

Vibrant Colours, Traditionally Crafted.

Colours and Pigments

Graduate Oil Colours are traditionally crafted with a soft buttery consistency and high pigment loading. They offer excellent brushability and are easy to mix while being suitable for smooth brush applications and impasto. All colours are either Permanent 4**** or Normally Permanent 3*** and surface dry to a uniform low gloss satin sheen within four to five days.

Available in a range of forty-two vibrant colours, many of which are single pigment which ensures that colours are brighter and cleaner when mixed. The unique formulation of refined linseed oil and modern drying agents creates oil colours which are easy to squeeze from the tube and effortlessly mixed on the palette.

The Graduate Oil Colour range has a well balanced choice of opaque and transparent colours. This is ideal for oil painters who like to experiment with the layering techniques of transparent oil colours or to create bold and expressive opaque impasto with colours such as Coeruleum, Rose Madder, Phthalo Blue or Viridian Hue. Alternatively, high lustre metallics Silver, Gold, Rich Gold or Copper mix beautifully with transparent colours.

With over 200 years of expertise in oil colour manufacturing, Daler-Rowney traditionally crafts Graduate Oil in England. Every colour and every batch is carefully checked to exacting quality standards ensuring they deliver the consistently brilliant colours which artists have come to expect from Daler-Rowney.



Graduate Oil Characteristics

- Available in 42 Vibrant Colours including 4 high lustre metallics
- Easy to mix buttery consistency
- Great low gloss sheen across all colours
- Surface dry in 4 to 5 days
- All colours are rated as Permanent**** or Normally Permanent***
- Well balanced Primary colours, ideal for beginners
- 26 opaque or semi-opaque colours
- 22 single pigment colours for cleaner and brighter colours when mixed
- 4 highly pigmented metallics, Gold, Rich Gold, Silver and Copper
- A combination of Linseed and Sunflower Oil is used in Titanium White, Zinc Mixing White and Metallic Silver for optimum drying properties whilst reducing the effect of yellowing
- Suitable for smooth brush applications or impasto techniques
- With over 150 years of oil colour manufacturing expertise, Daler-Rowney traditionally crafts Graduate Oil in England

Colour	Tint	Colour	Tint	Colour	Tint	Colour	Tint
651 *** □ Lemon Yellow	675 *** □ Primary Yellow	620 *** □ Cadmium Yellow Hue	618 *** □ Cadmium Yellow Deep Hue	631 *** □ Yellow Orange	619 *** □ Cadmium Orange Hue	588 *** □ Vermilion Hue	583 *** □ Cadmium Red Hue
540 *** □ Primary Red	513 *** □ Crimson	563 *** □ Rose Madder	409 *** □ Permanent Magenta	450 *** □ Violet	123 *** □ Ultramarine	139 *** □ Phthalo Blue	135 *** □ Prussian Blue
120 *** □ Primary Blue	110 *** □ Cobalt Blue	112 *** □ Coeruleum Hue	382 *** □ Viridian Hue	352 *** □ Hooker's Green	375 *** □ Sap Green	368 *** □ Olive Green	388 *** □ Yellow Green
635 *** □ Naples Yellow	024 *** □ Buff Titanium	573 *** □ Portrait Pink	663 *** □ Yellow Ochre	667 *** □ Raw Sienna	221 *** □ Burnt Sienna	538 *** □ Venetian Red	223 *** □ Burnt Umber
247 *** □ Raw Umber	065 *** □ Payne's Grey	034 *** □ Ivory Black	035 *** □ Lamp Black	009 *** □ Titanium White	001 *** □ Zinc Mixing White	702 *** □ Silver	708 *** □ Gold
707 *** □ Rich Gold	230 *** □ Copper						

