



**DANIEL SMITH**  
**Extra Fine™ Watercolors**



# **COLOR STORIES**

in brief

Discover our world of pigments and how to incorporate each of their unique characteristics into your art.



## Alizarin Crimson

Alizarin Crimson is the oldest synthetic deep red-crimson pigment. It is a lake pigment which when applied in strength and kept from the direct sunlight will last for many decades. Alizarin is a treat to paint with, just the sheer joy of the depth and uniqueness of color is invigorating. A beautiful bluish-red pigment from the staining family, Alizarin Crimson is listed on the basic palette of a vast majority of artists. Intense and dark in value, Alizarin Crimson mixes cleanly with most pigments to create dark mixtures and warm neutrals. A combination of Aureolin (Cobalt Yellow) and French Ultramarine with Alizarin renders a surprising range of other colors resembling everything from Burnt Sienna and Umber to Payne's Gray, while Alizarin Crimson with French Ultramarine creates an intense purple.

## Alvaro's Caliente Grey

Alvaro's Caliente Grey, "is a terrific hue, very powerful, excellent to create strong and warm paintings. In monochrome this wonderful Grey is perfect to achieve a powerful atmosphere with amazing glow. This color is also perfect to add dramatic highlights and shadows." Alvaro's Caliente and Fresco Greys, as he describes them, are about; "...magnetism, fury, energy...power. You know greys... create a feeling of danger, emotion, passion... mystery...evoke things that are unknown...darkness. I use these greys to create a painting that has a magnetism...energy, mystery, passion...something to discover, entering the unknown, darkness. Both of these colors have just this type of feel to me." - Alvaro Castagnet

Part of our Signature Series, Alvaro's Caliente Grey, a smooth, warm velvety grey on its own, mixes wonderfully with other colors toning them down and adding warmth. Alvaro's Caliente Grey is semi-transparent, non-granulating, low staining and has excellent lightfastness.

## Alvaro's Fresco Grey

Alvaro's Fresco Grey "A very powerful and true hue, with no artificial look to it. Passionate and mysterious, great to evoke distant elements of any kind even the unknown...I love the hue." Alvaro's Fresco and Caliente Greys, as he describes them, are about; "...magnetism, fury, energy...power. You know greys... create a feeling of danger, emotion, passion... mystery...evoke things that are unknown... darkness. I use these greys to create a painting that has a magnetism...energy, mystery, passion... something to discover, entering the unknown, darkness. Both of these colors have just this type of feel to me." - Alvaro Castagnet

Part of our Signature Series, Alvaro's Fresco Grey, a cool midnight in mass tone and a cooling mist in washes, it mixes well with other colors, toning them down and adding a touch of coolness. Alvaro's Fresco Grey is semi-transparent, granulating, low staining and has excellent lightfastness.

## Amazonite Genuine

DANIEL SMITH has acquired a unique supply of the precious mineral Amazonite from Brazil. It's a strong pure color that is completely transparent, non-staining and lifts easily for maximum versatility. Gorgeous by itself, Amazonite Genuine is an especially beautiful mixer with reds making gorgeous violets! Natural Amazonite Genuine provides all the magic of the hills and forests of Brazil. This lovely teal shade of feldspar microcline, a precious mineral, was named for the Amazon River and was used in ancient times as war paint by fierce female warriors. In addition, legends state that when you wear a piece of Amazonite you will harmonize your soul and be attuned to the spiritual dimension. Small carvings of Amazonite were tucked into a baby's bunting to sooth and pacify. A shared piece of this lovely teal mineral was believed to enhance and further unite the union of soul mates.

## Amethyst Genuine

Oh my goodness - it's beautiful! exclaimed one of our testers, and it is. Amethyst Genuine is a rich, true purple - it's almost black in mass tone and capable of infinite gradation. Although it is a granulating color, it can also make lovely clear washes with just the barest hint of sparkle from the crushed gemstone.

## Anthraquinoid Red

Warm violet-red, this slightly granular, super-staining vat pigment is one of DANIEL SMITH's greatest creations. Anthraquinoid Red is bold and dashing. Deep and cool enough for a variation on shadow tones, this impressive red-violet has an amazing range. Mix with water to achieve a whisper of cool red perfect for rosy skies and blushing cheeks. A transparent color, Anthraquinoid Red glazes beautifully for added richness and depth. Anthraquinoid Red offers artists a vibrant, luminous pigment that retains its excellent permanency rating even in thin washes.



## Anthraquinoid Scarlet

A deep, transparent orange. In a wash, it's a light peach tint and transparent at full strength, it moves to a deep, red-orange lipstick color with all the pigment strength, DANIEL SMITH paints are famous for. It's absolutely beautiful!

## Aureolin - Cobalt Yellow

The transparent non-staining properties of this cool yellow can effectively warm darker hues without affecting their transparency. Landscape artists often rely on Aureolin to successfully glaze their watercolors or as a light wash in underpainting, to add the appearance of sunshine. This pigment quality, along with the ability to lift and to create soft edges, makes Aureolin especially useful to portrait and floral painters as well.

## Aussie Red Gold

DANIEL SMITH Aussie Red Gold is the rich, golden color of ochre cliffs set aflame at sunset. This brilliant, reddish gold will add glowing light to Autumn leaves, late summer flowers and landscapes. Australian Red Gold is transparent, non- granulating, low staining and performs wonderfully, you will love it on your palette!

## Azo Yellow

DANIEL SMITH Azo Yellow Watercolor almost jumps off the paper, it's so brilliant, sunny and bright. The very essence of yellow, it's clear, powerful, vivid, semi- transparent, smooth and staining. Use this organic pigment to add light and sparkle to your paintings. It's also a versatile mixing color.

## Bismuth Vanadate Yellow

This opaque yellow, leaning slight towards green, appears opaque in mass tone, yet lifts cleanly. It is low staining, making it excellent in portrait mixtures for dark flesh tones. Use concentrated to diluted mixtures in florals and field flowers. Its lemon yellow hue works well with purples and all the greens.

## Black Tourmaline Genuine

Can be as dark as night or as pale as a wispy fog. This intriguing PrimaTek color is made from a semi-precious stone thought to bring luck, dispel negativity and promote clarity of purpose. In washes, especially on rough paper, it displays exciting granulation with delicate settling and a tracery of spidery runs. Intensely black in mass tone, it lets down to a beautiful, warm pearl gray.

## Bloodstone Genuine

Bloodstone is legendary for its mystical, magical and medicinal properties. Sacred to Christians, who believe the dark red drops in this green jasper represent the blood of Christ. Our Bloodstone Genuine is part of our line of superb PrimaTek naturally pigmented watercolors. Its' intense and velvety aubergine mass tone develops into a warm gray wash that lifts beautifully and provides immediate gratification when it comes to granulation, be it on hot- or cold-pressed paper.

Bloodstone mixes very well with each of our more than 240 watercolors and is especially wonderful with transparent RhodoniteGenuine and Quinacridone Burnt Orange.

## Blue Apatite Genuine

Gorgeous in color, Blue Apatite is a striking mineral that is rarely used in jewelry due to its relative softness. As an artist's pigment, though, it's fantastic - a dense, rich midnight blue that granulates magnificently on cold- or hot-press papers. Within a wash, nuances of color are revealed, from inky near-black to rich Prussian-like blue. Create a stormy sky in one juicy stroke!

## Bordeaux

A durable, staining azo pigment, Bordeaux is a velvety wine color. Its slightly granular, semi-transparent properties work well with blotting, misting and salt application techniques. Replace lifeless, muddy mixtures with this pigment! Try painting a scattering of cranberries with Bordeaux mixed with small touches of Anthraquinoid Red or French Ultramarine. Blot highlights and when dry, add details such as blossoms or stem ends of berries. Then add a connective shadow.





## Bronzite Genuine

A warm honey-bronze color with lustrous sparkle provided by very fine films of iron oxide. The fibrous, fairly fragile Bronzite stone from Brazil is occasionally used in jewelry but excels as a watercolor pigment. It's a warm golden-brown in mass-tone - somewhere between ochre and sienna, but distinctly different - that lets down into pale washes of soft, always warm, sandy beige. In a wash on cold press or rough paper, the brown settles out of this intriguing special-effect color.

## Buff Titanium

Spatter or drop a brushload of Buff Titanium into a moist wash and enjoy the pigment displacement, it is especially effective used that way to make clouds in the sky. Unique to DANIEL SMITH, Buff Titanium resembles the ecru shades of sand and antique lace and simulates the porous texture of an eggshell. It is a most welcome neutral, with its' semi-transparent to opaque, non-staining properties. Pre-mix Buff Titanium with Quinacridone Rose or Perinone Orange for subtle hues and matte surfaces ideal for the velvety petals of your favorite flowers. Mix with Indigo or Van Dyke Brown to create slate-colored shadows and soft feathers. Glaze a dried landscape with a misty, atmospheric mood.

## Burgundy Red Ochre

Prehistoric man used this strong, rich, reddish-brown earth pigment to capture the earliest known images of deer, bison and human forms on cave walls. Mix with white for beautiful antique-rose tones.

## Burgundy Yellow Ochre

A warm, glowing earth color, surprisingly smooth in washes. In a light wash, the yellow is very clean, as sunny and subtle as morning light in a French vineyard. This natural ochre was mined from a deep vein that runs near the Loire River in western Burgundy, since the mines were closed in 1970, we feel lucky to have found a supply of this unique pigment.

## Burnt Bronzite Genuine

Gorgeous Burnt Bronzite Genuine pushes the honey tone of Bronzite Genuine to a more coppery hue. Both deeper brown and more orange, it's ideal for portrait work as it easily produces a wide range of flesh tones. Like Bronzite Genuine, it gets a subtle lustrous sparkle from iron oxide.

## Burnt Sienna

This transparent to semi-transparent, rich earth pigment is a traditional palette staple for many landscape painters. Our Burnt Sienna combines with other hues without a loss of intensity or transparency. Subsequent layers (or glazes) do not sully or stain the other pigments these glazes contact.

## Burnt Sienna Light

A beautiful earthy color, DANIEL SMITH Burnt Sienna Light is redder than our Burnt Sienna, more transparent and slightly less granulating. In very light washes, it makes a good, light flesh tone for portraits, and in darker washes, it is a rich red-brown.

## Burnt Tiger's Eye Genuine

This beautiful stone has been calcinated to change the iron oxide from cool to warm in hue. The result is striking and the granulating effect enhanced. While the Tiger's Eye Genuine is cool olive drab, Burnt Tiger's Eye Genuine is warm reddish-brown. In landscapes, it's an excellent, natural-looking complement to greens. It's also great for creating rich, warm flesh tones.

## Burnt Umber

This rich dark brown earth pigment is popular with artists due to its semi- or semi- opaque qualities. It is lightfast, low-staining, and can readily be lifted to vary its value in otherwise dark passages. Warm Burnt Umber with a little Alizarin Crimson or cool it with blue as your subject dictates.

## Burnt Yellow Ochre

Burnt Yellow Ochre is a beautiful, versatile earth color with the ruddy warmth of redwood, ancient pottery or a sunset-lit pueblo. Falling between yellow ochre and burnt sienna, it is a wonderful portrait color. Light, transparent washes create a range of glowing skin tones. On cold pressed or rough paper, it settles and granulates nicely.



## Cadmium Orange Hue

Cadmium Orange Hue - A deep, radiant orange that leans slightly towards red. We've done it! Safe, Vibrant Cadmium Hue Watercolors! Our new formulas provide all the density and richness of classic cadmium colors. Our hues are virtually identical in color to their namesakes, but cleaner in mixtures and stronger in tints - you'll find a little goes a long way. Working properties - staining power, semi- transparency and excellent light fastness - are also nearly identical to those of the low-soluble cadmium colors we previously offered.

## Cadmium Red Medium Hue

Cadmium Red Medium Hue - A true stop sign red, an essential color for any palette. We've done it! Safe, Vibrant Cadmium Hue Watercolors! Our new formulas provide all the density and richness of classic cadmium colors. Our hues are virtually identical in color to their namesakes, but cleaner in mixtures and stronger in tints - you'll find a little goes a long way. Working properties - staining power, semi- transparency and excellent light fastness - are also nearly identical to those of the low-soluble cadmium colors we previously offered.

