THE GUIDE TO
UTRECHT PROFESSIONAL
ARTISTS’ MATERIALS

From the beginning Utrecht Art Supplies led the industry in promoting studio craft through tutorials, materials data and articles that made the company a valued resource for artists and educators.

Included with every order from the Utrecht Linens catalog, the “Utrecht Guide” was a familiar fixture in classrooms and studios across the country. While some product formulas may have changed slightly over the years (please refer to utrechtart.com for current data), overall the Guide is as relevant today as in the 1960s.

We hope this digital reprint proves as popular and useful to contemporary artists as the original was in the last century!

Matthew Kinsey
Utrecht Art Supplies
“Ask the Experts” Team
One of the practical properties of acrylic color is that it can be built up quickly. The rapid drying of acrylic color makes it ideal for building up multiple layers in quick succession. You can get a uniform coverage of paint by brushing or by laying it down in thin, even layers and overpainting the previous layer with acrylic color.

Urethane Acrylic Colors can be used in a wide range of applications due to their high color consistency and ability to form a coat that is both durable and water resistant. The basic viscosity in the manufacture of Urethane Acrylic Colors is exaggerated, but this can be reduced by adding a small amount of water. The color consistency of these paints is excellent and is color constant, which means that the color will remain the same over time. The color will not change with the addition of water. The color will not change with the addition of water. The color will not change with the addition of water. The color will not change with the addition of water. The color will not change with the addition of water.

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to absorb some of the oil from the fat or even less with the help of a layer of oil, it will produce a better finish. The paint layer will be more uniform and cohesive.

The layer of oil on the surface of the paint is also crucial. A thin layer of oil on the paint surface will prevent the paint from absorbing too much moisture and will ensure a better finish. A thick layer of oil on the paint surface will prevent the paint from absorbing too much moisture and will ensure a better finish.

In acrylic painting, the high affinity of acrylics for water and the tendency of acrylics to absorb moisture from the air can lead to a loss of shear and a decrease in the gloss of the final product. To prevent this, the paint layers should be dried thoroughly and cured for a sufficient amount of time before applying the next layer. This will help to ensure the best possible finish and prevent any loss of gloss or transparency.

The painting medium can also be used to control the level of gloss, the drying time, and the overall appearance of the finished painting. The use of gloss medium can help to increase the gloss of the final product, while the use of satin or matte medium can help to reduce the gloss and create a more subdued appearance. The use of slow-dry medium can help to extend the drying time of the paint, while the use of fast-dry medium can help to reduce the drying time of the paint.

The use of a gloss medium is generally recommended for use in the final paint layers to achieve the desired level of gloss and finish. The use of a slow-dry medium is generally recommended for use in the initial paint layers to help control the drying time and prevent any loss of gloss or transparency. The use of a fast-dry medium is generally recommended for use in the final paint layers to help speed up the drying process and achieve a faster overall drying time.

TONE GROUNDS: Tone grounds may be applied before applying the topcoat of the ground. A light tone ground is recommended for use on the tone ground to achieve a better finish. The tone ground is recommended to be applied to the entire canvas. This will help to achieve a better finish and prevent any loss of gloss or transparency.

The tone ground should be allowed to dry thoroughly before applying the topcoat of the ground. This will help to ensure the best possible finish and prevent any loss of gloss or transparency.

Drying TIME: The drying time of the paint is determined by the thickness of the paint layer and the temperature and humidity of the environment. A thicker paint layer will take longer to dry than a thinner paint layer. A higher temperature and humidity will accelerate the drying process, while a lower temperature and humidity will slow down the drying process.

The drying time of the paint can be extended by applying a slow-dry medium to the paint layer. The slow-dry medium will help to extend the drying time of the paint, which will help to ensure a better finish and prevent any loss of gloss or transparency.

The drying time of the paint can be accelerated by applying a fast-dry medium to the paint layer. The fast-dry medium will help to speed up the drying process, which will help to save time and prevent any loss of gloss or transparency.

The drying time of the paint can be controlled by the use of a gloss medium. The use of a gloss medium will help to increase the gloss of the final product, which will help to ensure a better finish and prevent any loss of gloss or transparency.

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UTRECHT ACRYLIC GEL OPAQUE: makes it possible to apply a thick texture of opaque layers of acrylic color. The degree of opaqueness can be controlled with addition of clear acrylic medium and gel. The paint layers or glazes with addition of opaque gel can produce unique coloristic effects.

UTRECHT MATTE MEDIUM is made to be mixed with Utrecht Acrylic Colours. It diffuses the light and reduces the natural gloss of the Utrecht Acrylic Colors.

UTRECHT ACRYLIC IRIDESCENT TINTING MEDIUM produces similar results as the Utrecht Acrylic Gloss Gel Medium. However, it does not have a high gloss and is reduced in transparency. Different mixtures of Utrecht Matte Gel and Gloss Gel can produce different degrees of gloss transparency and matteness.

UTRECHT ACRYLIC IRIDESCENT TINTING MEDIUM mixed with Utrecht Acrylic Colours produces a dried paint layer with a more reflective and iridescent quality. Mix a little at a time to determine the desired result. The iridescent and reflective effect is greater with transparent colors than with opaque colors.

UTRECHT MODELING PASTE AND EXTENDER is a flexible material. It is made from precipitated calcium (sometimes called calcium carbonate) and acrylic polymer emulsion. It can be built up to thick impastos without cracking or flaking. One can tint Modeling Paste with Utrecht Acrylic Colors and build up an underpainting which will be less expensive than with pure acrylic colors.

VARNISHING THE ACRYLIC PAINTING

The physical character of an acrylic painting has a toughness that makes varnishing an important consideration. If you want to produce an even gloss varnish for a certain look we suggest the following procedure: Utrecht Gloss Acrylic Medium is the basic varnish for acrylic painting, which should be applied very carefully. Do not use rapid brushstrokes since air bubbles can be introduced into a water-based paint very easily this way. The air bubbles would produce somewhat of a matte-like finish. You should always test the varnish on a little sample piece to make sure it is the degree of gloss that you want.

THE MANUFACTURE AND TESTING OF SUPERIOR PROFESSIONAL UTRECHT OIL AND ACRYLIC COLORS

Utrecht's four indivisible conditions that govern the production of our superior permanent artist's colors:

1. Determined and uncompromised effort to produce superior professional artist's colors regardless of cost.
2. Finest ingredients and formulation: -Proper maximum of 100% pure, permanent and brilliant pigments. -Proper minimum of 100% pure and permanent vehicles. -100% free of all adulterants and fillers.
3. Expert knowledge and experience in formulation, manufacturing and testing.