Code	Colour Name	Pigment Name	Composition	Opacity	Permanence
651	Lemon Yellow	Arylamide Yellow 10G	PY3	T	***
675	Primary Yellow	Arylamide Yellow GX	PY73	T	***
620	Cadmium Yellow Hue	Arylamide Yellow GX/Diarylamide Yellow	PY73/PY83	T	***
618	Cadmium Yellow Deep Hue	Diarylamide Yellow	PY83	S	***
631	Yellow Orange	Arylamide Yellow GX/Naphthol Red AS	PY73/PR9	S	***
619	Cadmium Orange Hue	Arylamide Yellow GX / Naphthol Red AS-D	PY73, PR112	T	***
588	Vermilion Hue	Arylamide Yellow GX / Naphthol Red AS-D	PY73, PR112	T	***
503	Cadmium Red Hue	Naphthol Red AS-D	PR112	T	***
540	Primary Red	Naphthol Red 1TR	PR5	T	***
513	Crimson	Naphthol Crimson	PR170	T	***
563	Rose Madder	Quinacridone	PV19	S	***
409	Permanent Magenta	Quinacridone Magenta	PR122	T	***
450	Violet	Dioxazine Violet	PV19	S	***
123	Ultramarine	Ultramarine Blue	PB29	S	***
139	Phthalo Blue	Phthalocyanine Blue	PB15	S	***
135	Prussian Blue	Prussian Blue	PB27	S	***
120	Primary Blue	Cu-phthalocyanine (beta)	PB15:3	S	***
110	Cobalt Blue	Ultramarine Blue	PB29	S	***
112	Coeruleum Hue	Titanium White / Cu-phthalocyanine (beta)	PW6, PB15.3	O	***
382	Viridian Hue	Phthalocyanine Green	PG7	S	***
352	Hooker's Green	Arylamide Yellow 5GX / Prussian Blue	PY73, PB27	T	***
375	Sap Green	Arylamide Yellow 5GX / Phthalocyanine Blue	PY73, PB15	T	***
368	Olive Green	Phthalocyanine Green/Transparent Iron Oxide Red/Arylamide Yellow GX	PG7/PR101 Trans/PY73	O	***
388	Yellow Green	Arylamide Yellow 5GX/Titanium Dioxide/Chromium Oxide Green	PY74/PW6/PG17	O	***
635	Naples Yellow	Titanium White / Phthalocyanine Blue	PW6, PY83	O	***
024	Buff Titanium	Natural Titanium Dioxide	PW6	O	***
573	Portrait Pink	Titanium White / Mars Red	PW6, PR101	O	***
663	Yellow Ochre	Iron Oxide Yellow	PY42	S	****
667	Raw Sienna	Yellow Iron Oxide/ Trans Red Iron Oxide	PY42/PR101 Trans	S	****
221	Burnt Sienna	Transparent Iron Oxide Red	PR101 Trans	T	****
538	Venetian Red	Red Iron Oxide	PR101	O	****
223	Burnt Umber	Burnt Umber	PB7	S	****
247	Raw Umber	Natural Iron Oxide	PB7	S	****
065	Payne's Grey	Ultramarine Blue / Carbon Black	PB29, PBk7	O	***
034	Ivory Black	Bone Black	PBk9	O	****
035	Lamp Black	Carbon Black	PBk7	O	****
009	Titanium White	Titanium White	PW6, PW4	O	***
001	Zinc Mixing White	Titanium White	PW6, PW4	O	***
702	Silver	Titanium Dioxide coated Mica/ Carbon Black	PW6, PBk7	T	***
708	Gold	Titanium Dioxide and Iron Oxide coated Mica	PW6, PR101 Trans	T	***
707	Rich Gold	Titanium Dioxide and Iron Oxide coated Mica	PW6, PR101 Trans	T	***
230	Copper	Titanium Dioxide and Iron Oxide coated Mica	PW6, PR101 Trans	T	***

Permanent **** Normally Permanent *** Opaque ■ Semi Opaque ▣ Transparent □

GRADUATE
Oil

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Glazes

A glaze is a 'thin layer of paint', where the upper layers reveal the lower layers beneath. There are three ways to dilute oil colours to create glazes:

1. **Mix with a medium.** Mediums are products which can be blended with colours to adjust their properties such as transparency, viscosity or drying time.
2. **Mix with a solvent.** Using turpentine or low odour thinners will also make the oil colour more fluid but the finish will be more matt and the colour more dispersed.
3. **Dilute with oil.** Diluted with an oil such as Linseed Oil or Poppy Oil, the colour becomes transparent and takes longer to dry. Adding Linseed oil to pale colours may cause yellowing. Use Poppy Oil to resist yellowing.