## Cadmium Red Scarlet Hue

Cadmium Red Scarlet Hue - A festive, versatile red with an orange cast. We've done it! Safe, Vibrant Cadmium Hue Watercolors! Our new formulas provide all the density and richness of classic cadmium colors. Our hues are virtually identical in color to their namesakes, but cleaner in mixtures and stronger in tints - you'll find a little goes a long way. Working properties - staining power, semi-opaque and excellent light fastness - are also nearly identical to those of the low-soluble cadmium colors we previously offered.

## Cadmium Yellow Deep Hue

Cadmium Yellow Deep Hue - A rich, warm yellow with a golden glow. We've done it! Safe, Vibrant Cadmium Hue Watercolors! Our new formulas provide all the density and richness of classic cadmium colors. Our hues are virtually identical in color to their namesakes, but cleaner in mixtures and stronger in tints - you'll find a little goes a long way. Working properties - staining power, semi-transparency and excellent light fastness - are also nearly identical to those of the low-soluble cadmium colors we previously offered.

## Cadmium Yellow Light Hue

Cadmium Yellow Light Hue is a clean lemon yellow, create fiery oranges by mixing with Opera Pink or remarkable granulating greens with Cobalt Teal Blue. We've done it! Safe, Vibrant Cadmium Hue Watercolors! Our new formulas provide all the density and richness of classic cadmium colors. Our hues are virtually identical in color to their namesakes, but cleaner in mixtures and stronger in tints - you'll find a little goes a long way. Working properties - staining power, semi- transparency and excellent light fastness - are also nearly identical to those of the low-soluble cadmium colors we previously offered.

## Cadmium Yellow Medium Hue

Cadmium Yellow Medium Hue, a mid- toned, slightly red yellow is perfect to add heat, energy and a focus in any painting. Mixed wet into wet with Cerulean Blue you will have a vast array of textured greens in various tones depending on the color balance and amounts of water, from dusky shadow greens to vibrant spring greens. It disperses beautifully in water for smooth, rich washes. We've done it! Safe, Vibrant Cadmium Hue Watercolors! Our new formulas provide all the density and richness of classic cadmium colors. Our hues are virtually identical in color to their namesakes, but cleaner in mixtures and stronger in tints - you'll find a little goes a long way. Working properties - staining power, semi-transparency and excellent light fastness - are also nearly identical to those of the low-soluble cadmium colors we previously offered.

## Carbazole Violet

This slightly granular blue-violet is an intense, vibrant color with medium staining properties. A brushstroke of concentrated Carbazole Violet onto dry paper moves the pigment from black-violet to clear purple, and can invent an iris petal with each stroke. Add Indigo to Carbazole Violet, along with Quinacridone Rose or Anthraquinoid Red. Blot, squeegee and incise damp passages to created veins, variegated passages and highlights.



## Carmine

Darker and more staining than Alizarin Crimson, and vastly superior in permanence, Carmine is also redder. This staining pigment, rich and intense, will retain its luminosity in dark passages, but will dilute to produce subtle tones without reducing its permanence. Darkest of the reds, Carmine will help you achieve clear neutrals when mixed with its complement, Phthalo Green.

## Cascade Green

The craggy peaks of the Cascade Mountains that divide lush, western Washington from the dry, high plains of the east, inspired this unique green. From damp evergreen forests, and alpine meadows to the drier, sunnier open forests, our Cascade Green showcases a million shades of green found in those environments becoming a versatile addition to our artist-preferred greens. As you brush it on, subtle variation from dark to light adds the illusion of depth. Straight from the tube, this rich, mid-range green is cool, dark and mossy. In washes, it has a stunning clarity. In any application, it has excellent lightfastness.

## Cerulean Blue

A superb mixing color. Think of Cerulean Blue as a cleaner, brighter and slightly warmer alternative to the Cerulean Blue Chromium we've always sold. A bit less green, it's a truer blue that will be a versatile component of any palette.

## Cerulean Blue Chromium

Beautiful on its own, and especially so when mixed with a transparent pigment, this sky blue inorganic pigment is granular and medium-light in value. Highly permanent and extremely low-staining, Cerulean Blue creates exciting granulation and settling washes. A drop of Cerulean Blue into a damp wash such as Burnt Sienna creates a halo effect around the more dense Cerulean. This is especially effective when Quinacridone Gold or Quinacridone Burnt Orange are used in the moist underpainting. This technique is great for rendering lichen and Spanish Moss. Add Buff Titanium, Undersea Green and touches of Lunar Black - each a DANIEL SMITH exclusive - and the creative fun truly begins! For a misty landscape or that dusky quality on eggplant, grapes and plums, think Cerulean as a mixer.

## Chinese White

Forbidden by purists, Chinese White is much more than a repair patch. This semi-transparent, pure white offers excellent permanency and a medium-high tinting strength. It's great for lightening other colors. Drop and spatter Chinese White into a damp gray wash to describe the moist, mushy snowfalls of the Pacific Northwest's coastal lowlands. Try a brushload of Chinese White where water's edge meets snowbanks to indicate melting. For field flowers in spring meadows, a touch of Chinese White into Carbazole Violet helps create clover and other wildflowers. And, of course, you can always use it to paint details and highlights! If the paint works, use it.

## Chrome Titanate Yellow is PBr24

This earthy yellow is great for mixing or straight from the tube to paint garden botanicals. Great for florals, leaves, and landscapes.

## Chromium Green Oxide

This natural green provides landscape artists rest in a summer painting saturated with vibrant greens. Opaque and low-staining, Chromium Green Oxide mixes well to soften other colors.

## Cobalt Blue

This neutral, non-staining primary blue will subtly modify most pigments. Considered a mixing pigment, its' semi-transparent nature can cast a giant reticulating shadow. An inorganic pigment, it is considered non-staining (or low- tinting) and ideal for glazing methods. Its ability to create soft edges, to lift and to mix readily makes Cobalt Blue a valuable contribution to watercolor palettes.



## Cobalt Blue Violet

A brilliant purple with remarkable blue undertones and a granulating texture. Try mixing this bold color with Prussian Green for surprisingly soft blue hues. At full strength, this violet is dark enough for deep twilight shadows. Mix with water and a range of tones are revealed. A graceful addition to the watercolorists' palette, this is the perfect purple for dynamic floral paintings.

## Cobalt Green

A mid-range green-yellow, useful for mixing middle value grays. Introduce non-staining complementary colors to warm or cool the mix. An inorganic pigment, it is considered non-staining (or low-tinting) and ideal for glazing methods. Its ability to create soft edges, to lift and to mix readily makes Cobalt Green a valuable contribution to watercolor palettes.

## Cobalt Green Pale

Cobalt Green Pale, a green-blue, is similar in application as Cobalt Green. All inorganic, they are considered transparent and non-staining (or low-tinting) pigments which are ideal for glazing methods. Their ability to create soft edges, to lift and to mix readily made Cobalts valuable contributions to watercolor palettes.

## Cobalt Green Deep

Cobalt Green Deep is a semi-transparent, single pigment paint that lends itself to gorgeous deep woodland landscapes. It mixes effortlessly with other colors — try it with Neutral Tint, or Indigo for fascinating stormy sea and sky effects. Cobalt Green Deep's granulating qualities will add depth and life to your paintings.

## Cobalt Teal Blue

An extraordinarily beautiful color for painting turquoise blue skies, a must have for sunny Mediterranean skies and Tropical seas! Mixing with this pigment helps make bright, shadows, also use it to render the desired patina on a copper pot. An inorganic pigment, it is considered and non-staining (or low-tinting) and ideal for glazing methods. Cobalt Teal Blue's ability to create soft edges, to lift and to mix readily make it a valuable contribution to watercolor palettes.

## Cobalt Turquoise

A predictable non-staining teal blue with muscle and the presence to stand alone, but when used in a glaze or wash it blends with incredible ease. Because of its slight granulation you can achieve multi-layers and tone on tone effects to delight and surprise with each addition or stroke.

## Cobalt Violet

Cobalt Violet embodies the softness of flower petals with its slightly granulating texture and lustrous finish. With a truly transparent quality, this light purple radiates in light washes. The delicate pigment comes alive at full strength and, because it is completely non-staining, highlights can be added and strokes reworked. Cobalt Violet's ability to create soft edges, to lift and to mix readily makes it a valuable contribution to watercolor palettes.

## Cobalt Violet Deep

Cobalt Violet Deep is a charming purple that brings texture to your painting with its granulating properties. Mix a wet wash and you will see beautifully subtle granulation. At full strength this useful color is rich and bold with a velvet finish. Explore a full range of tone in your painting - light lavender to an intense royal violet will fill your landscape.

## Coral Reef

Coral Reef is a light pink that is semi-opaque, non-staining, and has an excellent lightfast rating. This is such a happy color! Great for painting florals. This color brings to mind flamingos, shrimp, and shells. Pair it with Cobalt Teal Blue and it whispers of sun kissed Caribbean adventures.



## Deep Sap Green

Deserves a place on every palette. A gorgeous forest green that is almost black in mass tone, it has great transparency, makes smooth, clean washes and lifts surprisingly well for a staining color. Made with a blend of three pigments, it joins our DANIEL SMITH family of impressively strong dark greens such as Jadeite Genuine and Perylene Green. Mix it with Pyrrol Orange to make a stellar redwood brown and Rhodonite Genuine for an interesting neutral blend.

## Deep Scarlet

At long last there exists a deep reddish-brown that reacts wonderfully to salt! These pigment qualities produce natural texture and invite applied texture techniques.

## Diopside Genuine

Diopside Genuine is a rich gemstone green you'll reach for time and again. Also known as the Russian Emerald, the mineral is usually seen in fine jewelry. We are proud to be the first to offer it as a watercolor. Exquisite in hue, it brushes out evenly from deep bottle green through clear Kelly green to palest mint. The chromium rich stone from which its ground is green with brownish inclusions. In washes hints of the brown mineral settle out, adding an earthy nuance perfect for landscape work.

## Earthy Light Red

A single pigment, Low-Staining, Granulating, Semi-Opaque, with excellent lightfastness. This color transports you to sunny red-rock environments. This light red has hints of orange and equips you to paint joyous florals. It belongs on every palette.

## English Red Earth

Rich color and opacity make English Red Earth a versatile pigment that offers a range of effects. At full strength this color is similar to Burnt Sienna although it provides more coverage and dries with a slightly matte finish. Add water to create a warm pink-brown with soft granulation. Excellent light fastness makes for a reliable watercolor.

## English Red Ochre

A transparent sun-baked brick red with a rose-blush undertone. This favorite among our earth pigments granulates for surprising texture and is non-staining so you can lift and move this color around your painting. A beautiful highlight for your deep crimson roses.

## Enviro-Friendly Red Iron Oxide

This versatile red-brown is deep brick at full strength. In lighter washes a warm and transparent earthy rose is revealed. A perfect brown-pink for portraiture - it's the natural looking red on cheeks and lips. DANIEL SMITH Enviro-Friendly Watercolors-the colors aren't green, but the process is! To make these paints, we use pigments from the earth's crust, obtained through a process known as Iron Oxide Recovery (IOR). This method removes colored iron oxides that pollute mine water, cleaning the water so it can re-enter a receiving stream-and resulting in a cleaner natural environment. The recovered iron oxide is thoroughly washed, then used to create a trio of rich colors ranging in tone from a warm golden yellow to a deep red earth to a beautiful saturated dark brown with a bluish undertone. Enviro-Friendly pigments are reclaimed and refined, giving you an earth-friendly option without sacrificing color quality.