UTRECHT MANUFACTURERS' FORMULAS

The proper maximum of the highest quality 100% pure pigment and medium of vehicle is an indispensable requirement of the Utrecht Supreme Professional Quality Colors. As represented by the Professional Artists' Formulas A, B, C, Utrecht's proper formulates contribute to the high color (or tinting) strength, brilliance, proper drying time, working qualities, consistency, permanence and durable paint film.

UTRECHT'S PROPER FORMULATION AND PAINT FILM

Utrecht's properly formulated and manufactured professional artists' colors, the vehicle permanently binds or adheres the pigment particles together. It also contributes to the adhesion of the different paint layers and to the canvas support through the centuries. For example, less vehicle than the proper percentage may produce an impermanent paint film, which will become brittle and disintegrate with age. The improper excess of vehicle produces a color with undesirable properties, such as weakening its color strength and affecting its permanence.

PIGMENT PERCENTAGE AND MANUFACTURING COSTS

Formulas A, B, C and D are the most economical form of paint film, it is the most efficient use of pigment and the most generally accepted vehicle for artists' oil colors.

FORMULAS B and C are lower in cost to produce because they contain Utrecht White which is a special non-yellowing oil and thus represents a good compromise between permanence and value. Formula A generally provides the most beautiful oil colors and is the most economical of the expensive ingredients. Formula D is a special non-yellowing oil manufactured by Utrecht, and generally provides a good compromise between permanence and value.

MEASURING THE PERCENT OF PIGMENT IN A PAINT FORMULA

The amount of pigment in a formulation of an artist color can be discovered. This is done by mixing a measured amount of the color to be tested with a measured amount of white paint.
Brush, knife or even your fingertips. Oil colors undertone of a paint is obvious—that is one of the mass tone. The importance of the mass and cleanness of color quality. The color of the undertone also for it's brilliance, intensity and visible through the paint. Examine the of the paint as it comes out of the tube or other brand regardless of their selling price. The pigment and vehicles of Utrecht Oil and Acrylic Colors are carefully mixed and ground on the three roller mill several times until each color has achieved its optimum brilliance and intensity, and the proper maximum of pigment and minimum of the vehicle has been completely dispersed.

UTRECHT'S PROPER CONSISTENCY: An important quality test is to measure the paint consistency for proper response to the artist's brush and/or palette knife work. A testy volume of paint is accurately measured and placed in the center of a glass plate; another plate is clamped over it, on top of which is rested a two-kilogram weight (over four pounds). The paint should not spread beyond a determined fixed point.

YOU CAN TEST UTRECHT PROFESSIONAL OIL AND ACRYLIC COLORS AGAINST ANY BRAND. Discover For Yourself The High Professional Quality of UTRECHT ARTISTS' COLORS Since 1961, Utrecht has distributed millions of copies of instructions on how to test and compare Utrecht oils and acrylics with any other brand regardless of cost, domestic or imported.

FOUR IMPORTANT TESTS FOR QUALITY YOU CAN EASILY PERFORM

Utrecht has consistently recommended over the years that artists test and immediately discover for themselves the superior professional quality of Utrecht Professional Oil Colors and Utrecht Professional Acrylic Colors. This is a very clear demonstration of the great confidence at Utrecht has in the high professional quality of the artists colors we manufacture. We will outline some significant but simple tests you can easily perform. These tests are accepted by artists and experts as useful aids in judging the quality of permanent artists colors. An important part of this procedure is to make comparative tests with any other brand regardless of their selling price.

1.) MASS TONE: Mass tone is the color quality of the paint as it comes out of the tube or jar. Spread the paint out smoothy with a with a palette knife. Utrecht standard is as ink a table size which is stronger or richer in color has the higher tint strength. This can only be determined by tinting it with white. For example, the exclusive vehicle in the standard grade color can be stiffened with improper use of stabilizers to mask the smaller amount of pigment in its formulation. Pigment shortage in an artists' color can be easily discovered with the same color strength test.

2.) UNDERTONE: The undertone of a color can be revealed in two ways: Tinting the color with white or scraping the paint with a stiff palette knife very thinly over the surface of white paper. The whiteness of the surface should be partly visible through the paint. Examine the undertone for it's brightness and cleanness of color quality. The color of the undertone can appear somewhat different than the mass tone. The importance of the mass and undertone of a color is obvious—that is one of the color qualities with which the artist will express himself.

3.) WORKING QUALITY: The consistency of the paint as it comes out of the tube or jar should be evaluated carefully when using quantity. Use a brush, knife or even your fingernails. Oil colors have a different feel or texture from acrylic color.

If the paint is too fluid it will limit the range of painterly effects. If the paint is too sticky or tacky, it may be difficult to brush it out. Artists' paint of the proper consistency can be applied from the smoothest paint layer to the thickest impasto in a controlled manner.

4.) COLOR STRENGTH TEST: We suggest you make a color or tint strength comparison of Utrecht Professional Oil Colors and Utrecht Professional Oil Colors against any other brand imported or domestic regardless of it's selling price. The consistency of a color in the standard grade can not be determined by the color strength. This can only be determined by tinting it with white. For example, the exclusive vehicle in the standard grade color can be stiffened with improper use of stabilizers to mask the smaller amount of pigment in its formulation. Pigment shortage in an artists' color can be easily discovered with the same color strength test.

a) Begin by noting the color name or color index name and the pigment composition printed on the label of the color to be tested. For example, Cadmium Yellow Pale should not be compared with Cadmium Yellow Deep or Hansa Yellow. Only colors of the same color name and pigment composition should be compared.

b) Carefully measure out one level teaspoon of the color to be tested and three level tablespoons of white. Use the same tube of white throughout the test. Make sure that there are no air pockets in the paint caused by careless placement in the spoon.

c) Thoroughly mix the color and white with a stiff palette knife until all streaking has disappeared.

d) First spread smoothly with a palette knife the tinted mixed of Utrecht Oil or Acrylic color on half a piece of canvas or paper. Next spread the other brand tinted color next to it. The brand which is stronger or richer in color has the higher tint strength. This can only be determined by tinting it with white. For example, the exclusive vehicle in the standard grade color can be stiffened with improper use of stabilizers to mask the smaller amount of pigment in its formulation. Pigment shortage in an artists' color can be easily discovered with the same color strength test.

Since 1949, Utrecht has been a significant force in bringing professional Acrylic Colors.

Professional Acrylic Colors. FOR THE ARTISTS PREPARING THEIR OWN CANVAS Today it is a completely accepted practice for artists to prepare their own canvases. Since 1949, Utrecht has been a significant force in bringing this about throughout the whole contemporary art world. It seems hard to believe today, but for many years before 1949, only a small percentage of artists prepared their own canvases. Two were the major reasons for this.

a) The simple procedure for preparing canvas was not generally familiar.

b) Also, there was not a complete line of unprimed canvas. canvas easily for the professional artist.