High Lustre Metallics

Highly pigmented metallics Gold, Rich Gold, Silver and Copper create a high lustre effect. They are ideal for use on their own or mixed with transparent colours. Increase their opacity by adding a little Titanium White or Ivory Black.



Vibrant Single Pigment Colours

There are twenty two single pigment colours in the Graduate Oil range including Primary Yellow, Primary Blue and Primary Red. When mixed single pigment colours give greater vibrancy of colour and cleaner mixed colours.



Drying

Oils dry by oxidation; this is why they dry slowly while not all pigments dry at the same speed. Graduate Oil Colours have been specially formulated to become surface dry in 4-5 days so that artists can add subsequent layers or complete their paintings faster than with slower drying oil colours.

Permanence of Colours

All Graduate Oil Colours are classified as Permanent (****) or Normally Permanent (***). Unlike Permanent colours, Normally Permanent colours exhibit some loss of permanence if used in a thin glaze or if much reduced with White.

Opacity and Transparency of Colours

The pigment used in the colour determines the degree of opacity or transparency. This information is printed on the colour label as a guide to artists and to help them mix their colours. Opaque Colours overpower and dominate mixes and have strong covering power. Transparent Colours can be used to create glazes which allow the underlying colour to show through. The Graduate Oil range contains a good balance of both opaque and transparent colours.



Basic Colour Palette for Mixing

If buying loose tubes a recommended starter palette would include:

Ivory Black, Paynes Grey, Burnt Umber, Yellow Ochre, Raw Sienna, Sap Green, Viridian Hue, Phthalo Blue, Coeruleum Hue, Primary Blue, Ultramarine, Primary Blue, Rose Madder, Cadmium Red Hue, Primary Yellow, Lemon Yellow, Titanium White, Mixing White.

Alternatively purchase colours in one of the following Graduate Oil Sets.



Starter Set 5 X 120ml	Selection Set 10 X 38ml	Graduate Oil 12 X 22ml Set	Graduate Oil 24 X 22ml Set	Graduate Oil 36 X 22ml Set
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Mediums

Oil Mediums

All Graduate Oil colours can be mixed with Refined Linseed Oil, Artists' Painting Medium, Alkyd Flow Medium and Alkyd Gel Medium. When starting out, keep mediums to a minimum. Use Linseed Oil for thinning down the colour and creating glaze effects and use Daler-Rowney Water Soluble Brush Cleaner for a solvent free, low odour brush cleaning option.

Purified Linseed Oil

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

Oil Dilutents

Turpentine

Dilutes Oil Colour to create thin, quick-drying washes in the early stages of painting.

Low Odour Thinners

A low odour alternative to Turpentine ideal when working in a confined space or for artists who find Turpentine to have too strong an odour.

Water-Washable Brush Cleaner

Contains natural oils, this solvent-free, low-odour, water-washable cleaner is ideal for cleaning oil brushes.

Painting Medium

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

Alkyd Flow and Alkyd Gel Medium

Increases transparency and flow of oil colour, allowing paint to be brushed out more smoothly.



Impasto

Impasto is a well used technique to oil painters who apply colour in large quantities. Thickly applied oil colour takes longer to dry and should be allowed to rest for some time to avoid making muddled layers. The natural ridges and forms of oil colour intensify the effect of the colour on the canvas and make the work more expressive.

