition natural reddish brown earth

natural earth color pigment in a kiln.

A light earth tone with a yellow-orange

essential for portraits, landscapes, and

undertone. Yellow ochre is a staple

paint in any artist's collection and

A lightfast Light Yellow with a Red

Yellow Light, but with a muted

lead pigment that is no longer

every way. Traditionally used in

undertone. It is similar to a Cadmium

chroma. Originally made with a toxic

available, Grumbacher's safe version duplicates the masstone, undertones and mixing qualities of the original in

landscape where a receding yellow is required. Also incorporated in flesh

old master palette choices.

Naples Yellow Hue

Size: 7.5 ml (.25 oz)

saturation. Made with a modern

organic pigment, it is ideal for

palettes, being used in all types of

replacement for the expensive Cobalt

ideal for painting skies in landscapes

economical lightfast version of its very

blue. A rich Azure color with a

Size: 7.5 ml (.25 oz)

and art deco work.

Cerulean Blue Hue

Size: 7.5 ml (.25 oz)

and seascapes.

painting.

Thio Violet

sunsets.

Mauve

Size: 7.5 ml (.25 oz)

Size: 7.5 ml (.25 oz)

Payne's Gray

Size: 7.5 ml (.25 oz)

Charcoal Gray

technique.

Ivory Black

animal bones.

Size: 7.5 ml (.25 oz)

Size: 7.5 ml (.25 oz)

Cobalt Blue Hue

Size: 7.5 ml (.25 oz)

period.

undertones. It is very popular for

Sap Green

Arylide Yellow 10G

Quinaphtholone

Naphthol AS

A111

A025

PY65

PR188

PY65

PY138

PR188

PY65

PY65

PY3

PG36 PY3

PY3

**GRUMBACHER®** 

an american tradition™

WATERCOLOR

the obsolete and toxic mercury based

A classic bright orange, this color fits

perfectly in the middle of Cadmium

Red Light and Yellow Medium on the

range of peach tones. Mix with blues

A modern lightfast version of the

imported from India but not available

since 1909. A bright orange yellow

that was originally made by feeding mango leaves to cows and collecting the resulting urine. Creates glowing transparent glazes perfect for sunlit

An arylide or "hansa" yellow, Golden

that is extremely bright in color while

remaining transparent. Yellow with a

red undertone. Excellent for adjusting

the masstones and intensities of other

A permanent, transparent Light Yellow

exactly between Cadmium Yellow Pale

and Cadmium Yellow Light. It is great

for mixing secondary colors with warm

A brilliant Lime Green masstone with a

Yellow undertone that is ideal for use

painting and an essential for low key

A mid-range, bright Olive Green with a

Yellow undertone. Introduced in the

it has become one of the standard

A transparent, lightfast Olive Green

with a yellow/orange under-tone. The

the juice of buckthorn berries and was

fugitive. Grumbacher Sap Green is an

exact duplicate of the masstone and

undertones of the original, but is completely lightfast. It is a must for the landscape and seascape palette.

A classic master's color is an exact

replica of the Original Italian Green

Verdaccio, this color is very muted.

Produces grays when mixed with white and muted greens when mixed with

A traditional, brilliant, vivid mid-range

undertone. It mixes well with yellows

and other greens. Its classic use is in

A brilliant lightfast Blue Green

One of Grumbacher's most favored

colors, Thalo Blue is a deep beautiful

cyan with a green undertone. Its high

chroma and tinting strength makes it

with complimentary colors. It is vital in

Originally from the lapis lazuli stone,

artist's palette. A deep blue with a

purple undertone, it can be mixed

secondary and tertiary colors. It is a

extensively to produce clean

staple for shadows, portraits, landscapes, and seascapes.

The first synthetic color of the

same blue used in blueprints.

Alongside Cobalt Blue and

Size: 7.5 ml (.25 oz)

floral painters.

Indigo Hue

Davy's Gray

Size: 7.5 ml (.25 oz)

clouds, rock and stone.

Size: 7.5 ml (.25 oz)

with a black wash.

Size: 7.5 ml (.25 oz)

Sepia Hue

to the painting.

Burnt Umber

Size: 7.5 ml (.25 oz)

landscape painting.