In 1949 Utrecht began a program publishing instruction booklets and catalog on the simple procedure of preparing canvases in the Utrecht catalog which millions of copies were distributed over the years throughout the USA. In 1949 Utrecht also began developing a range of unique canvases and weights of properly woven unprimed canvases. The Utrecht professional line of unprimed canvases provided many artists with a strong incentive to begin preparing their own canvases.

For about 500 years before 1957 the two step procedure of gluing sizing and applying oil priming was the only way that artists generally accepted method and materials to be used. In the early 1950's Utrecht believed that a single step canvas preparation could be developed.

In 1957, after years of careful research and testing, Utrecht manufactured and introduced professional Utrecht Acrylic Gesso and Utrecht Acrylic Colors. The introduction of Utrecht Acrylic Gesso contributed to the great innovation in canvas preparation. Utrecht is one of the first major manufacturers of acrylic colors. The introduction of Utrecht Acrylic Gesso has become one of the most widely used priming today.

UTRECHT ARTISTS CANVAS The general function of the linen and cotton canvases is to provide a foundation upon which painting is placed and to adhere to it. The texture and weight of the canvas provides great for heavier applied layers.

CROSSBRACING THE UTRECHT EXTRA HEAVY DUTY STRETCHERS. The cross bracing of larger works reduces the possibility of the 'twisting' of the stretched canvas. This twisting can be produced by the tension created by the stretching procedure. Tension can be produced by the greater shrinkage of the linen than cotton canvases during the drying of the glue sizing. However, the stretching of primed canvas reduces the tensions and twisting of the stretchers.

Cross Bracing Utrecht's Extra-Heavy Duty Stretchers: Utrecht Professional Extra Heavy Crossbraces are 3/4”x2” 1/4” and have four rounded edges to minimize producing an impression on the canvases. They come in four basic sizes: 36", 46", 56" and 68" which can be cut to the required length. A method of canvas cross bracing that may need cross bracing is when the longer side exceeds approximately 44" regardless of the length of the shorter side. When the longer side exceeds 60" you may use two or three crossbraces across the shorter distance. In order to save the canvas from tearing, you can use a mitre box or a carpenter square to indicate with a pencil line precisely where to saw. This is to make sure the end of the crossbrace fits flush with the stretcher. Place the crossbrace strip of wood cut to the required length to fit snugly between the shorter distance between the inside stretchers. One can easily connect the cross brace to the back of the stretcher strips with steel mending plates with screws (with or without the use of Eimer's glue.) When placing a cross brace across two parallel sides one can still key out the other two sides to further tighten the canvases, if needed.

THE STRETCHING OF THE CANVASSES There are several equally good ways to stretch primed or unprimed canvases. We will suggest one method which has been successfully used for many years. The unprimed linen and cotton canvases have a different vehicle which allows for easier handling and stretching than pre-primed linen or canvas. It is important to handle and stretch already prepared canvas carefully to avoid damage. You can use either a Staple Gun using 5/16" staples or a Hammer using 1/2" carpet tacks. A magnetic tack hammer can be the preferred tool for stretching and stretching your canvas. It will be helpful if before beginning the stretching procedure, mark the back of the canvas with the size of the stretcher and canvas with charcoal. This will help you to line up the canvas with the middle of the stretchers.

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It is recommended to have the front of the canvas facing away from you and with the back of the canvas facing you. This will enable you to stretch the canvas more tightly toward you.

Attaching Side Two: Center the canvas on the stretchers so that it will overlap at least three inches on all sides equally. Begin attaching the canvas to the stretchers with a staple gun or hammer in the center of the shorter side (corresponding with position A on the diagram). Next pull the canvas tightly toward the center of the frame, and tack or staple it to the stretcher every inch. Repeat this process at least ten to fourteen days before it can be painted on. Some artists prefer to work on a large number of canvases at one time and divide the work over a three day period.

(2) on the second day sand the dried first sizing on all the stretched unprimed canvases

b. On the second day sand the dried first sizing and apply the second sizing

c. On the third day begin the priming procedure

THE SIZING OF THE UNPRIMED CANVAS: Sizing is a solution made by dissolving Utrecht Professional high grade Rabbit Skin Glue in hot water. Its purpose is to penetrate and protect the fibers of the canvas from any harmful absorption and slow the disintegration of the canvas fibers over time.

GLUE SIZING RECIPE: 6 Level Tablespoons of Utrecht Rabbit Skin Glue 1 Quart of Hot Water

This time tested recipe for making the sizing solution with Utrecht High Grade Rabbit Skin Glue ensures both its inherent high adhesive strength and flexibility. Utrecht Rabbit Skin Glue comes in a fine granulated form that can easily be measured and dissolved with any preliminary soaking. Make only enough rabbit skin glue sizing for several hours use, after that,if needed, make a fresh batch. Glue sizing solution will gradually cool over a period of several hours and begin to jell. Never re-heat the jelled sizing solution to liquify it. This will decrease its adhesive properties. Some artists use a double-boiler so when the glue sizing solution is made it is placed over the boiling water, which is filled with very hot water which has just been removed from the stove. This will safely delay the jelling action of the glue solution. The granulated form Utrecht Rabbit Skin Glue can be stored indefinitely in a dry place.

PREPARATION OF SIZING SOLUTION: Bring the quart of water to a boil, remove from the burner before adding the glue. Begin by adding the six level tablespoons of rabbit skin glue in a pint of hot water. After which add the second pint of hot water. Mix well until dissolved. This method has been found by some to be a quicker way to dissolve the glue compared to dissolving it directly into a quart of water. A quart of sizing solution can cover approximately five square yards, depending on the texture. If one quart is not sufficient for the canvas to be sized, then proceed as before. Rougher textures have more surface and therefore, require a greater quantity of glue sizing solution. The second sizing will use a bit less sizing since the absorbency of the linen or cotton has been greatly reduced.

APPLYING THE GLUE SIZING: Cover the entire canvas with the glue sizing with a 3 inch wide housepainters type brush. To avoid missing any areas it is best to concentrate on one area at a time. The brush should be worked back and forth in one direction and then another. Apply with a little pressure so the sizing will penetrate and protect the fibers of the canvas. Some artists also run their bare fingers (or wearing rubber gloves) over the wet
size area to make sure no spots are missed. This will also help the sizing penetrate into the fibers of the canvas. Glue Sizing the Sides: Glue size the sides of the canvas. This is applied to the sides of the stretcher to prevent the edges of the fabric from unraveling. This will also protect the canvas from any direct contact with any oil paint during the process of priming and painting.

Smoothing the First Dry Sized Surface: After several days, or the next day, the sized canvas may dry with a little roughness produced by the fuzz of the canvas. This is easily remedied by brushing the sizing residue from the plain sandpaper over the whole surface. When sanding over thedim of the stretcher gently raises the canvas up from the back of the stretcher to make sure the fingerprints to avoid producing any impression of the stretcher rim on the surface of the canvas.