## Enviro-Friendly Yellow Iron Oxide

Our Enviro-Friendly Yellow Iron Oxide is a deep, rich ochre. DANIEL SMITH Enviro-Friendly Watercolors-the colors aren't green, but the process is! To make these paints, we use pigments from the earth's crust, obtained through a process known as Iron Oxide Recovery (IOR). This method removes colored iron oxides that pollute mine water, cleaning the water so it can re-enter a receiving stream-and resulting in a cleaner natural environment. The recovered iron oxide is thoroughly washed, then used to create a trio of rich colors ranging in tone from a warm golden yellow to a deep red earth to a beautiful saturated dark brown with a bluish undertone.





## Enviro-Friendly Brown Iron Oxide

At full strength, the deep umber of our Enviro-Friendly Brown Iron Oxide is useful for warm shadows and dark values. Mixed with water, a brilliant granulating wash displays warm cinnamon tones with a darker pattern of granulation. Enviro-Friendly pigments are reclaimed and refined, giving you an earth-friendly option without sacrificing color quality. DANIEL SMITH Enviro-Friendly Watercolors—the colors aren't green, but the process is! To make these paints, we use pigments from the earth's crust, obtained through a process known as Iron Oxide Recovery (IOR). This method removes colored iron oxides that pollute mine water, cleaning the water so it can re-enter a receiving stream—and resulting in a cleaner natural environment. The recovered iron oxide is thoroughly washed, then used to create a trio of rich colors ranging in tone from a warm golden yellow to a deep red earth to a beautiful saturated dark brown with a bluish undertone.

## Fired Gold Ochre

A wonderful brick red, the rich, ruddy color of an Irish Setter. Transparent, granulating and non-staining, it is beautiful in any strength and makes an exquisite range of skin tones.

## French Ochre

Extremely lightfast and non-staining, French Ochre is a delightfully warm color that embodies the feeling of autumn. Paint fields of wheat or add a soft glow to your evening sky. Mix French Ochre with Red Scarlet to achieve a melon hue. This is a superb watercolor when your painting requires subtle highlights.

## French Ultramarine

This medium-to-dark warm, reddish-blue is highly lightfast and medium tinting strength. It's sedimentary quality increases its versatility. Mixed with various portions of other blues, French Ultramarine is a wonderful sky pigment. Modify it with Quinacridone Gold for delightful greens that remain color-coordinated. Mix French Ultramarine with Quinacridone Burnt Orange and be rewarded with an amazing range of blue to brown grays. Mixed with either Quinacridone Rose or Pink, a range of purples result. For another important mix, see Hooker's and Sap Green.

## Fuchsite Genuine

Made from pure Fuchsite, a mineral with mica-like characteristics, this color creates a luminous pearly green shimmer. Soft, subtle with a pearly green shimmer, Fuchsite PrimaTek watercolor is luminous and elegant. Made from pure Fuchsite, a Russian mineral, this transparent mineral color is great for layering delicate green to add luster and dimension to your paintings. Try glazing this over a stronger green to soften and enhance foliage or add it one subtle layer at a time to cool your study with a unique glow and non-traditional hue.

## Garnet Genuine

Garnet Genuine Watercolor has all the warmth and allure of the January birthstone. This PrimaTek color is a gorgeous, warm, reddish-orange, similar in hue to Quinacridone Burnt Scarlet, but with more granular texture. Try mixing it with Cerulean Blue for beautiful mauves and grays. It reticulates wonderfully and creates unexpected surprises in washes.

## German Greenish Raw Umber

A cool, earthy, neutral brown with a hint of green, German Greenish Raw Umber is a natural for landscapes of all kinds. Raw Umber with greenish tint from Germany is used to create this color.

## Goethite - Brown Ochre

Found in iron deposits nearly worldwide, Goethite (Brown Ochre) is named after Johann Wolfgang Goethe, the German philosopher, poet and mineralogist. Our unusually pure pigment is mined in Russia, south of Moscow. Rich and warm, DANIEL SMITH Goethite is a dark tea color in mass-tone and washes out to a rich, warm tan. In washes, it displays intriguing granulation, with pools of light and dark in every brushstroke. Like all colors derived from the earth, it is lightfast and permanent - a lasting connection to the planet and the creative forces of nature.



## Graphite Gray

Exploration of this color reveals some surprising pigment properties beyond its obvious opacity. First, Graphite Gray disperses well and quickly in water so floating the dense pigment onto water or into a wet wash offers and interesting handling method. A dry brushstroke quickly followed by a wet brushstroke spreads some of the pigment leaving the texture look of the dry-brush. Aged and weathered wood, fence posts and old buildings are fine candidates for this pigment and approach. Try this: overpaint a value sketch with a light glaze. As graphite pencil is entirely acceptable in watercolor, a synthetic graphite pigment, namely Graphite Gray, seems surprisingly natural.

## Gray Titanium

Single pigment Gray Titanium is a mid-tone warm gray with slightly yellow undertones, and is semi-transparent, granulating, non-staining and has excellent lightfastness. The color and granulation make it wonderfully useful for dusty desert animals such as deer, elephants and tortoises, and for birds whose feathers offer good camouflage for blending into dry woodland, savanna and desert like the roadrunner and burrowing owl. In landscapes, granulating Gray Titanium is beautiful for trees and shrubs whose trunks, branches and twigs are light colored and textured. Urban landscapes benefit from Gray Titanium as well with light washes suggesting concrete structures. As a single pigment, Gray Titanium mixes wonderfully with other colors adding both warmth and softness due to its semi-transparent/semi-opaque characteristic.

## Green Apatite Genuine

PrimaTek Green Apatite Genuine Watercolor lets you create a beautiful range of greens - fresh yellow-green to deep olive - with a single tube. This sedimentary color is a dark, almost brown, olive green in mass tone. In washes, the brown settles out of a vivid natural green, creating memorable texture and contrast.

## Green Gold

Green Gold's bright yellow undertones shine in thin applications allowing for golden highlights with just a hint of green. Use in concentrated applications for wonderfully rich and transparent olive-green tones.

## Hansa Yellow Deep

Kissed with a touch of orange, this is a pure chroma color with high-tinting, organic pigments. Hansa Yellow Deep is considered the 'perfect yellow', a fact which offers more control when mixing. Painters can admire the purity of this primary pigment and adjust its temperature while avoiding a gray from a hidden complement. Think of a yellow pepper.

## Hansa Yellow Light

Cleaner, more transparent and brighter in chroma than Cadmium Yellow Light, this is a high-tinting, organic pigment. Hansa Yellow is considered the 'perfect yellow', offering more control when mixing. Painters admire the purity of this primary pigment and ability to adjust its temperature while avoiding a gray from a hidden complement. Think of a yellow pepper.

## Hansa Yellow Medium

Hansa Yellow Medium is a high-tinting, organic pigment. Considered the 'perfect yellow', Hansa Yellow Medium offers more control when mixing. Painters admire the purity of this primary pigment and adjust its temperature while avoiding a gray from a hidden complement. Think of a yellow pepper.

## Hematite Burnt Scarlet Genuine

Hematite stones are crushed and milled to a fine pigment to create a dramatic reddish brown watercolor with maximum granulation. Add texture to your work with this genuine PrimaTek pigment. Perfect for rugged landscapes and the natural texture of wood, stones and brick. Hematite is ground from a heavy silvery-black mineral rich in iron. In a thick wash, the heavier particles settle, creating bold granulation. In a thin wash, it is a rich sienna. Hematite Burnt Scarlet mixes wonderfully with other colors both neutralizing the color and adding beautiful granulation. Hematite or the traditional Greek name, Bloodstone - when you paint, you can almost feel the pounding of the battle drums as ancient warriors covered their bodies with Hematite in the belief that they would be protected from mortal wounds. According to lore and superstition, large surface deposits of Hematite mark the site of hard fought battles, where the blood of fallen soldiers flowed into the ground.



## Hematite Genuine

Hematite is ground from a heavy silvery-black mineral rich in iron. In a thick wash, the heavier iron particles settle, creating bold granulation, in a thin wash, it is a soft dove gray. Hematite mixes beautifully with other colors adding its granulation and slightly neutralizing the mixed in color. One way to use Hematite Genuine is, with single brushstrokes, sketching in branches from thick to thin, the beautiful granulation automatically providing the texture of bark. Hematite or the traditional Greek name, Bloodstone - when you paint, you can almost feel the pounding of the battle drums as ancient warriors covered their bodies with Hematite in the belief that they would be protected from mortal wounds. According to lore and superstition, large surface deposits of Hematite mark the site of hard fought battles, where the blood of fallen soldiers flowed into the ground.

## Hematite Violet Genuine

Hematite stones are milled to a fine pigment to create this stunning watercolor. Rich and shadowy violet washes are studded with a pattern of deep granulation. Bring excitement to neutral tones with this PrimaTek pigment - driftwood, tree bark, and rocky cliffs come alive with texture and drama. Be inspired by this rugged violet that stays true with excellent light fastness. Hematite is ground from a heavy silvery-black mineral rich in iron. In a thick wash, the heavier particles settle, creating bold granulation. In a thin wash, it is a beautiful reddish, violet gray, thick or thin, Hematite Violet mixes wonderfully with other colors. Hematite or the traditional Greek name, Bloodstone - when you paint, you can almost feel the pounding of the battle drums as ancient warriors covered their bodies with Hematite in the belief that they would be protected from mortal wounds. According to lore and superstition, large surface deposits of Hematite mark the site of hard fought battles, where the blood of fallen soldiers flowed into the ground.

## Hooker's Green

Low to medium-staining, Hooker's Green is a warm, natural green. Useful in formulating greens of all sorts, this Irish shamrock green combined with French Ultramarine can resemble frothy waves or, in a more concentrated mixture, range from reflected forest light to deep, dusty evergreen blues. Artist John Blockley adds India ink to his Hooker's mix!

## Imperial Purple

Unlock a wealth of color with this princely pigment. Rich in texture, this highly saturated purple will granulate to reveal shades of plum and ultramarine. From the deepest purple, this semi-transparent and low-staining pigment continues to deliver as it is applied in ever more delicate washes to the palest lavender. Give a stand of garden Irises the royal treatment, or kiss the sunset with the softest touch. This regal pigment is palette royalty.

## Indanthrone Blue

This organic Vat pigment is a medium staining primary blue. Warmer than most blues, Indanthrone is clear with a delightful range from blue- black to stonewashed denim. Indanthrone Blue offers exciting new possibilities for Indigo skies, water and interesting shadows, as it can be successfully graded to achieve atmospheric and color perspective. DANIEL SMITH originals Anthraquinoid Red, Indian Yellow and Indanthrone Blue complete a transparent staining trio.

## Indian Red

Artists choose Indian Red for architectural renderings, old brick and other subjects where a flat (matte) granular surface is desired. The opacity and density intrinsic to Indian Red make this grayed earth brown a useful asset. One coat of this low- intensity pigment covers even a highly saturated passage. Yellow Ochre, Cerulean Blue and Indian Red form an opaque triad, producing grayed, earth-like mixtures common to landscapes. Handling tip: Hit it once and walk away.

## Indian Yellow

Don't let the old line: made from the urine of cows fed an exclusive diet of mango leaves deter you from adding Indian Yellow to your palette; DANIEL SMITH's vat pigmented Indian Yellow is a new formula. This medium to high tinting yellow lends a rusty orange edge to undisturbed puddles, a curious property when painting ripe fruit and vegetation. Autumn leaves and floral close-ups make great study subjects as you explore this pure chroma, ever so slightly granular yellow. Indian Yellow wets well and flows evenly.



## Indigo

Our DANIEL SMITH Indigo formula mixes Indanthrone Blue with Lamp Black for an extremely lightfast, intense dark that closely matches true Indigo. Transparent, yet high in tinting strength, this Indigo leaves a gentle faded blue denim stain when blotted from a damp state paint. Blueberries, blackberries and plums are a few subjects to play with using this technique. Use Indigo wherever dusty purples are desired. Indigo evokes a feeling of atmospheric depth used for expressive, moody skies. Try flowing short strokes of Indigo into water, add touches of Sepia and Quinacridone Burnt Orange to create branches and birch trees. Historically Indigo, used since the early Egyptian times, has been a very important blue dye in fabrics as well as art materials, though not lightfast like DANIEL SMITH's Indigo Watercolor. Natural Indigo is a deep blue colorant named anil. It is obtained from the sprigs of the indigofera plant. In the late 1600's, the major source of indigo was the French West Indies, where large crops of indigofera was grown and harvested just before the plant bloomed. Once picked, the plant was processed in vats where it was water filtered, then dried into cakes for export.