**Indian Red Hue** 

Size: 7.5 ml (.25 oz)

Light Red Hue

Raw Sienna

Size: 7.5 ml (.25 oz)

Size: 7.5 ml (.25 oz)

Red in hue, this is a lighter,

referred to as English Red.

transparent version. Great for

including in flesh tones, crockery,

A traditional dark Yellow-Tan that is

exact full strength duplicate of the

'must-have' on any palette.

Gamboge Hue

Chinese White

Size: 7.5 ml (.25 oz)

Size: 7.5 ml (.25 oz)

original Italian Sienna pigment that

has not been available since the late

1930's. Endless uses, this transparent color is fantastic for glazing and a

Our modern non-toxic exact duplicate

of the bright Golden Yellow originally

derived from the gum of certain trees

that grow in South-East Asia. It has

been an essential part of watercolor

palettes since the Middle Ages.

Introduced in 1834 as a whiter,

brighter replacement for the toxic

Lead White. Our version uses the

modern, high chroma Titanium Dioxide

slightly darker than Yellow Ochre. Our

Raw Sienna, mined in the U.S.A., is an

florals, and still lifes. Also sometimes

Lamp Black

Size: 7.5 ml (.25 oz)

mostly for underpainting.

A deep greenish-gray color,

sometimes referred to as slate or

for depicting overcast days, rain

industrial revolution, this enigmatic

blue can create a large range of tints

from one tube with no mixing. A rich

blue with a green undertone, it is the

Ultramarine, it is the most versatile of

Violet (Phthalo Purple)

A mid-range Purple unique to

Grumbacher, especially favored by

A blue black color with a purple bias,

this historic color was a popular

commodity in ancient times. Used

Consistent color for an economic price.

gunmetal green. A beautiful pigment

A cool Black that makes cool Grays

is the soot obtained from burning

known to man. It is not good for mixing with other colors, but rather used for outlining, emulating ink effects, and overtoning other colors

A lightfast, warm Gray Brown whose

masstone is similar to that of cuttlefish

ink. It is also similar to the color of old

photograph and is perfect for creating

an artificial gallery tone or sepia tone

Warmer than Raw Umber, Burnt

Umber takes on a reddish cast. In

cashmere tone. This color is often

used in portrait work as well as

washes, Burnt Umber takes on a soft

paintings of the natural world. Mixes

tones, especially other earth tones, greens and yellows, making it ideal for

A very dense reddish brown with blue

India. This chestnut color is oftern

used in painting animals and birds.

Very similar to Indian Red/Venetian

undertones named after a soil found in

well with other colors to make deeper

petroleum. It is the oldest pigment

when mixed with White. The pigment

this vibrant blue is an essential of any

close to a Spectrum Blue for mixing

seascapes, and landscapes. An

essential for any palette.

Ultramarine Blue

Size: 7.5 ml (.25 oz)

Prussian Blue

colors.

Size: 7.5 ml (.25 oz)

masstone ideal for Art Nouveau and

Earth pigment that is no longer

available. Traditionally used for

original Sap Green was derived from

colors used in landscapes.

Size: 7.5 ml (.25 oz)

Green Earth Hue

Size: 7.5 ml (.25 oz)

**Emerald Green** 

Size: 7.5 ml (.25 oz)

landscape painting.

Size: 7.5 ml (.25 oz)

Art Deco palettes.

Size: 7.5 ml (.25 oz)

Turquoise

Thalo Blue

green having a slight bluish

yellows.

early 1850's by an English Illustrator,

in landscapes and non-objective

Hookers Green Light Hue

with a Green undertone that fits

Yellow is a middle spectrum yellow

classic Golden Yellow, originally

color wheel. Mix with white for a large

Vermilion of the past. This Red has

infinite uses in painting.

Cadmium Orange

Size: 7.5 ml (.25 oz)

for a range of greens.

Indian Yellow Hue

Size: 7.5 ml (.25 oz)

scenes.

Golden Yellow

warm Yellows.

reds or blues.

painters.