SECOND SIZING: The second sizing should be applied in a similar way as the first. The second sizing, however, should never be sanded. This is to prevent any possible removal of the any of protective sizing. The second sizing will be applied over a shorter period of time since it attaches itself to the first sizing without penetrating the fibers itself, which the first sizing has done already. Do not store the sizing residue in a bottle containing masking tape. A small amount at the end of the sizing procedure and clean all utensils with hot water and brushes with warm water.

-Always clean your hands thoroughly with soap and warm water after sizing.

OIL PRIMING WHITE

Utrecht Oil Priming White is composed of Titanium Dioxide [PW6], Zinc Oxide [PW4] and barium sulfate ground in the proper low percentage of the finest linea oilseed. The result is an excellent white primer which contains the indispensable requirements for a permanent oil painting ground. Utrecht Oil Priming White can also be used in the underpainting or painting in general.

THE CLASSIC RULE OF PAINTING FAT OVER LEAN

This fundamental rule of oil painting, fat over lean, is concerned with the permanent adhesion of the primers and the oil painting. A lean paint layer containing less oil is therefore more absorbent than a thicker paint layer with a greater percentage of oil. The lean layer has the ability to absorb some of the oil from the fat or even lean paint layer on top of it. This improves the adhesion of the paint layers by anchoring the top oil paint layers into the bottom leaner layers. Therefore, one can paint a lean, or lean oil paint over a dry absorbent lean oil paint layer. This produces a permanent adhesion between the paint layers. However, a fat, non-absorbent dried oil paint layer cannot be painted over because neither a lean or fat paint layer will permanently adhere to it. However, the final paint layer can be either lean or fat. Generally speaking, the three simple ways to oil paint follow the rule of painting over a dry lean paint layer.

(a) Use a lean oil painting medium sparingly
(b) In the underpainting, mix colors with a little of any Utrecht Oil White, all of which are lean.
(c) Of course if you wish, the final paint layer can be fat since they will not be overpainted. However, in acrylic painting the very high adhesive strength of the acrylic polymer emulsion vehicle produces the adhesion of the different acrylic paint layers which may be applied in a random sequence. Therefore, the rule of painting fat over lean or lean over lean applies to only oil painting—it does not apply to acrylic painting.

Utrecht Oil Priming Procedure:

The Utrecht Oil Priming can be applied with either a large wooden brush or a large stiff bristle brush. The Thinning of Utrecht Oil Priming White with lean gum turpentine to a workable consistency enabling easy application over the sized canvas:

- Never add oil to Utrecht Oil Priming White, this would make the priming flatter. Its leanness must always be preserved. Begin by mixing small amounts of gum turpentine to the Utrecht Oil Priming White with a palette knife. During the mixing you may add small amounts of palette knife which can be removed with the aid of another palette knife. One way to test if the workable consistency has been reached is to pick up a moderate amount of paint on the knife and shake it gently. If any paint falls from the knife it is ready to use.

PRIMING WITH A PALETTE KNIFE: Begin by placing a portion of the dry primed Utrecht Oil Priming White in the center of the sized canvas. Spread it in one direction and then in the opposite and in a diagonal direction. This will help to work the oil paint into the texture of the canvas easily and completely. Concentrate, as always, on one area at a time. Priming The Edges: Place a small portion of two or three inches from the edge of the canvas and then spread the priming towards the edge. To avoid the formation of a ridge by the stretcher, apply the paint gently from underneath with your fingertips.

Painting The Sides: After the canvas is primed some artists paint in one direction to make sure that it has been tacked or stapled onto the stretcher which has already been double-sized. Thin the white or tinted priming with gum turpentine to brushable consistency and then carefully apply with a No. 12 Utrecht bright bristle brush.

The Optional Second Priming: The second white priming can be applied the next day or any time after the priming has dried. This will somewhat reduce the texture of the canvas. A double primed canvas is not technically necessary, but is solely determined by the kind of surface the artist wishes to paint on.

To Finish: The artist may eliminate any unevenness by gliding a clean palette knife over the whole surface of the primed canvas.

PRIMING WITH A BRISTLE BRUSH: Using a Utrecht large bright bristle brush size 12 - 24, apply the priming by stroking the brush in all directions with a wrist waggy motion, working it well into the weave. After evenly distributing the priming over the whole surface, finish by going over tightly with a clean brush carefully in line with the weave.

TONE GROUNDS: Tone grounds may be built up by applying several coats to the sized canvas or over the first white priming. A small amount of any oil color or mixture needs to be added to tint the Utrecht Oil Priming White. There is an advantage of mixing quick drying oil colors such as burnt or raw umber to speed up the drying of the colored tone ground. A tone ground is thinned and applied in the same manner as the white priming.

-After priming is complete, wash your hands thoroughly, with soap and warm water.

DRYING TIME: The oil priming should dry 10-14 days at normal room temperature before being painted on. If you prepare several canvases at one time then you will have a stock that is dry and ready to paint.

Utrecht Oil and Acrylic Painting Mediums & Varnishes

The proper use of professional painting mediums for oil or acrylic painting is an important tool that can expand the range of paint quality, textures and coloristic effects the artist can produce. It can also contribute significantly to the brilliance and permanency of the painting.

Oil Painting Mediums

The Ingredients of the Oil Painting Medium: Professional oil painting mediums can be easily and economically made from time-tested ingredients, each one with a definite function and purpose. They are stand oil, linseed oil and damar varnish five pound cut and gum turpentine.

1. Pure Gum Turpentine. Gum Turpentine is a common thinner or diluent for oil paints and varnishes. It is a most valuable diluting agent since it evaporates quickly without leaving a residue. It is used in the production of pure gum turpentine, by itself it can weaken the bond between pigment particles and the linseed oil binder in oil paint. Gum Turpentine is, of course, absolutely lean.

2. Utrecht Dammar Crystals are derived from trees growing in the Malay states and in the East Indies. Dammar is bright, clear, transparent and relatively more expensive than Chinese white to deep straw. The best grade available is Utrecht Singapore Dammar Crystal, No.1. It is soluble in gum turpentine. Dammar has stood the test with oil varnish and retains its colorless appearance. It provides an excellent protection from the atmospheric gases and dampness and is not subject to cracking. Dammar has great depth to colors as well as clarity. As part of the painting medium it contributes to a gloss effect which can be decreased by the addition of more turpentine. It also renders a certain tackiness to the painting medium which contributes a degree of control of brushwork.