Blending Thick Colour

Blending thick oil colour is quite unpredictable as colour strands develop and graduations are created until they merge completely. There are two ways of blending:

1. On the canvas
2. On the palette



Pick up the colour from the palette with a palette knife and drag or apply the colour thickly to the canvas, avoid moving the palette knife around too much to show the gradation of the colour. Blending on a palette takes more time and creates a more uniform, flatter application of colour bringing out the relief at its edges.

Creating Tints and Shades

Top Tips for Using Whites and Blacks

- Titanium White is an opaque white with strong covering power. A small addition of Titanium White to a transparent colour will make it opaque.
- Zinc Mixing White is weaker than Titanium White and is ideal for mixing and creating tints.
- Lamp Black is a very strong, highly opaque colour which is most suited to use on its own as when mixed it masks other colours.
- Ivory Black is a far weaker colour compared to Lamp Black, ideal for mixing or shading effects.

Fat Over Lean Technique

The one 'painting rule' most artists apply in their oil painting is the Fat Over Lean Principle. From the beginning of a painting, implement this technique as it is essential in preventing the cracking of layered oil paint. Always paint the first layer with a lean coating of colour, while leaving impasto work for subsequent layers.

Graduate Brushes

All Graduate Brushes are hand-made at Daler-Rowney's specialised brush manufacturing facility in La Romana, Dominican Republic. The highest quality components are sourced from around the world while the brushes are assembled by craftsmen and women with over thirty years of experience in the art of brush making. The range comprises 54 single brushes and 24 sets, within which there are six different blends of hair encompassing natural, synthetic and blends of natural and synthetic.

A firm brush is essential for oil painting as colours are very dense, the stiff hairs of the Natural Bristle brushes in the Graduate range are perfect to hold, apply and spread out oil colour on the painting surface. The shape of the head affects the appearance of the stroke and these bristle brushes come in a variety of shapes and sizes to support a wide range of applications and techniques.



Essential Materials for Oil Painting

- Daler-Rowney Graduate Brushes Bristle Hair: Filbert, Flat, Round, Fan, Bright
- Palette Knives for impasto techniques
- Wooden or plastic palettes or tear off palettes
- Canvas, canvas panels or a suitably primed surface
- Turpentine or Low Odour Thinners
- Purified Linseed Oil, Alkyd Flow Medium, Painting Medium
- Water Soluble Brush Cleaner
- Apron

Step by Step Guide Paint a Sunflower

Materials Needed:

Square Canvas
Palette
Turpentine
1 x 2cm wide, flat brush
1 x Size 2, round brush

1 x Size 4, round brush
Ultramarine Blue, Titanium White,
Lemon Yellow, Crimson, Burnt Sienna
and Burnt Umber

It is very helpful to sketch out the general shapes of the image onto the canvas before using any paint. As oil colour is a slow drying medium, wait three to four days between steps 2 and 3 to make sure that the yellow does not mix into the blue of the sky.



1) Mix a small amount of Ultramarine Blue into Titanium White to obtain the desired shade of sky blue. Use a flat brush to evenly brush out the paint with horizontal strokes. Add a couple of sparse lines of clouds with white on a small round brush.



2) Mix some Ultramarine Blue into Lemon Yellow to obtain a leaf green colour. Apply on the canvas to create effects and flower shapes in the grass by using varying amounts of blue or yellow.



3) Add a small amount of Crimson to Lemon Yellow, apply the colour to the whole area for the flower petals. Start defining the different petals with the brush.

4) Add varying amounts of Crimson with a small round brush to define the petals and create shadows and highlights for definition. Start at the back and move on to the petals at the front. To achieve colour gradation and a more natural look, brush from the middle of the flower to the tip of the petal leaving the petals redder and darker nearer the centre.

5) Use a medium round brush and a mix of Burnt Sienna and Burnt Umber to cover the flower's heart and then vertically use the tip of the brush to create texture.



Use more Burnt Sienna on the edges, more Burnt Umber towards the heart and a small amount of White in the very middle.