Lemon Yellow

Size: 7.5 ml (.25 oz)

Thalo Yellow Green

Size: 7.5 ml (.25 oz)

Size: 7.5 ml (.25 oz)

Sap Green

Size: 7.5 ml (.25 oz)

PR149 Perylene PR166 Naphthol Carbamide A005 STA Alizarin Orange Arylide Yellow RN PY65

Gamma Quinacridone

Nickel Complex Azo

Arylide Yellow Rn

Arylide Yellow Rn

Arylide Yellow Rn

Arylide Yellow FGL

Olive Green Hue

Arylide Yellow 10G

Arylide Yellow RN Calcined Nat. Iron Oxide

Chlor. Copper Phthalocyanine

Permanent Green Light

A036

A150

Arylide Yellow 10G

Arylide Yellow FGL

A031

Alizarin Orange Size: 7.5 ml (.25 oz) A version of Alizarin Crimson with an orange undertone. Perfect substitute for a Mandarin orange. PR209 PY150 Cadmium Yellow Deep Hue Size: 7.5 ml (.25 oz) A muted yellow tone with an orange cast, this yellow is perfect for the deepened shadows of sunshine lit objects. Cadmium Yellow Medium Hue Size: 7.5 ml (.25 oz) A mid-range yellow with a slight red bias, essential to any mixing palette. Used for creating warm browns and oranges. Perfect for natural light

ideal for depicting florals and textiles.

Cadmium Yellow Deep Hue PY65 PY3 Cadmium Yellow Med. Hue painting. Cadmium Yellow Pale Hue Size: 7.5 ml (.25 oz) A cool pale yellow with a green undertone. It replicates the color of its more expensive genuine Cadmium namesake. Its masstone is lighter than that of Lemon Yellow. Olive Green Hue Size: 7.5 ml (.25 oz)

PY65 PY3 Cadmium Yellow Pale Hue PY65 PY97 A light mid-range Green masstone with Yellow undertones, this color is in the same family as the Hooker Greens PY65 PBr7 and Sap Green. It is a must for landscape painting. It is a 'convenient' green, best used alone and unmixed. Permanent Green Light Size: 7.5 ml (.25 oz) Located in the middle of the green spectrum, this green has a slight yellow undertone. Great for new spring foliage and grass. Used extensively for mixing. Chromium Oxide Green Size: 7.5 ml (.25 oz)

Arylide Yellow 10G Chlorinated & Brominated PY3 PG36 Phthalocyanine Chromium Oxide Green Anhydrous Chromium PG17 Sesquioxide A106 Hooker's Green Deep Hue Chlorinated & Bro Arylide Yellow FGL P94-5 A205 Thalo® Green Chlorinated Copper PG7 Phthalocyanine A232 Viridian Hydrous Chromium Sesquioxide

Chlorinated Copper Phthalocyanine PG7

SED

Oxides of Cobalt and Chromium

PB36

PB15:4 PB29 PBk9 PW4

PB29

PV19

PV29

Ш

PV23

PB29 PBk6

PBk6

PBk9

Magnesium Green

A133

A039

Cerulean Blue Hue

Copper Phthalocyanine Ultramarine Blue

Cobalt Blue Hue

Ultramarine Blue

STA

STA

Bone Black

A049

A211

Perylene

A139

A156

Payne's Gray

Copper Phthalocyanine

Ultramarine Blue

Charcoal Gray

Carbon Black

Carbon Black

A042

A115

Ivory Black

Bone Black

A222

Van Dyck Brown Hue

Calcined Nat. Iron Oxide

Carbon Black

A172

Raw Umber Hue

Natural Iron Oxide

Calcined Nat. Iron Oxide

Perylene Maroon

Perylene

A023

A242

A146

Yellow Ochre hue

Naples Yellow Hue

Arylide Yellow 10G

Anthraquinine Titanium Dioxide

Calcined Nat. Iron Oxide

Synth. Hydrated Iron Oxide PY42

PBr7 PR178

PW6

**Burnt Sienna** 

Natural Brown Iron Oxide PBr7

Synth. Hydrated Iron Oxide PY42

STA

PR179

Calcined Nat. I.O. C/Manganese PBr7

Mauve

Thio™ Violet

Gamma Quinacridone

Carbazole Dioxazine