Making Damar Varnish 5 Lb Cut: Dammar Varnish five pound cut is the basic damar cut. Utrecht Singapore Dammar Crystals No. 1 in a mesh bag. All that is necessary is to pour one pint of gum turpentine into the container you will use. Make sure the string of mesh bag hangs outside the container, held firmly in place by the lid. Occasionally shake the container to help prevent the dissolving of the crystals, making sure the bag is completely submerged. Within 24-36 hours it will be ready. After which, remove the bag. Utrecht has added 1/2 oz. extra of the damar crystals to allow for any undisolved remainder. Damar 5 Lb. Cut will appear slightly cloudy due to its natural varnish content and is an important protective function for the paint layers When dry the Damar Varnish film will become clear and transparent.

Making Damar 5 Lb Cut with a pound of Damar Crystals. It is very similar to yourself. Wrap one pound of damar crystals in a lint free lightweight cotton rag. Tie it at the top, through this you can place a rod or stick. Pour 25 ounces of gum turpentine in a wide mouth quart jar. Then lower the bag into the container- submerging it completely into the turpentine. Place the lid on top of the container and cover. Damar 5 Lb. cut is produced after 24-36 hours. After which, remove the bag.

3. Utrecht Alkali Refined Linseed Oil: Linseed oil is the universally accepted medium for grinding Professional Artists Oil Colors. It is produced by processing the seeds of the flax plant and is then refined, of the linseed oil impurities. Utrecht Linseed Oil has a natural acid which very important. This makes it ideal for manufacturing high quality professional oil colors with a tough and durable paint film and permanent in color. Utrecht Linseed Oil is much leaner than Utrecht Stand Oil. This leanness is an indispensable property in the vehicle in the production of Professional Artists Oil Colors. The leanness of the linseed oil is also an important consideration in the production of oil painting mediums. It is a drying oil that produces a workable oil paint consistency. When dry it provides a tough, permanent and adhesive paint film; which can be overpainted. Note: It is important to use oil
colors on the palette which have not begun to
dry are still at the peak of their adhesive

(4.) URECHT STAND OIL.
Utrecht Stand Oil is a heavy-bodied polymerized
oil that is highly recommended ingredient of the
painting medium because of its superior
qualities. Utrecht Stand Oil is non-yellowing,
produced from painted film of exceptional durability,
flexibility and tough nature which resists the
action of solvents. Utrecht Stand Oil is much fatter
than linseed oil and can be added to thin oil painting
mediums, as well as reducing it's fatness. Utrecht Stand Oil is made
from linseed oil that has been heated to over 500° in a vacuum. During the heating the
molecules of linseed oil to form larger molecules and this thickens the stand oil. These
new molecules are highly resistant to yellowing, cracking and disintegration. Pure Stand Oil
added to oil color will give a fluid quality to the paint which has a tendency to dry to a smooth
paint film free of brush marks. The addition of various amounts of damar varnish or gum
turpentine can modify the degree of accent of
brush marks and also speeds drying time.

BASIC RECIPES FOR PROFESSIONAL OIL PAINTING MEDIA:
The basic recipes for professional oil painting
media are listed below. The leaner oil
painting mediums are designed for general painting. This will contribute to maintaining the
leaness and the permanent adhesion of the
different paint layers in the work. The fatter
oil painting mediums are only designed for final
paint layers and for alla prima painting;
(i.e. painting wet oil paint into wet oil paint.) It is
very easy and economical to make one's
own painting mediums and varnishes. Also most
important is that the artist can custom make
them by varying the proportions of the time
tested ingredients to meet individual artistic
requirements. An important property of degree of
leaness or fatness of the oil painting medium can be easily controlled:

(a) by controlling the ratio of stand oil to gum

turpentine. For example, as we increase the
percentage of stand oil this will increase the
degree of fatness. Conversely, increasing the
percentage of gum turpentine will increase the leaness.

(b) By introducing the leaner Utrecht Linseed Oil
the artist can reduce the fatness of the stand oil.
Using this approach one can modify the wide
range of recipes which we have listed below

SUGGESTED BASIC RECIPES:
Least Basic Painting Medium:
1 Part: Utrecht Linseed Oil
5 Parts: Gum Turpentine
Leaner Basic Painting Medium:
1/2 Part: Utrecht Linseed Oil
1/2 Part: Utrecht Stand Oil
1 Part: Gum Turpentine
Lean Basic Painting Medium:
1 Part: Utrecht Stand Oil
5 parts: Gum Turpentine
All Purpose Lean Painting and Glazing Medium:
Many Artists use this recipe from start to finish
1 Part: Utrecht Stand Oil
2 Parts: Damar Varnish 5 Lb., Cut
5 Parts: Gum Turpentine
Fat Stand Oil - Damar Concentrate:
1 Part: Utrecht Stand Oil
1 Part: Damar Varnish 5 Lb Cut
3 Parts: Gum Turpentine
Very Fat Stand Oil - Damar Concentrate:
Parts: Utrecht Stand Oil
1 Part: Damar Varnish 5 Lb Cut

SOME BASIC RULES IN USING OIL PAINTING MEDIA.
The time-tested rule of painting fat over lean or
lean over lean will determine the use of oil
painting medium described earlier. The final oil
paint layers or in alla prima painting (painting
wet paint layers into wet), a fatter painting
medium can be used, as such the stand oil
concentrates (which are fat and very fat).
Very little is needed to accomplish it’s basic
purpose. One way of using it is to dip the tip of a
palette knife in a mixture of stand oil-damar
concentrate and use it to apply only two inches of
paint as it comes out of the tube. This will
increase its brilliance and add roughness and
durability to it. It will be noted that only a few
artists use the fat or very fat oil painting mediums. A fat final paint layer to becomes
glossy and “non-proopus”, which protects it
against the absorption of atmospheric dirt.
However it can not be overpainted because of
its excessive fat and non-porous paint layer. Of
course, in alla prima painting the artist can use
any of the oil painting mediums listed above.

URECHT FLEX GEL
Ingredients: Clear colloidal transparentizer
ground in non-yellowing safflower oil. The
non-yellowing property is especially important for
thicker applications of oil paint. FLEX-GEL is an
Oil Painting and Glazing Medium manufactured by
Utrecht of a similar buttress consistency as Oil
Paint. This important factor opens up a whole
new range of painterly effects unattainable by
fluid painting and glazing mediums. FLEX-GEL
increases the artists flexibility in oil paint
textures.

FLEX-GEL can render the thinnest to heaviest
impasto layers of opaque oil color transparent. It
can be applied by brush or painting knife. This
can be done while retaining the oil colors’
buttery consistency and without making the
paint fluid. Very little FLEX-GEL should be used with oil
colors to accomplish its purpose.

VARNISHING THE OIL PAINTING
The purpose of the final coating of picture
varnish is to give (he painting an even gloss and
contribute to the protection of the painting from
absorption of atmospheric dry and moisture.

VARNISHING AN OIL PAINTING.
There are two basic varnishes for oil painting.