## Isoindoline Yellow

Bold, bright and smooth, this stunning watercolor offers watercolorists a rich shade of yellow for captivating watercolors. So saturated that it is nearly orange at full strength, Isoindoline Yellow can be lightened with water for glowing, transparent washes. An even finish, and excellent light fastness, make this watercolor a pleasure to paint with. An excellent alternative to Cadmium Yellow Deep. Its warm, glowing, school bus yellow color and supremely smooth texture make it a palette essential. In light washes, it creates a soft, sunlit radiance.

## Italian Burnt Sienna

This sienna is a natural orange-brown earth pigment imported from Italy. Use this with the same method and purpose as plain Burnt Sienna. Many artists prefer Italian Burnt Sienna over others, perhaps the subtle quality of Italian Burnt Sienna more closely matches the brown and earth tones of our Pacific Northwest. Balance a super-opaque such as Indian Red or Cadmium against super transparent Quinacridone Gold or Burnt Orange, then incorporate Italian Burnt Sienna to unify fall landscapes or close-up leaf studies, as well as to render weathered slate and old brick.

## Italian Deep Ochre

Experience the perfect combination of rustic color and refined working properties with Italian Deep Ochre. This shade has a warm brown cast and is slightly darker than traditional yellow ochre. Transparency and delicate granulation are perfect for sun-baked landscapes and excellent light fastness keeps your work from fading.

## Italian Venetian Red

Made from pigment mined and mixed in Italy, Italian Venetian Red is redder than most and smolders with a warm intensity. An earthy red-brown leaning towards opaque with sedimentary properties, Venetian Red is great for fall paintings and applications similar to Indian Red. Drop Venetian Red into a wet Lunar Earth wash for exciting results. Venetian Red is non-staining, lifts with some difficulty when dry, but leaves a special warm afterglow when blotted at the damp state.

## Ivory Black

A warm, semi-transparent, leaning to an opaque pigment. Historically, this black was derived from burnt ivory from now-endangered species, thankfully, this is no longer the practice. An Ivory Black touched with yellow creates a blackened green excellent for backlit foliage. Think sumi and hand-painted stone lithographs. Can be used to darken transparent pigment.

## Jadeite Genuine

This exceptionally beautiful PrimaTek color is made from the more strongly colored of the two minerals known as jade - the other is Nephrite. Used for eons in China and Central America, this gemstone now becomes a spectacular artist's color. From deep, dark-green mass tone to the palest wash, it creates all the exquisite shades we think of when we think of jade.





## Jane's Black (Blue/Orange)

Created using mixing opposites, this mixed black is transparent and non-granulating. It is perfect for subjects where blue and orange are the dominant colours such as pebbles and stones or blue and orange birds. It can be modulated by adding more phthalo blue to create deep blues, or by adding Transparent Pyrrol Orange to create gorgeous rich orange-browns.

## Jane's Black (Red/Green)

This two-pigment neutral black is transparent and non-granulating. The mix of a perfect neutralising pair of pigments creates a staining convenience black without the use of dulling black pigments. It dilutes to beautiful neutral greys, or can be modulated to a range of rich greens with the addition of phthalo green, or to an extraordinary range of aubergine, plum and maroon hues with the addition of Pyrrol Crimson. Perfect for subjects with a red and green colour bias or wherever a rich black is needed.

## Jane's Grey

Jane's Grey is a unique color in the market. Most grays, whether Payne's Gray, Neutral Tint or others, are made with a black pigment, and often phthalo blue is included.

Artist Jane Blundell wanted a gray without the often-dulling effect of a black pigment, and without the staining effects of phthalo blue. She wanted a gray that was liftable and granulating to create the lovely look of stormy skies and softened shadows. It will also work as a neutral tint, darkening colors without changing them. Using a gray that is made with palette colors maintains color harmony in an artwork. Many artists mix ultramarine blue and burnt sienna as they work, but no one was making this gorgeous mix as a convenience color, so she did to make it easy to create rich darks with ease. Initially she mixed it in individual pans and palettes but the demand from her students meant she started to make it in tubes. A few years ago, Jane asked DANIEL SMITH to make her Jane's Grey easily available to artists everywhere. Now available as part of our Signature Series, Jane's Grey is semi-transparent, granulating, low staining and has excellent lightfastness.

## Jaune Brilliant No. 1

Jaune Brilliant No. 1 is semi-opaque, non-staining, non-granulating, with excellent lightfastness. This light yellow is sunlight in a tube. Excellent for sky-scapes and floral/garden paintings. Perfect for finishing highlights and negative painting techniques. It is a great addition to any palette.

## Jaune Brilliant No. 2

Jaune Brilliant No. 2 is non-staining, non-granulating, and semi-opaque. This light peach color leans toward orange. It is a creamsicle on a summer day. Makes a great sunrise or sunset sky-scape. Useful as a highlight color, or in negative painting techniques. This color is a joy to work with.

## Joseph Z's Cool Grey

"...I designed this grey to use for those frosty morning and rainy winter day paintings. It has a lovely greenish sediment which is perfect for low light, early morning light effects. I think this is a must for anyone painting winter scenes." - Joseph Zbukvic

Part of our Signature Series, Joseph Z's Cool Grey is very dark in mass tone with interesting, slightly green/violet tones, it mixes wonderfully with other colors toning them down and add a bit of lush coolness. Joseph Z's Cool Grey is semi-transparent, granulating, low staining and has excellent lightfastness.

## Joseph Z's Neutral Grey

Joseph Z's Neutral Grey, developed by Joseph Zbukvic, which he describes as: "...perfect for those strong, New York type cityscapes. When undiluted it is basically black and can provide powerful monolithic shapes without looking chalky. It gives a look of charcoal drawing or old-fashioned photographs."

Part of our Signature Series, Joseph Z's Neutral Grey is a rich black/gray, very dark in mass tone and because it has almost no color bias it mixes beautifully to tone down colors. Joseph Z's Neutral Grey is semi-transparent, granulating, low staining and has excellent lightfastness.



## Joseph Z's Warm Grey

Joseph Z's Warm Grey, developed by Joseph Zbukvic, which he describes as: "...perfect for strong summer light when shadows have that rich warm glow. It's particularly useful for painting late afternoon light effects with its pinkish glow when it's diluted into lighter washes. It can capture that evening glow perfectly."

Part of our Signature Series, Joseph Z's Warm Grey is very dark in mass tone with the slightest pink undertone in light washes, it mixes beautifully with other colors, both toning down and adding a hint of warmth. Joseph Z's Warm Grey is semi-transparent, granulating, low staining and has excellent lightfastness.

## Kingman Green Turquoise Genuine

Natural Kingman Green Turquoise Genuine captures the magic and mystery of the ancient Southwest in a subtle greenish turquoise. It is mined near Kingman, Arizona, which lies along a Native American trade route.

## King's Royal Blue

This soft, calming blue is excellent for summer skies, placid waters and tranquil florals.

## Kyanite Genuine

This exclusive DANIEL SMITH color is a stunner - a rich blue-gray with impressive granulation and dazzling, glittery sparkle. Its name comes from the Greek word 'kyanos' meaning dark blue enamel. Thought to promote serenity, concentration and mental clarity, this shiny, translucent gemstone is used for jewelry and heat-resistant ceramics, and now for a watercolor that will add amazing texture and visual excitement to your work.

## Lamp Black

Opaque and cool. This is the most intense black available. It is a sooty by-product of burned mineral oil and tar. Lamp Black mixed with Burnt Sienna can add a trace of warmth to a passage. Think classic black velvet. Use to darken transparent pigments.

## Lapis Lazuli Genuine

Lapis Lazuli has been prized for its beauty, its mystical properties, and its perfection as a pigment. Ancient civilizations believed that the veins of glittering pyrite found in the lapis were actual gold, driving up its value. The stone's expense today, as in the ancient world, results from its hardness, which makes extraction difficult. Mined in the mountains of South America, this gem-quality pigment is a subtle blue-grey, with a classic color that is light reflective (due to the irregular and angular shape of the pigment particles). Our Genuine Lapis Lazuli is at least 80% pure gem pigment suspended in a natural binder.

## Lavender

DANIEL SMITH Lavender is a beautiful periwinkle blue, and quite different from our other blues. This semi-transparent lavender blue has beautiful granulation, and lifts easily. In addition to being an excellent floral color, our Lavender suggests certain shades of faded denim.

## Lemon Yellow

Lemon Yellow, a brilliant primary yellow, is the perfect pigment for mixing a range of hues when a clean yellow is necessary. This saturated, bright color adds life to your work at full strength and washes out to a sweet soft glow for a light and subtle statement. You'll enjoy the smooth handling properties and the durability of this extremely lightfast paint.

## Lunar Black

Imagine a transparent black with an expansive value range and pigment particles that react like magnetic shavings attracting and repelling each other. Unique pigment properties make Lunar Black a radically reticulating color. When dry, a Lunar Black wash resembles a marbled moonscape. This mottled stony texture can be successfully glazed. You can even gently paint into a wet-to-damp Lunar Black, dropping into the watery pigment, virtually any combination of favorites. Lunar Black is a wonderful mixer adding exciting black granulation to the mix! Lunar Black is an inorganic neutral black watercolor pigment and a DANIEL SMITH exclusive. Think Black Magic-and re-think black.



## Lunar Blue

The fabric of the night sky glides off the brush in this heavenly shade. Granulating lunar black floats above a phthalo undertone, perfect for capturing a moonlit sky. Inky as midnight, or diffused as the moon on water, semi-transparent Lunar Blue lifts beautifully, leaving behind a mere shadow of itself. This moody watercolor is sure to delight.

## Lunar Earth

A transparent, non-staining pigment that resembles Burnt Sienna in color but separates dramatically. Lightfast and extremely versatile, Lunar Earth shares pigment properties with Lunar Black and creates similar amazing textures. Explore their radical reticulating qualities separately, then try painting Lunar Earth into a wet Lunar Black wash, an instant beach-sand and pebbles magically appears.

## Lunar Red Rock

Add texture to your watercolor paintings with this rich burgundy watercolor. Lunar Red Rock is a lovely violet-red that granulates and travels in the wet areas of your painting. Add more water for maximum granulation and watch as the pigment settles into your paper leaving a light wash of color with a deeper shade of reticulated pattern.

## Lunar Violet

Watch how this fascinating watercolor with its broad range of texture, color and value falls into unique forms across your paper. This paint creates a deep rich black or a wash of soft violet sky at twilight. With extreme granulation it's capable of creating a rugged weathered look of years gone by or capturing the delicacy of a new spring lavender flower. This versatile pigment will become a resourceful, inventive friend that you will revisit again and again.

## Manganese Blue Hue

This cool turquoise blue is ideal for creating form or indicating space. It is a medium- staining, transparent pigment with wonderful granulating properties. A good substitute for Cerulean Blue, Manganese Blue Hue offers an additional advantage: it mixes well with non-staining, semi-opaques to create a mottled texture in underlying colors.

*Note:* True Manganese Blue, discontinued from product lines due to environmental concerns and toxic by-product, has been replaced in the DANIEL SMITH line with a formulation which closely resembles it. The result is a safe, high quality lightfast pigment with the color we adore - Manganese Blue Hue.

## Manganese Violet

Manganese Violet is a stunning single pigment violet mixes beautifully with other colors. It is low staining and semi-transparent, allowing for vibrant mauve washes. The gorgeous granulating quality provides a bold tool for painting deep rich floral landscapes. You'll be in excellent artist company—Manganese Violet was a staple on Claude Monet's palette.

## Mars Yellow

To avoid instant mud in your watercolors, select lightfast Mars Yellow. This brownish yellow is low-staining, an ideal substitute for more transparent, higher staining pigments such as New Gamboge or Yellow Ochre. A wash of Mars Yellow adds gentle granulation to passages. Color-coordinate paintings using Mars Yellow with a Violet for subtle, muted warm grays.

## Mayan Blue Genuine

Mayan Blue Genuine is one of our PrimaTek colors, this gorgeous green-tinged indigo nearly defies description. Long ago, it adorned the murals and sculpture of the Mayan people and was featured in their rites and rituals. Despite exposure to severe heat and humidity, the color has hardly faded over a thousand years. Now, using methods derived from ancient Mayan chemistry, this unique, metal-free pigment has been recreated using an eco-friendly process. Its versatility, durability and exquisite hue will make it an instant favorite.



## Mayan Dark Blue

Mayan Dark Blue is darker and warmer than Mayan Blue Genuine. Mix it with Mayan Orange to make a fantastic array of subtle grays and violets for colorful, complex shadows. Rich, bold colors adorned the murals and sculpture of the Mayan people. Even when exposed to centuries of severe heat and humidity, these colors have hardly faded over a thousand years. Now, using methods derived from ancient Mayan chemistry, these unique, metal-free pigments have been recreated using an eco-friendly process. Their versatility, durability and exquisite hues make them colors you'll reach for again and again.

## Mayan Orange

Mayan Orange is hot and intense. Use it straight from the tube for a blazing red- orange. As you add water, the color remains strong and disperses very evenly. Rich, bold colors adorned the murals and sculpture of the Mayan people. Even when exposed to centuries of severe heat and humidity, these colors have hardly faded over a thousand years. Now, using methods derived from ancient Mayan chemistry, these unique, metal-free pigments have been recreated using an eco-friendly process. The colors are smooth, non-granulating and semi-transparent. Their versatility, durability and exquisite hues make them colors you'll reach for again and again.

## Mayan Red

Mayan Red is both fascinating and distinctive. The range of color it produces is truly remarkable, from a natural strong red, to a clear intense rose, to sublime smooth pinks. Used to adorn the murals and sculptures of the Mayan people, this remarkable red has remained vibrant even when exposed to more than a thousand years of severe heat and humidity. Now using an eco-friendly process, with methods derived directly from the ancient Mayans, this unique, metal-free pigment is available to you. Its versatility, durability and exquisite hue will make it a color you'll reach for again and again.

## Mayan Violet

Enjoy a saturated fuchsia with a rich tone and velvet finish. This stunning watercolor revives the bold color used by the ancient Mayan people to adorn their murals and sculpture. Now using an eco-friendly process, with methods derived directly from the ancient Mayans, this unique, metal-free pigment is available to you. Its versatility, durability and exquisite hue will make it a color you'll reach for again and again.

## Mayan Yellow

Experience a saturated yellow with a rich history, you'll love its transparency and smooth working properties. A natural looking yellow with a very slight green-brown cast - great for foliage highlights! This stunning watercolor revives the bold color used by the ancient Mayan people to adorn their murals and sculpture. Now using an eco-friendly process, with methods derived directly from the ancient Mayans, this unique, metal-free pigment is available to you. Its versatility, durability and exquisite hue will make it a color you'll reach for again and again.

## McCracken Black

McCracken Black is a versatile black; it can produce a range of neutral grays that is ideal for creating a realistic look to metal objects and a remarkable depth in a dark background that is inspired by the Dutch painters of the 16th and 17th century. Master Artist Laurin McCracken worked with DANIEL SMITH Chemists to develop a black that is neutral, not blue or brown. One to which he can add small amounts of color to make it warm or cool so that it can change and enhance the feel of a painting when desired. It has a degree of transparency as he often paints with a very dark background over an underpainting. McCracken Black is a complex black, with slight granularity so the that the smooth surfaces of metal, like polished silver, in a still life can appear as realistic as possible.

## Minnesota Pipestone Genuine

A warm, soft, earthy pink, Minnesota Pipestone is semi-transparent to semi-opaque, and granulates beautifully in washes. It is as permanent as the rock from which it is made. Our Minnesota Pipestone is created from pipestone in exactly the same shade as the stone that the Plains Indians revered and reserved for the making of their pipes. Milled in small batches, it honors history and lives up to contemporary expectations. The combination of our historic pipestone with modern synthetics is spellbinding. American Pipestone is the stone that unified our people in a time of transition. This sacred mineral was the stone of choice for the legendary Sioux peace pipes. Traveling through Pipestone County, Minnesota, one can almost hear the murmurs of the past. The warm, muted tones of the pipestone foster an introspective creative flow.





## Monte Amiata Natural Sienna

Bring a natural glow to your palette with this stunning sienna earth tone. Subtle granulation and a delicate transparency make this watercolor especially useful for portraits and landscapes. This low staining pigment is very workable and has excellent lightfastness.

## Moonglow

Water frees this amazing three-pigment blend to perform miracles. Watch and wait as Anthraquinoid Red floats, Ultramarine Blue settles and Viridian grays the resulting violet color. Selectively blot and lift a surface wash to expose delicate blue-greens. A description of the fascinating light and dark washes can never match a personal experience! Use Moonglow in shadows and as a silhouette pigment and enjoy its reaction to salt application in background washes. Its neutral tinting property makes it effective with almost all the DANIEL SMITH watercolors. Try introducing the Luminescent Interference pigments to areas of wet, damp or dry Moonglow. Look to Undersea Green as a companion pigment. And try a Moonglow sky and long shadows on sunset snow scenes.

## Mummy Bauxite (Natural Iron Oxides)

A warm cinnamon color that granulates to resemble rusted iron, DANIEL SMITH Mummy Bauxite combines powerful color with visual texture. Mummy was a very popular organic pigment in the 18th and 19th centuries, rumored to have been made from ground Egyptian mummies. The mineral's name comes from Les Beaux in southern France, where it was first identified in the 19th century. Our sources bring us Mummy Bauxite from Chitinskaya Province. Unlike the old world color, DANIEL SMITH'S Mummy Bauxite is extremely lightfast, and low-staining. You get the tonal warmth and depth of traditional Mummy with the modern assurance that the color is strong, stable and consistent.

## Naphthamide Maroon

This new azo pigment falls between Permanent Violet and Manganese Violet on the color chart. It's a lightfast, slightly granular deep brown-violet with a low staining property, these properties make Naphthamide Maroon a surprise substitute for earth pigments, especially umbers.

## Naples Yellow

Naples Yellow will make you think of late Summer with its sunflowers, wheat fields and sunny, dry landscapes. This dusty yellow with a touch of Venetian Red is made a neutral semi-opaque with the addition of zinc oxide. More ideas for Naples Yellow would be dry yellow grasses easily brushstroked over painted fences and barns, the zinc oxide opacity aiding the Naples Yellow to show over darker colors.

## Neutral Tint

Create Rich Darks and Neutrals with this fabulous and unique, dark neutral pigment that when mixed with any watercolor pigment produces glowing, darker values of that color. "As professional teaching artists, we asked if DANIEL SMITH could develop a new dark watercolor pigment, so that seasoned watercolorists as well as beginners, could easily mix visually pleasing, colorful, clean darks. We wanted to make it easier for our students to keep away from making muddy darks in one easy step, and this is the perfect solution! DANIEL SMITH's new Neutral Tint is just what we have been hoping for" - Theresa Goesling and Cindy Briggs. Features and Benefits: Quick and reliable way to darken a color while retaining transparency. Produces gorgeous glowing darks rather than muddy colors. Tones down colors.

## New Gamboge

Unlike other brands, DANIEL SMITH New Gamboge is an excellent lightfast formulation. It's a transparent organic pigment from the yellow to orange zone of your color wheel. More staining than Yellow Ochre and equal in tinting ability to Raw Sienna. It's a good substitute for those colors when transparency and non granulation is desired while avoiding thick, muddy passages.

## Nickel Azo Yellow

Nickel Azo Yellow in mass tone resembles Yellow Ochre, and when thinned in washes, becomes a brilliant, glowing yellow. This transparent yellow is perfect for Autumn leaves from the duller, ochre older leaves to the brilliant yellow of sunlit leaves against the deep blue Autumnal sky!



## Nickel Titanate Yellow

This semi-transparent to semi-opaque yellow, leaning slightly towards green, appears opaque in mass, yet lifts cleanly. It is low staining, making it excellent in portrait mixtures for dark flesh tones. Use concentrated to diluted mixtures in florals and field flowers. This lemon yellow hue works well with purples and all the greens.

## Olive Green

A rich, warm brown-green that is semi transparent to semi-opaque, and low- staining. Olive Green lends a slight granulation and makes very convincing greens. Explore rich, wet grasslands and add density and variation to tree lines with this natural-looking green.

## Opera-Pink

The most vivid of all pinks, has long been requested by DANIEL SMITH customers. A primary magenta with a hint of fluorescent pink granulation producing some of the most brilliant glowing mixes you have ever seen. Try mixing Opera Pink with our New Gamboge for fiery oranges or with an Indanthrone Blue for stunning violets and glowing purples.

## Organic Vermilion

This low-staining deep orange is sometimes called Scarlet Lake or Rose Carthame. Oranges can be very difficult to work with, but this one excels in handling and is a good option over Cadmium Orange.

## Payne's Blue Gray

A rich blue gray that is excellent for adding visual weight to other colors for shading. An outstanding color for night skies and urban landscapes.

## Payne's Gray

This beautiful watercolor is a cool blue gray. Highly lightfast and mildly staining, Payne's Gray is perfect for painting wet skies. Use this pigment instead of Indigo, except where yellow is involved. Payne's Gray helps create flat ocean waters and after-the-storm clouds and skies. Rocks and granite boulders, including their shadows, can be quickly rendered with light dilute washes or more concentrated brushloads.

## Perinone Orange

Perinone Orange, with its vast range from vivid intensity to pale, transparent, fleshy washes, is a clear, clean vat pigment. From carrots to soft gladiola and azalea petals, this pure chroma orange is a treat for the eye and a dream to handle. Use in place of Cadmiums when mixing and revel in its glowing transparency. Play with salt texture and lift and squeegee techniques.

## Permanent Alizarin Crimson

Permanent Alizarin Crimson, developed with our customers, blends pigments to produce an exceptionally lightfast red with true Alizarin Crimson character and versatility. Like classic Alizarin, it is vibrant, medium staining and very transparent, with the undeniable advantage of permanence. Try a rich and bold application or a blush of crimson color in a light wash, we know you'll love this beautiful shade.

## Permanent Brown

Imagine a rich and warm dark that can be textured with salt, squeegeed to reveal a warm residue stain and still have enough body to render glowing cedar bark in one stroke. That sums up medium staining, transparent Permanent Brown.

## Permanent Green

Permanent Green, an organic, transparent pigment with high-staining properties yields very clean, vibrant mixtures. The Phthalo Green Blue Shade and Hansa Yellow Light used in its formulation gives it excellent lightfastness. Juxtapose Permanent Green with Cobalt Violet for intense visual complements, or mix for an interesting neutral gray.



## Permanent Green Light

This organic pigment, with high-staining properties, yields a very clean, vibrant mixture. The Phthalo Green Blue Shade and Hansa Yellow Light used in this formulation gives it excellent lightfastness. Juxtapose Permanent Green Light with Quinacridone Violet for intense visual complements, or mix for an interesting neutral gray.

## Permanent Orange

Saturated and leaning toward yellow, Permanent Orange resembles Cadmium Orange and is lightfast, transparent and low staining. Our Permanent Orange with its' juicy, bold orange color will add brilliancy to your florals, sunsets, sun-drenched and tropical landscapes!

## Permanent Red

A stop sign red, this red diffuses well with water - a treat when painting wet into wet or damp passages. The fussy edges this technique produces brings field poppies to mind.

## Permanent Red Deep

A deep, rich red, this lightfast pigment diffuses well with water, a treat when painting wet into wet or damp passages. The fuzzy edges this technique produces brings field poppies to mind.

## Permanent Violet

The soft handling ability or even dispersion of this lightfast, semi-transparent pigment helps make this a fine pre-mixed violet. The rich, medium to high staining pigment shows strong, reddish-violet color. Use Permanent Violet in velvety purple washes of subjects such as pansies and other flowers.