Retouch Varnish:
5 Parts: Damar Varnish 5 Lb. Cut
13 Parts: Gum Turpentine
Final Damar Picture Varnish:
4 Parts: Damar Varnish 5 Lb. Cut
1 Part: Gum Turpentine
up to 5% stand oil can be added.

There is a recommended procedure in
varnishing a picture. Retouching Varnish is
considered a temporary varnish and it is applied
when the surface of the painting is dry to the
touch. Final Picture Varnish is applied only
when the painting is thoroughly dry. A painting
with a moderate impasto or thinly applied paint
layers can receive a final picture varnish
anytime after six months of drying. A painting
with heavy impasto should dry between one and
two years after completion of the painting.
Varnish a picture on a day with low humidity
and a protected surface free from moisture. Make sure
that the large bristle brush you use is free of
moisture. Also, clean the surface of the painting with a soft, lint-free cloth. Lay the painting in a
flat or upright position on your easel and apply
the varnish methodically one area at a time to
make sure every part is covered. Work in a
correct angle to the light so you can see the
areas which have hot been touched. After a few
days dry spots may appear, this is caused by
poor absorbency in certain areas. Simply rub
a small amount of Utrecht Linseed Oil in that
area to restore the normal shine and carefully
wipe off any excess.

LONG AND SHORT OIL PAINT
Paint Quality and Oil Painting Mediums. The consistency and paint quality of oil colors can be
controlled with the use of the oil painting mediums. The two fundamental oil paint
qualities are called Short and Long Paint.

SHORT OIL PAINT: The oil paint as it
comes out of the tube is called short
paint. It has a still buttery quality which
retains it’s brush marks easily and
when stippled with a palette knife
creates many short crisp peaks of paint,
from which the term is derived. Short
paint produces a paint quality not easily
obtained by any other means.

LONG OIL PAINT: Short paint can be made
long with a mixture of a little stand
oil or painting medium, with stand oil in it.
You will notice far fewer peaked
peaks of paint after stippling with a palette knife. The peaks level off gently.
Long paint tends to leave no
brushmarks. It can produce a fluid body
With the controlled use of oil painting mediums the artist can produce a whole
range from short to long paint. This
contributes significantly to the artists
ability to express himself in terms of a
great variety of paint quality.

THE GLAZING TECHNIQUE
The classic glazing technique is an important
and special means to mix colors. The glazing
technique which has been used by artists for
over five centuries is essentially the application of
a thin transparent veil of a darker color which
has been mixed with all-purpose lean painting
and glazing medium over another dryer lighter oil
color to produce brilliantistic effects. A
parallel can be made by placing a blue color
cellophane over a yellow color with green as the
result. The glazing technique is used for both oil
and acrylic painting.

URECHT PROFESSIONAL ACRYLIC COLORS,
MIXED PRODUCTS AND VARNISHES
Acrylics have proven to be today's most
usable artist’s colors, varnishes and
media. Utrecht Acrylic mediums provide an
entirely different approach and can produce
very unique painterly effects which are different
from the oil painting technique. Two or more
Utrecht Acrylic Mediums can be mixed together
to expand the range of effects

The high adhesive strength and fast drying of
Acrylic Polymer Emulsion Vehicle is the
fundamental property of the unique technique
of acrylic painting.

THINNING OF URECHT ACRYLIC COLORS:
Utrecht Acrylic Colors, Gesso Colors, Acrylic
Mediums and Varnishes thin with water and
dries water-resistant. Excessive thinning with
water is never recommended because it may
reduce the adhesion between the acrylic polymer
emulsion and the pigment particles. However, when producing thin, transparent
washes of acrylic colors it is recommended to thin with a mixture of 50% water and 50%
acrylic medium. The process of acrylic painting
has great freedom. The paint layers can be
applied in any sequence governed solely by the
painterly and coloristic effects the artist wishes. You cannot mix Utrecht Acrylic Colors with Oil
Paint, turpentine, damar varnish or any oil
painting medium.

10
GUARANTEED FINEST QUALITY
PERMANENT 100% PURE INGREDIENTS
EXPERTLY FORMULATED
MANUFACTURED AND TESTED

- HIGH PIGMENT CONCENTRATION AND HIGH COLOR STRENGTH
- ALL COLORS 100% FREE OF ADULTERANTS OR FILLERS
- HIGHEST GRADE PERMANENT 100%
- PURE PIGMENTS
- PROPER CONSISTENCY AND EVEN TEXTURE
- COLORS OF OPTIMUM BRILLIANCE AND INTENSITY

HEALTH LABELING STANDARD
CONFORMS TO ASTM D4236
Utrecht Manufacturing Corporation is an industry member of the Arts & Crafts Materials Institute. Utrecht supports the voluntary labeling standard of the Institute.

THE AP SEAL: Most Utrecht Colors bear the AP Approved Products Seal of the Art and Craft Materials Institute, Inc. are certified as being non-toxic in a program of toxicological evaluation by a medical expert, subjected to review by the Institute Toxicological advisory Board, to contain no materials in sufficient quantities to be toxic or injurious to humans, or to cause acute or chronic health problems.

LIGHTFASTNESS CATEGORIES:

- LIGHTFASTNESS 1 = EXCELLENT
- LIGHTFASTNESS 2 = VERY GOOD
- LIGHTFASTNESS 3 = MODERATE
- LIGHTFASTNESS 4 = FAIR
- LIGHTFASTNESS 5 = POOR

Represents excellent lightfastness. The great majority of colors Utrecht manufactures are extremely permanent.

- LIGHTFASTNESS 2 = VERY GOOD
Represents very good lightfastness. These colors are classified as durable.

- LIGHTFASTNESS 3 = MODERATE
Represents moderate lightfastness.

- Utrecht has only one pigment in this category: Alizarin Crimson.

CODE: A = ACRYLIC W = WATERCOLOR O = OIL

VEHICLES:
- ACRYLIC: 100% Acrylic Polymer Emulsion
- Safflower oil.