## Permanent Yellow Deep

Mixing beautifully with other colors, Permanent Yellow Deep yields a bright tangerine hue when used at full-strength and light washes are a soft peach. A warm and golden tone makes this yellow ideal for the fiery orange-yellows of a fall landscape.

## Perylene Green

If you want to add atmospheric or emotional punch to your work, then squeeze some transparent Perylene Green onto your palette. It exhibits an almost black mass tone that spreads to a beautiful blue/green wash without producing mud - a color perfect for delineating shadows or creating moody landscapes, ominous horizons and stormy seas. A medium-staining pigment with intensity and softness, Perylene Green is highly soluble and easy to use. It glazes under or over other colors ~a very cool color~ allowed one of our more demanding artist/testers.

## Perylene Maroon

Perylene Maroon is a super staining dark red-brown. Our exciting Perylene Maroon allows glowing washes that can emanate from a saturated source emerging into sunlight patches. As with other staining pigments, create organic textures with salt application and lift pigment for highlights. Its semi-transparency makes Perylene Maroon special for browns.

## Perylene Red

Perylene Red is medium staining and semi-transparent. It creates vivid, dark washes with a clean brilliant red-orange. This sedimentary pigment offers an additional health plus, as it is made from a metal-free red. Clean modern pigments such as this will put accidental mud-making in the past.

## Perylene Scarlet

Perylene Scarlet is medium staining and semi-transparent. It creates vivid, dark washes with a clean, vivid orange hue. This sedimentary pigment offers an additional health plus, as it is made from a metal-free orange-red. Clean, modern pigments such as this will make accidental mud-making a thing of the past.



## Perylene Violet

A deep, luscious, grape-juicy reddish-violet. The mass-tone is dark and intense, shifting in tints toward a rich red violet with a brownish-purple cast. Because of its relative neutrality, it's a natural-looking choice for portrait, landscape or botanical work-imagine how good it looks with complementary greens. It also makes strong, interesting shadows.

## Phthalo Blue Green Shade

For cool, clean staining shadows and reflected light on windows, super staining, super transparent Phthalo Blue is a popular pure chroma organic pigment. Mix with Hansa Yellow for luminous greens.

## Phthalo Blue Red Shade

A powerful blue with a slightly red undertone, this popular pigment is valued for its strength and economy - just a daub of paint can color a whole sky. A dash of blue gives a full range of value. Mix dark colors for shading and shadows by combining Phthalo Blue with Quinacridone Rose. Use Phthalo Blue's transparent quality to create containers and water around stems.

## Phthalo Blue Turquoise

Phthalo Blue Turquoise is a stunning color and will take your breath away! This color is perfect for tropical seas and the deeper turquoise water off white sand beaches and so much more. The highly transparent, warm blue is positioned chromatically on the DANIEL SMITH color chart after Manganese Blue Hue and before Cobalt Teal Blue. Phthalo Blue Turquoise mixes beautifully with other colors, try mixing it with New Gamboge for a beautiful natural green, Quinacridone Rose resulting in a neutral violet and Pyrrol Scarlet for a fabulous gray. Phthalo Blue Turquoise is not quite as staining as the other Phthalo colors, so it is considered medium staining, and like our other Phthalo colors it is non-granulating and has excellent lightfastness.

## Phthalo Green Blue Shade

Phthalo Green Blue Shade is a black-green. Concentrated to diluted states, it is a transparent and super staining green. Organic and absolutely lightfast, most artists find this color indispensable. The slightly bluish shade can be readily modified with yellows and reds. Creates luminous, effective darks or clean glazes.

## Phthalo Green Yellow Shade

Phthalo Green Yellow Shade is a bottle green. In concentrated to diluted states, it is transparent and super-staining. Organic and absolutely lightfast, most artists find this color indispensable. The slightly bluish Phthalo Green BS can be readily modified with yellows and reds. Phthalo Green YS is a warmer basic green. Each creates luminous, effective darks or clean glazes.

## Phthalo Turquoise

This DANIEL SMITH exclusive is a favorite of artists. It moves from a deep dark turquoise to a thin film of robin's egg blue in a single wash, making a remarkable transition from ground level to sky areas of garden florals. Use this pigment alongside purples, or to paint a lake in summer.

## Phthalo Yellow Green

A bright, beautiful lime green with power and tinting strength characteristic of all phthalo pigments. Made from Phthalocyanine Green (yellow shade) and Arylide Yellow.

## Piementite Genuine

Ground from a scarlet-streaked mineral from the hills of Italy, Piementite Genuine is a rich, versatile PrimaTek watercolor. A deep ruddy violet is the darkest value of this watercolor; adding water produces lovely violet-brown granulation with a carmine tone. Perfect for adding interest to shadows or painting the mottled surfaces of autumn leaves.

## Pompeii Red

A dramatic rusty red/orange - the charismatic color of autumn's falling leaves. Made from earth that has been heated to attain a burnt color, this granulating watercolor adds texture and gives a glow of natural warmth. Soft folds of fabric, or the slopes of distant sunlight hills, benefit from Pompeii Red's earthen color. Mixed with Carmine, a lovely vermilion with a slight pink undertone is produced.





## Potter's Pink - Pinkcolor

Potter's Pink is the lightfast pink that was used in English watercolor painting of the 18th and 19th centuries. Also used in ceramic glazes, it is romantic rose pink, delicate and neutral - a beautiful counterpoint for brighter, more saturated colors.

## Prussian Blue

Float this color into a moist wash to add variety to shadows. DANIEL SMITH Prussian Blue is lightfast and transparent, with medium to high staining strength. It disperses and diffuses easily and evenly and can be considered interchangeable with the higher staining Phthalo Blue in application, although Prussian Blue is slightly greener.

## Prussian Green

A dark, slightly turquoise blue-green, this innovative color is deep and concentrated, making it an ideal choice when maximum color strength is required. Rich forest shadows benefit from its depth of color and complex granulation. Mix with Yellow Ochre to produce a natural looking green for stalks, reeds and leaves.

## Purpurite Genuine

Officially discovered in 1905 and named for the Latin word *purpura*, meaning purple, Purpurite Genuine is an intensely lavender violet that paints smoothly and easily, and has beautiful granulation. It is semi-transparent with low staining levels, so it offers great versatility in use and technique. Purpurite Genuine is a mineral with a naturally occurring, low luster, silky sub-metallic sheen. This unique characteristic allows your painting to take on additional dimension as the light interacts with your washes and glazes. Enjoy adding this natural mineral pigment to your palette. You'll love the richness of this unique and rare purple color!

## Pyrrol Crimson

Living in a luxurious state between magenta and fuchsia, Pyrrol Crimson is a delicious red just begging to find its way into your rose garden. Moderately staining and semi-transparent, this pigment allows itself to be directed in a wash without running wild. It blends to an earthier rose when mixed with English Red Ochre and thins to a pale fuchsia rose when diluted.

## Pyrrol Orange

This unforgettable semi-transparent/semi-opaque orange is a smooth, saturated and pure addition to the watercolorist's palette. Capture the glory of a summer garden or the magic of a tropical sunset with this dynamic and versatile hue.

## Pyrrol Red

This fire engine red is cleaner than Cadmium or Permanent Red. It is a modern synthetic-organic pigment. While close in value to its cousins the Perylenes, it disperses more evenly and is less granular.

## Pyrrol Scarlet

Permanent, semi-transparent to semi-opaque and medium staining, this fire engine red is cleaner than Cadmium or Permanent Red. It is a modern synthetic-organic pigment. While close in value to its Perylene cousin, it disperses more evenly and is less granular.

## Quinacridone Burnt Orange

Our DANIEL SMITH Quinacridone Burnt Orange is a brilliant, smoldering orange/ sienna color. Add to French Ultramarine and create dramatic sky washes with a gray-blue mix that renders a full value scale. Use Quinacridone Burnt Orange to modify Sap Green in landscapes to achieve rich, mossy greens that coordinate land with sky. Highly durable and extremely transparent, all the Quinacridone colors excel in vivid clarity and intensity.

## Quinacridone Burnt Scarlet

This slightly sedimentary, rich dark, red-brown could lighten, brighten and eliminate mud browns in all your paintings. Use with Quinacridone Coral for branch and blossom paintings. Highly durable and extremely transparent, all the DANIEL SMITH Quinacridone colors excel in vivid clarity and intensity.



## Quinacridone Coral

A treat for the eyes of both painter and viewer, this intense Quinacridone color is a clear red tinged with pink and orange. Highly durable and extremely transparent, all the DANIEL SMITH Quinacridone colors excel in vivid clarity and intensity.

## Quinacridone Deep Gold

Quinacridone Deep Gold is more orange than Quinacridone Gold, and more yellow than Quinacridone Burnt Orange. It's an incredibly ruddy golden-orange, a vibrant and exciting alternative to Burnt Sienna. Quinacridones are the brightest, boldest colors modern technology can offer. Carefully selected pigments, ground to optimize their specific qualities, are blended with the finest imported Gum Arabic, put in tubes and labeled by hand. Transparency and intensity are the hallmarks of our renowned DANIEL SMITH Quinacridone colors.

## Quinacridone Fuchsia

A necessary watercolor for painters who embrace color - a brilliant, slightly violet, red. Never bashful, Quinacridone Fuchsia remains strong even when mixed with water. Your light washes will be bold and, at full strength, few paints can compare to the uncompromising richness of Quinacridone Fuchsia. Completely transparent and satiny smooth, this radiant watercolor is sure to become a staple on your palette. Highly durable and extremely transparent, all the DANIEL SMITH Quinacridone colors excel in vivid clarity and intensity.

## Quinacridone Gold

Everyone's favorite, Quinacridone Gold replaces Raw Sienna and adds versatility with its glazing and mixing capabilities. It is an excellent low-staining golden yellow pigment that can enhance any mixture. Highly durable and extremely transparent, all the DANIEL SMITH Quinacridone colors excel in vivid clarity and intensity.

## Quinacridone Lilac

DANIEL SMITH Quinacridone Lilac lies between Quinacridone Rose and Quinacridone Magenta within the DANIEL SMITH Quinacridone color family. This new, vivid pink with the slightest blue tone, is a must have for florals, and like all our Quinacridone colors, Quinacridone Lilac excels in vivid clarity and intensity.

## Quinacridone Magenta

This deep red violet disperses evenly and moves from deep darks to clear, glowing washes. Like all Quinacridone, it is an extremely lightfast organic pigment. In terms of complementary couples Quinacridone Magenta works especially well with yellow greens. Highly durable and extremely transparent, all the DANIEL SMITH Quinacridone colors excel in vivid clarity and intensity.

## Quinacridone Pink

Quinacridone Pink is a precise, perfect low-staining pink. Try with Indigo for deep dusty purples, or Indanthrone Blue for rich, clear purples. Quinacridone Pink can be mixed with Quinacridone Sienna or Burnt Orange in dilute wash states to create flesh tones or convincing sunsets. Highly durable and extremely transparent, all the DANIEL SMITH Quinacridone colors excel in vivid clarity and intensity.

## Quinacridone Purple

Quinacridone Purple is a rich, powerful and juicy purple with a slight reddish cast. It's non-granulating, so washes are smooth and controlled and it mixes beautifully. A luscious, versatile color. Quinacridone watercolors flow beautifully for extremely smooth washes, have incredible depth of color and can be lifted easily while still wet. They're exceptionally strong yet transparent, ideal for glazing. Understandably, they've been very popular colors since their introduction - people just love them!

## Quinacridone Red

A true, pure medium-staining red. Drop Naples Yellow into Quinacridone Red and create a peach, or paint dry brushstrokes onto apples. Highly durable and extremely transparent, all the DANIEL SMITH Quinacridone colors excel in vivid clarity and intensity.



## Quinacridone Rose

Quinacridone Rose, with its red-violet color, lends itself to fabulous purples. Try with Indigo for deep dusty purples, or Indanthrone Blue for rich, clear purples. Quinacridone Rose can be mixed with Quinacridone Sienna or Burnt Orange in dilute wash states to create fleshtones or convincing sunsets. Highly durable and extremely transparent, all the DANIEL SMITH Quinacridone colors excel in vivid clarity and intensity.

## Quinacridone Sienna

The ultimate low-staining glazing pigment, finer than any Burnt Sienna. For the traditional and purist watercolor painter, Quinacridone Sienna divides yellows from reds, falling on the orange line. Its place on the color chart makes Quinacridone Sienna a complement-free pigment, easy to modify without revealing a hidden gray. Quinacridone Sienna works especially well in damp underpaintings overpainted with full-bodied pigments such as Indigo or Payne's Gray. The fine clear Quinacridone particles collect and retreat, giving way to compressed pools surrounded by the premixed grays. Highly durable and extremely transparent, all the DANIEL SMITH Quinacridone colors excel in vivid clarity and intensity.

## Quinacridone Violet

A deep, reddish violet, Quin Violet disperses evenly with slight granulation and moves from deep darks to clear, glowing washes. Like all Quinacridones, it is an extremely lightfast organic pigment. In terms of complementary couples, Quinacridone Violet mixes best with a cleaner primary green. Highly durable and extremely transparent, all the DANIEL SMITH Quinacridone colors excel in vivid clarity and intensity.

## Quinophthalone Yellow

A clean, bright yellow. Because it's low staining, you can paint with it full strength and pull the color back to almost paper white.

## Rare Green Earth

A medium gray-green in mass tone and in washes, with the slightest hint of blue, it suggests the hue of distant evergreens. It's good for atmospheric shadows too. Try mixing Rare Green Earth with Rhodonite Genuine to make luscious, reticulating soft purples.

## Raw Sienna

Used since prehistoric times, an extremely permanent inorganic earth pigment of low intensity but medium-high tinting strength. Balance the transparent intensity of Quinacridone Gold, Burnt Orange and Burnt Scarlet with the earthiness of Raw Sienna. Try a moist Raw Sienna wash touched or spattered with Lunar Earth or Lunar Black creates unique texture effects.

## Raw Sienna Light

DANIEL SMITH Raw Sienna Light has more golden yellow tones than our Raw Sienna. This Sienna is a granulating color too, but a bit smoother in washes and is non-staining rather than low staining. Washes suggest sunny wheat fields, dried savannah grasses and other sunbaked landscapes.

## Raw Umber

This familiar rich dark brown earth pigment is semi-transparent with medium tinting strength. An extremely permanent inorganic color, it mixes well with sedimentary Cobalt Blue or Cobalt Violet for granular middle-value grays that evoke mood, lend depth of field and create form or spaces.

## Raw Umber Violet

This DANIEL SMITH exclusive is a blend of Raw Umber with Quinacridone Violet, creating a semi-transparent, medium to high tinting pigment with a beautiful deep burgundy-brown color.



## Red Fuchsite Genuine

The mountains of Brazil yield a beloved and treasured gemstone. Paint this soft, reddish dusky rose and watch as the mineral iridescent sheen rises to the surface of your brushstroke. This color, from our PrimaTek line of authentic mineral pigments, gives new definition to skies, botanicals and reflections.

## Red Jasper Genuine

A lovely pinkish, cool brown in light washes and a medium reddish maroon in mass tone, think red cedar bark, our Red Jasper Genuine is granulating, semi-transparent, non-staining and has excellent lightfastness. Red Jasper Genuine is a wonderful color for landscapes, birds like the male common chaffinch and reddish egret, as well as animals who have a medium to light reddish coat like the red panda. The mineral for our Red Jasper Genuine comes from India's Gwalior region and is colored a rich red from iron. Historically it was often carved as amulets, vases and other decorative items. India's red jasper was one of stones used to beautifully embellish the Taj Mahal with other semi-precious stones that were carved and inlaid into the white marble in curvilinear flower forms. The flowers formed from red jasper are a vivid red and contrast beautifully with the green jade stems and leaves against the white marble. Spiritually, red jasper is associated with the base or root chakra and helps to ground and energize/heal the body and provide balance and protection.

## Rhodonite Genuine

Made from jewelry-quality stone, this versatile rose pink is wonderful for portraits and landscapes. Used wet into wet, it creates a soft, transparent glow, without granulation. At full value, it is more intense but still transparent, low-staining and non-granulating.

## Rich Green Gold

Amazingly compatible with earth pigments and Quinacridones alike, this is a warm mossy green. It is richer and warmer than the original brighter Green Gold, and has an inviting glow. Explore fruits and vegetables, leaves and landscapes, substituting Rich Green Gold for other greens in familiar mixtures. Low-staining and lightfast, Rich Green Gold lifts with ease from either a concentrated or dilute wash and from either damp or dry work. Try it as a glaze for a real treat.

## Roasted French Ochre

DANIEL SMITH Roasted French Ochre Watercolor is a strong, natural orange-brown perfect for landscapes and portraiture. If you're already a fan of our French Ochre, you'll love this versatile, palette-friendly variation.

## Rose Madder Permanent

DANIEL SMITH Rose Madder Permanent is a modern, lightfast formulation of the traditional color giving artists a rose watercolor with similar properties. This warm, rose pink has an ever-so-slight hint of brown making it slightly less vivid than the pink Quinacridones, and a more natural blush, perfect for portraits.

## Rose of Ultramarine

This exciting blend mixes Quinacridone Rose and Ultramarine Blue. The blue settles as the rose floats, creating a vibrant, dimensional purple. For those artist artists who always mix their own purples, this unique, otherwise unattainable separation is worth exploring. Juxtapose Rose of Ultramarine with pure Phthalo Blue for fun and effect.

## Sap Green

DANIEL SMITH's Sap Green is wonderful - the hue we love with the permanency we need. This non-fugitive formulation creates deep forest shadow-green mixed with French Ultramarine and mossy golden-greens and green-browns when mixed with Burnt Sienna or Quinacridone Sienna or Burnt Orange. Sap Green mixes well with most pigments and leaves a stained residue when lifted. In the French Ultramarine or Quinacridone mixtures mentioned above, squeegee or knife areas to reveal the Sap Green stain and to create blades of spring-shiny grasses within deeper or mossy passages.





## Sedona Genuine (Natural Iron Oxide)

For millennia, Sedona has ignited the imagination of every creative spirit fortunate enough to feel its dazzle. Tufts of sagebrush punctuate the ancient sea of sand in quiet counterpoint to the soaring red rock sentinels. With color purity cast from a desert crucible, red spires burst on a field of pure cerulean sky, humbling the observer in absolute wonder. This ethereal red connects us to the people who were first mesmerized by the region 11,000 years ago. After our latest trip to the Southwest, we knew we had to create paint from Sedona's rocks. Made with authentic rock from the Arizona desert, this timeless color-lightfast, richly pigmented and absolutely permanent-ties your work to the work of countless generations of southwestern artisans in a way that demands to be experienced. We went straight to the source for our newest, yet oldest, mineral pigment. We can now share the enchantment of the stone with you. Capture the awe, the intensity and the magic of Sedona.

## Sepia

Low staining and lightfast, this semi-transparent black-brown is a palette basic. From its rich, deep state in concentrated strokes, Sepia can dilute to a subtle mushroom hue. Enjoy this transition in washes from near to far or from shadow to light in plowed fields and farm subjects. Fence posts - the wet, West Coast kind - are fun to paint, as are bulrushes and cattails. Try each wet into wet.

## Serpentine Genuine

We bring you an unusually beautiful Serpentine pigment from the land down under. This Australian green-color serpentine is of a variety called Stichtite. A soft stone used cross-culturally for carving amulets used to ward off harm, our newest PrimaTek has no comparison in any known paint palette. This surprising, semi-transparent paint is a good green that develops granulation with specks of burnt scarlet - a great addition to your landscape and floral palette.

## Shadow Violet

A smooth gray-mauve in light washes, Shadow Violet displays a fascinating granulation when used more thickly. Deep warm violet in mass tone, it reveals a slight orange glow in thin applications. Its transparency makes it a great choice for glazing and it's ideal, of course, for conveying the subtleties of shadows.

## Sicklerite Genuine

A wonderful neutral, cocoa brown. Named for the mineral collectors who discovered it in San Diego County in 1912, Sicklerite Genuine displays beautiful granulation and lets down from a dark chocolate brown to a soft cafe au lait. A true neutral, it tones down bright colors, creating color harmony with seductive texture. Try mixing it with French Ultramarine for an atmospheric blue-gray or Sleeping Beauty Turquoise Genuine for a soft ocean green.

## Sleeping Beauty Turquoise Genuine

A unique and vibrant blue, the gemstone comes from Sleeping Beauty Mountain in Arizona where we found a deposit that lives up to our high expectations. It is lightfast and permanent, with none of the transient color fade that plagues most turquoise. Turquoise has a unique porous nature that produces granular washes. Juicy washes flow from the brush and drybrush work has the intense texture found only in a mineral pigment. Traditional mineral pigments often have a muted feel and our unique Turquoise Genuine has a true brilliance. We use the highest grade mineral that is found closest to the earth's surface, where environmental factors have enhanced the structure to gemstone quality and deepened the tonal richness to a remarkable blue. Historic references of Turquoise date back as far as Egypt's first dynasty. Turquoise from the American Southwest has been unearthed in Aztec ruins and Persian turquoise was used as trading currency.

## Sodalite Genuine

Sodalite, with a distinctive deep blue color is one of the components of Lapis Lazuli and very rare. DANIEL SMITH Sodalite is the finest quality and deepest blue that comes from Greenland and the flanks of Italy's Mt. Vesuvius. In watercolor, the inky color of this semi precious stone granulates as it dries, layering a blue-black textural surface on a smooth blue-gray undertone. Low staining, lightfast and semi-transparent, Sodalite creates a three-dimensional quality as it dries.



## Spring Green

A lovely clear, bright green. Combining two yellow pigments and one green pigment, it is semi-transparent and reveals a very slight granulation in washes. Enjoy its fresh, punchy quality straight from the tube or mix it with Pyrrol Orange or another bright orange to create a wide variety of landscape-friendly, natural greens and rusty oranges.

## Sugilite Genuine

A beautiful granulating pigment from South Africa, Sugilite is another standout in our line of PrimaTek colors. First found in 1944 and named for its Japanese discoverer, the rare opaque mineral ranges from grayish lavender to pink to deep purple. Transparent as a watercolor pigment, it combines subtle fuchsia pink and warm gray in a single strongly textural color. In a wash, the gray settles with a slight graphite-like sheen, while the pink rises to resemble the color in an overcast dawn sky. It's a great complement to golds, oranges and greens, including Quinacridone Gold and Sap Green.

## Terre Ercolano

Highly saturated and bold, Terre Ercolano is a natural brick red that brings an earthy sensibility to your watercolor paintings. Capture the vibrant tones of a red desert with rugged granulation or create a warm, ruddy wash with this versatile shade. This semi-transparent pigment has excellent lightfastness.

## Terre Verte

Terre Verte, roughly translated as green earth, is a classic green that has been used by artists since antiquity. Transparent and non-staining, Terre Verte is a lightfast formulation of Viridian and Raw Umber. Use with Undersea Green and Raw Umber Violet for natural-looking landscapes. Terre Verte is a slightly granular earthy green, leaning toward teal. Easy to handle, easy to look at.

## Tiger's Eye Genuine

Tiger's Eye Genuine is made from the brownish-gold stone with rippling bands of light that remind you of cat's eyes. The gemstone, a member of the quartz family, is geologically stained with dark iron oxide creating the distinctive bands and markings called the chatoyant effect. The combination of quartz and iron oxide produces a remarkable paint that is very transparent and non-staining as well as strongly colored and granulating. The color is olive drab with undertones of cool ash brown. With great textural effects combined with versatile color, this will quickly become a staple of your palette.

## Titanium White

Create pastel shades with a creamy, semi-opaque/semi-transparent finish by mixing Titanium White with your favorite watercolor pigments. Although not opaque enough for full coverage, this watercolor can be used straight from the tube to add highlights or as a light wash over other colors for a soft veil of light tone. Excellent lightfastness and a smooth finish are hallmarks of this useful pigment.