WATERCOLOR: Pure Gum Arabic

YELOWS
Azo Yellow Medium, A
Hansa Yellow 4 GX (PY 73)
Litholfastness: 1 Transparent
Azo Yellow Orange, A
Diodylde Yellow HR 70 (PY83)
Litholfastness: 1 Transparent
Pure Cadmium Yellow Lemon, A
Pure Concentrated Cadmium Zinc Sulfide.
(PY 35) Litholfastness: 1 Opaque
Pure Cadmium Yellow Light, A, W
Pure Concentrated Cadmium Zinc Sulfide' (PY 35) Litholfastness: 1 Opaque
Pure Cadmium Yellow Medium, A
Pure Concentrated Cadmium Sulfide (PY 37) Litholfastness: 1 Opaque
Pure Cadmium Yellow Pale, A, W
Pure Concentrated Cadmium Sulfide (PY 37) Litholfastness: 1 Opaque
Pure Cadmium Yellow Medium, A
Pure Concentrated Cadmium Sulfide (PY 37) Litholfastness: 1 Opaque
Pure Cadmium Yellow Medium (PY 35) with barium sulfate
Lightfastness: 1 Opaque
Cadmium Yellow Medium, A
Pure Concentrated Cadmium Sulfide (PY 37) with barium sulfate, Lightfastness: 1 Opaque
Cadmium Yellow Deep, 0
Pure Concentrated Cadmium Sulfide (PY 37) with barium sulfate, Lightfastness: 1 Opaque
Gesso Color Hansa Yellow, A
Hansa Yellow 4GX (PY 73)
Lightfastness: 1 Transparent
Gesso Color Yellow Oxide
Synthetic Hydrated Iron Oxide [PY 42]
Lightfastness: 1 Opaque
Hansa Yellow Pale, A
Hansa Yellow 10G-41 (PY3)
Lightfastness: 2 Transparent
Hansa Yellow Light, A
Hansa Yellow 10G-41 (PY3)
Lightfastness: 2 Transparent
Hansa Yellow Light, 0
Hansa Yellow 4GX (PY73), Zinc Oxide (PW4)
Lightfastness: 1 Semi-Opaque
Magenta Yellow, 0
Synthetic Hydrated Yellow Iron Oxide (PY42)
Lightfastness: 1 Opaque
Naples Yellow Hue, 0
Hansa Yellow X (PY75) Synthetic Hydrated Yellow Iron Oxide (PY42) and Zinc Oxide (PW4)
(PY42) Lightfastness: 2 Opaque
Utrecht Yellow, A
Hansa Yellow 4GX (PY 73)
Lightfastness: 1 Transparent
Utrecht Yellow, A
Pure Concentrated Cadmium Seleno-Sulfide [PR 108] Lightfastness: 1 Opaque
Pure Cadmium Red Deep, W
Pure Concentrated Cadmium Seleno-Sulfide [PR 108] Lightfastness: 1 Opaque
Pure Cadmium Red Extra Deep, A
Pure Concentrated Cadmium Seleno-Sulfide [PR 108] Lightfastness: 1 Opaque
Cadmium Red Light, 0
Pure Concentrated Cadmium Seleno-Sulfide [PR 108] with barium sulfate
Lightfastness: 1 Opaque
Cadmium Red Medium, A
Pure Concentrated Cadmium Seleno-Sulfide [PR 108] with barium sulfate
Lightfastness: 1 Opaque
Cadmium Red Deep, 0
Pure Concentrated Cadmium Seleno-Sulfide [PR 108] with barium sulfate
Lightfastness: 1 Opaque
Cadmium Red Pale, A
Pure Concentrated Cadmium Seleno-Sulfide [PR 108] with barium sulfate
Lightfastness: 1 Opaque
Pure Concentrated Cadmium Zinc Sulfide [PR 836] and Titanium Dioxide (PW6)
Lightfastness: 2 Transparent
Naphthol crimson A
Naphthol Carbamide (PR170 FS5K)
Lightfastness: 2 Transparent
Naphthol ITR Red Light
Naphthol RedFRRLL(Pr)
Lightfastness: 2 Transparent
Naphthol Permanent Red Light (In Jars) A
Naphthol Red Light F OR
Lightfastness: 2 Transparent
Naphthol Permanent Red Deep, A
Naphthol Carbamide (PR 170) FS5K
Lightfastness: 2 Transparent
Naphthol Red Light, 0
Naphthol FOR (PR112) Zinc Oxide (PW4)
Lightfastness: 2 Semi-Opaque
Quinacridon Red, A
Quinacridone Red (PV 19)
Lightfastness: 1 Opaque
Red Oxide, A
Synthetic Red Iron Oxide (PR101)
Lightfastness: 2 Transparent
Utrecht Red, A
Naphthol FOR (PR112) and Hansa Yellow 4GX
(PY 73) Lightfastness: 2 Semi-Transparent
Utrecht Red, 0
Naphthol AS-D (PR112) and Hansa Yellow 4GX
(PY 73) Lightfastness: 2 Semi-Transparent

VIOLETS
Dioxazine Purple, A
Carbazole Dioxazine (PY 23RS)
Lightfastness: 2 Transparent
Gesso Color Dioxazine Purple, A
Carbazole Dioxazine [PY 23RS]
Lightfastness: 2 Transparent
Manganese Violet, 0
Manganese Ammonium Pyrophosphate (PV15)
Lightfastness: 1 Transparent
1 Permanent Violet, W
(Complex Silicate of Sodium and Aluminum with Sulfur (PB 29) and Carbazole Dioxazine [PV23 RS], Lightfastness: 2 Transparent
Quinacridon Violet, A
C Quinacridone Violet (PV19)
Lightfastness: 1 Transparent
Ultramarine Violet, 0
Complex Silicate of Sodium and Aluminum with Sulfur (PV15)
Lightfastness: 1 Transparent

BLUE
Brilliant Blue, A
Copper Phthalocyanine (PB 15), Chlorinated Copper Phthalocyanine (PG7) and Titanium Dioxide (PW6)
Lightfastness: 1 Opaque
Brilliant Blue Purple, A
Complex Silicate of Sodium and Aluminum with Sulfur (PB29) Titanium Dioxide (PW6)
Lightfastness: 1 Opaque
Pure Cerulean Blue, 0, A
Oxides of Cobalt and Chromium (PB36)
Lightfastness: 1 Opaque
Pure Cobalt Blue, A, W
Oxides of Cobalt and Aluminum (PB28)
Lightfastness: 1 Transparent
Cerulean Blue, 0
Copper Phthalocyanine (PB15) and Zinc Oxide (PW4)
Lightfastness: 1 Opaque
Cobalt Blue Deep Hue, 0
Complex Silicate of Sodium and Aluminum with Sulfur (PB29)
Lightfastness: 1 Transparent
Cobalt Blue Hue, 0
Complex Silicate of Sodium and Aluminum with Sulfur (PB29)
Lightfastness: 1 Transparent
Cobalt Blue Hue, 0
Complex Silicate of Sodium and Aluminum with Sulfur (PB29)
Lightfastness: 1 Transparent
Cobalt Blue Deep Hue, 0
Complex Silicate of Sodium and Aluminum with Sulfur (PB29)
Copper Phthalocyanine (PB15)
Lightfastness: 1 • Transparent
Turquoise Deep, A
Copper Phthalocyanine (PB 15) and Chlorinated Copper Phthalocyanine (PG7)
Lightfastness: 1 • Transparent
Ultramarine Blue, A, O, W
Complex Silicate of Sodium and Aluminum with Sulfur (PB29)
Lightfastness: 1 • Translucent
Ultramarine Blue Light, 0
Complex Silicate of Sodium and Aluminum with Sulfur (PB29) and Copper Phthalocyanine (PB15)
Lightfastness: 1 • Transparent
GREENS
Chromium Oxide Green, A, 0
Anhydrous Chromium Sesquioxide (PG17) Lightfastness: 1 • Opaque
Emerald Green, A
Chlorinated Copper Phthalocyanine (PG7), Hansa Yellow FGL (PY97) and Titanium Dioxide (PW6) Lightfastness: 1 • Opaque
Gesso-Color Phthalocyanine Green, A
Chlorinated Copper Phthalocyanine [PG 7] Lightfastness: 1 • Transparent
Green Earth Hue, 0
Chlorinated Copper Phthalocyanine (PG 7) Lightfastness: 1 • Semi-Transparent
Hockers Green Permanent, A
Chlorinated Copper Phthalocyanine (PG7), Hansa Yellow 4GX (PY73) Synthetic Hydrated Yellow Iron Oxide (PY42) and Amorphous Bone Carbon Black (PBk9)
Lightfastness: 1 • Semi-Transparent
Hansa Yellow 10G-41 [PY3] Chlorinated Copper Phthalocyanine [PG7] Lightfastness : 2 • Transparent
Permanent Green, A
Pure Concentrated Cadmium Zinc Sulfide (PY 35) Chlorinated Copper Phthalocyanine (PG7).
Lightfastness: 1 • Opaque
Permanent Green, O
Chlorinated Copper Phthalocyanine (PG7) and Zinc Oxide (PW4)
Lightfastness: 1 • Semi-Opaque
Sap Green, 0
Chlorinated Copper Phthalocyanine (PG7)
Hansa Yellow X (PY75) & Amorphous Bone Carbon Black (PBk9)
Lightfastness: 2 • Semi-Transparent
Utrecht Green, A
Chlorinated Copper Phthalocyanine (PG7) and Hansa Yellow 4GX (PY 73) Lightfastness: 1 • Transparent
Utrecht Green, 0
Chlorinated Copper Phthalocyanine (PG7) and Hansa Aroyde Yellow 4GX (PY 73) and Zinc Oxide (PW4) Lightfastness: 1 • Transparent
Virdian, 0, W
Hydrous Chromium Sesquioxide [PG 18] Lightfastness: 1 • Opaque
Virdian Hue, A
Chlorinated Copper Phthalocyanine.(PG7), Natural Iron Oxide (PBr7) and Titanium Dioxide (PW6), Lightfastness: 1 • Opaque
BROWNS
Burnt Sienna, A, 0, W
Calcined Natural Iron Oxide, (PBr7) Lightfastness: 1 • Semi-Transparent
Burnt Umber, A, 0, W
Calcined Natural Iron Oxide (PBr7) Lightfastness: 1 • Opaque
Gesso-Color Burnt Sienna, A
Calcined Natural Iron Oxide [PBr7] Lightfastness: 1 • Opaque
Gesso-Color Burnt Umber
Calcined Natural Iron Oxide [PBr7] Lightfastness: 1 • Opaque
Raw Sienna, A, 0, W
Natural Iron Oxide (PBr7) Lightfastness: 1 • Opaque
Raw Umber, A, W, Natural Iron Oxide (PBr7) Lightfastness: 1 • Opaque
BLACKS
Gesso-Color Mars-Ivory Black Synthetic Black Iron Oxide [PBk 11] and Amorphous Bone Carbon Black [PBk9] Lightfastness: 1 • Opaque
Ivory Black, A, 0, W
Amorphous Bone Carbon Black [PBk9] Lightfastness: 1 • Opaque
Mars Black, 0, A
Synthetic Black Iron Oxide [PBkI1] Lightfastness: 1 • Opaque
Utrecht Black, 0
Synthetic Black Iron Oxide [PBkll] Amorphous Bone Carbon Black [PBk9] Lightfastness: 1 • Opaque
Ivory Black (an intense black with high tint qualities of ivory black (an intense black with high tint strength)) and Mars Black (a dense, opaque black, with heavier pigment particles)
GRAYs
Gesso-Color Neutral Grey, A Amorphous Bone Carbon Black [PBk9] Natural Iron Oxide [PBr7] and Titanium Dioxide [PW 6], Lightfastness: 1 • Opaque
Medium Gray, A Amorphous Bone Carbon Black (PBk9), Natural Iron Oxide (PBr7) and Titanium Dioxide (PW6) Lightfastness: 1 • Opaque
Paynes Gray, A, 0,W
Amorphous Bone Carbon Black (PBk9) and Complex Silicate of Sodium and Aluminum with Sulfur (PB29) Lightfastness: 1 • Semi-Transparent
METALLIC HUES
Iridescent Tinting Medium, A
Titanium Coated Mica Flakes and Amorphous Carbon [PBk7]
Lightfastness: 1 • translucent
Permanent Bronze, A
Titanium Coated Mica Flakes and Permanent Bronze, A
Titanium Coated Mica Flakes and Amorphous Carbon (PBk7) Synthetic Hydrated Yellow Iron Oxide (PY 42) Lightfastness: 1 • opaque
Permanent Silver, A
Titanium Coated Mica Flakes and Synthetic Hydrated Yellow Iron Oxide (PY42) Lightfastness: 1 • Translucent
WHITES
Gesso-Color Unbleached Titanium, A
Titanium Dioxide [PW 6], Natural Iron Oxide [PBr7] Lightfastness: 1 • Opaque
Permanent Chinese White, W
Titanium Dioxide [PW6] Lightfastness: 1
Titanium White, 0
Pigment: Titanium Dioxide (PW6) and Zinc Oxide (PW4), Lightfastness: 1 • Opaque
Titanium White, A
Titanium Dioxide (PW6) Lightfastness: 1 • Opaque
Unbleached Titanium, A
Titanium Dioxide (PW6) and Natural Iron Oxides (PBr7), Lightfastness: 1 • Opaque
Utrecht Non- Yellowing White, 0
Titanium Dioxide [PW 6] and Zinc Oxide [PW4] Lightfastness: 1 • Opaque
• The vehicle for Utrecht White is Non- Yellowing Safflower Oil, which is chemically similar to Linseed Oil and is therefore safely inter-mixable with all Utrecht Oil Colors. Utrecht Professional Gesso, A
Titanium Dioxide [PW 6] and precipitated calcium carbonate, Lightfastness: 1 • Opaque
Utrecht Artists Gesso, A
Titanium Dioxide [PW 6] and precipitated calcium carbonate, Lightfastness: 1 • Opaque
Utrecht Oil Priming White, 0
Titanium Dioxide [PW 6] and Zinc Oxide (PW 4) and Barium Sulfate Lightfastness: 1 • Opaque
Zinc White, 0
Zinc Oxide (PW4), Lightfastness: 1 - Opaque
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