## Transparent Brown Oxide

A fully transparent, non-staining, rich, vivid brown. Elemental and versatile, its granulating properties when blended with Permanent Green changes a sprout to a mature green of tenure and complexity. Used in a low ratio of paint to water in a wash, Transparent Brown Oxide becomes almost peach and can be used as a glaze with a remarkable effect adding shadows rich in depth and mystery.

## Transparent Pyrrol Orange

This clear, dark, red-leaning orange thins into perfectly smooth washes. The color is vivid and warm, lovely used on its own, and great in mixes. Try it with granulating greens or blues to create exquisite earth colors and shadow-grays that are both textural and warm.

## Transparent Red Oxide

A highly transparent burnt orange loves to mingle with the lamp black, settling in beneath it, mixing with it to create tones of cinnamon and tobacco. Fire seems to dance on the walls as its peach undertones nestle in with the black. Incredibly warm and non-staining, you can create stunning effects. Glaze it over the French Ochre for a warm fireside glow or layer it over itself for a rich and glowing red ochre that has no equal.



## Transparent Yellow Oxide

Make a bold statement with an earth tone yellow that radiates warmth. In washes and glazes this amber-hued pigment gives a golden glow to your paintings. Complete transparency gives your glazes crystalline clarity and mixtures remain clean and vibrant. Add character to your work with its moderate granulation and permanence with its excellent light fastness.

## Ultramarine Blue

Ultramarine Blue plots cooler and bluer than the more saturated French Ultramarine. Temperature aside, both blues have equal permanence, lightfastness and transparency. Ultramarine Blue is slightly less granular in concentrated washes. For less saturation, sedimentation and cost, use Ultramarine Blue straight, for vibrant crayon-like color or mixed with a cool red for dark, effective neutrals.

## Ultramarine Red

To create this color, Ultramarine Blue pigment is baked. An excellent lightfast pigment that flows freely, leaving slight granulation in washes. Ultramarine Red is considered non-staining, unusual for a red. Mist damp passages of either pigment for a delightful mottled effect.

## Ultramarine Turquoise

Transparent Ultramarine Turquoise is the granular, low-staining cousin of Phthalo Turquoise. Use it when less stain and more granulation is desired, and consider it for an interesting, non-traditional glaze.

## Ultramarine Violet

Ultramarine Blue pigment is baked to create Ultramarine Violet. It is an excellent lightfast pigment that flows freely, leaving slight granulation in washes. Ultramarine Violet is also low-staining. Mist damp passages of either pigment for a delightful mottled effect.

## Undersea Green

An artist's favorite, this exciting medium to high staining green blends French Ultramarine with Quinacridone Gold. The inorganic, sedimentary French Ultramarine settles and granulates while the organic, transparent Quinacridone Gold floats into a golden halo. Concentrated, this will remind you of warm sea kelp. Apply with Moonglow, Ultramarines and Quinacridone mixtures to color-coordinate and lend atmosphere to various passages. Undersea Green is beautiful touched damp or drybrushed with Interference Gold. Use Undersea green into autumn leaf paintings.

## Van Dyck Brown

A deep, dark, lightfast mix of siennas and umbers, Van Dyck Brown has a special reticulating property ideal for texturing a wash. Moderate staining and semi-transparent, it works well in place of Sepia.

## Venetian Red

An earthy red-brown with opaque, sedimentary properties, Venetian Red is great for fall paintings and applications similar to Indian Red. Drop Venetian Red into a wet Lunar Earth wash for exciting results. Venetian Red is medium staining, lifts with some difficulty when dry, but leaves a special warm afterglow when blotted at the damp state.

## Verditer Blue

A true blue, a blue's blue. Verditer Blue is an historical pigment with a place on every palette. Begin with a dark application, a deep azure lake, and watch how this slightly granulating paint travels quickly in water. Fade to the color of cornflowers and create surprising effects in a wash. Dilute it to the palest baby blue. Enjoy every nuance of this wonderful, semi-transparent watercolor.

## Verona Gold Ochre

Pigment mined near this ancient northern Italian city gives Verona Gold Ochre its name, it has an unusual, delicate clarity for an earth color.



## Viridian

Seldom used at full tube strength, this transparent, non-staining pigment is an excellent glazing pigment and a portrait painter's essential. It's a cool blue-green useful in mixing without staining other pigment particles and for soft edges in florals. It is the secret hidden ingredient in Moonglow. Viridian can quickly modify reds, and in combination with the Quinacridones, its versatility has multiplied.

## Wisteria

DANIEL SMITH Wisteria, like the blooms of its namesake flowering vine, is a delicate, red leaning lavender. Similar in color to Ultramarine Red but with different properties, this non-granulating and non-staining color paints smoothly and lifts easily. Wonderful for painting orchids and other florals.

## Yavapai Genuine (Natural Iron Oxides)

Apache legend speaks of a single dove that left the edge of the original well and saw the world. When the great floods came, this dove led the first woman to the safety of the Yavapai. Today, the enfolding security of the Yavapai stone provides a sentimental glimpse through time. The endurance of the stone symbolizes the endurance of the human spirit. The warm, reddish, yellow-brown color, similar to a sienna, remains unchanged. Made from Arizona rock, Yavapai Genuine is transparent with a surprisingly smooth texture in washes. This legendary pigment can link your palette to the indomitable past and the bright possibilities of the future. We've captured the strength of the Yavapai in an historic mineral pigment that exemplifies the perpetual energy of art.

## Yellow Ochre

Our Yellow Ochre works especially well with other transparent pigments. Try mixing transparent, medium-tinting Yellow Ochre with equally transparent, medium-tinting Viridian. Somewhat neutral, Yellow Ochre reacts beautifully with Cerulean Blue when spattered into the damp paint. While traditionally Yellow Ochres tend to be opaque or whitened in other brands, our DANIEL SMITH Yellow Ochre is transparent, a property beloved by watercolorists!

## Zoisite Genuine

You must try Zoisite to appreciate its unique color and characteristics. Zoisite, a mineral from Austria discovered in 1804, is a lush primal green with a dark - almost black - bottle green, granulating surface. With minimal paint to water, the effect is a gray-green with a micro-dotted surface. With maximum paint to water, the surface fractures to a faux leather look with a distinct three-dimensional effect. Play with the ratios and be fascinated by the amount of interest Zoisite can add to your painting.



## LUMINESCENT SERIES

### Why Luminescent Watercolors?

Nature has optical surprises in the colors that you see in birds' feathers, insects, fish, and seashells, many flowers also have a pearly, dewy sheen to them. Consider the iridescence of a snail's trail or a silvery spider's web. Other things that also have a sparkle, or glow depending on the light, a silvery or golden moon, clouds aglow at sunset, rainbows, the sparkle of snow and ice, and glint of water reflections. DANIEL SMITH Luminescent watercolors, unlike anything ever seen in watercolor, simulate the luster of a bird's feather, the iridescence a butterfly or insect, the luminous quality of flowers and leaves. Don't forget the sheen of metals like pewter, copper, silver, and gold. There are also mythic subjects that are often thought of as having a special iridescence to them such as fairies, dragons, mermaids and other fantasy figures. DANIEL SMITH Luminescent Watercolors add that touch of special color found in nature that regular colors cannot match. They are made from mica pigment, thin transparent particles coated with highly reflective metal oxides. Luminescent Watercolors show best as glazes over darker colors and are excellent mixed with other colors adding a bit of their luminescent glow. Duochrome Watercolors, part of the DANIEL SMITH Luminescent Watercolors collection, alternate between two distinct colors depending on the reflective light. Interference Watercolors, part of the DANIEL SMITH Luminescent Watercolors collection, refract light, causing light to scatter. Iridescent watercolors, part of the DANIEL SMITH Luminescent Watercolors collection, reflect light, causing it to scatter, and their transparent quality adds a fascinating sense of depth to your work. All the DANIEL SMITH Luminous watercolors mix well with other colors and lend their luminosity in proportion to the mix. Mixing our Luminous watercolors with other colors is an ideal way to use them!

### Duochrome Adobe

Duochrome Adobe shifts between saturated copper and a brilliant red metallic.

### Duochrome Aquamarine

Duochrome Aquamarine shifts between a soft blue-green and a shimmering iridescent blue.

### Duochrome Arctic Fire

Duochrome Arctic Fire shows its colors best over black paper or darker watercolor; it shifts from reflective green to violet.

### Duochrome Autumn Mystery

Duochrome Autumn Mystery is an earthy russet that shifts to a vibrant copper metallic.

### Duochrome Blue Pearl

Duochrome Blue Pearl shifts between a shimmering sky blue and a reflective cool silver.

### Duochrome Cabo Blue

Duochrome Cabo Blue adds a third reflective color shifting from blue to metallic gold, then finishing with a shimmering metallic blue.

### Duochrome Cactus Flower

Duochrome Cactus Flower shifts between an earthy sienna and a sparkling metallic violet.

### Duochrome Desert Bronze

Duochrome Desert Bronze shifts between an earthy terra cotta and a brilliant metallic jade.

### Duochrome Emerald

Our Duochrome Emerald is the slightly reflective green of tender new shoots or buds in the Spring. Many living things have a slightly luminous quality to them that cannot quite be painted in regular watercolors. Duochrome Emerald shifts between two different shades of green—a lovely emerald and a very slightly reflective green-gold.





### **Duochrome Green Pearl**

Duochrome Green Pearl shifts between shimmering sea green and reflective metallic silver.

### **Duochrome Hibiscus**

Duochrome Hibiscus shifts between red violet and a shimmering iridescent blue violet.

### **Duochrome Lapis Sunlight**

Duochrome Lapis Sunlight shows its colors best over black paper or darker watercolor; it shifts from reflective green to blue.

### **Duochrome Mauve**

Duochrome Mauve shifts between pale pinkish-purple and brilliant sparkling sapphire.

### **Duochrome Oceanic**

Duochrome Oceanic shifts between a subtle green gold and a brilliant metallic gold sparkle.

### **Duochrome Saguaro Green**

Duochrome Saguaro Green shifts between rich copper and brilliant metallic green-gold.

### **Duochrome Tropic Sunrise**

Duochrome Tropic Sunrise shows its colors best over black paper or darker watercolor; it shifts from reflective green to red.

### **Duochrome Turquoise**

Duochrome Turquoise shifts between a vibrant Caribbean blue and a sparkling sea green.

### **Duochrome Violet Fantasy**

Duochrome Violet Fantasy shows its colors best over black paper or darker watercolor; it shifts from reflective violet to green.

### **Duochrome Violet Pearl**

Duochrome Violet Pearl shifts between shimmering soft lavender and reflective cool silver.

### **Interference Blue**

Interference Blue is a transparent and glimmering cool blue when glazed over dark colors or painted directly onto black paper, and when painted on white paper, Interference pigments display a subtle sheen.

### **Interference Copper**

Interference Copper is a transparent and sparkling soft copper when glazed over dark colors or painted directly onto black paper, and when painted on white paper, Interference pigments display a subtle sheen.

### **Interference Gold**

Interference Gold is a twinkling and transparent warm gold when glazed over dark colors or painted directly onto black paper, and when painted on white paper, Interference pigments display a subtle sheen.

### **Interference Green**

Interference Green is a glimmering and transparent emerald when glazed over dark colors or painted directly onto black paper, and when painted on white paper, Interference pigments display a subtle sheen.



## **Interference Lilac**

Interference Lilac glows with a transparent shine of violet when glazed over dark colors or painted directly onto black paper, and when painted on white paper, Interference pigments display a subtle sheen.

## **Interference Red**

Interference Red sparkles with a light red shimmer when glazed over dark colors or painted directly onto black paper, and when painted on white paper, Interference pigments display a subtle sheen.

## **Interference Silver**

Interference Silver shines with an icy veil of transparent silver when glazed over dark colors or painted directly onto black paper, and when painted on white paper, Interference pigments display a subtle sheen.

## **Iridescent Antique Bronze**

Iridescent Antique Bronze is among the darkest luminescent colors with its' warm metallic bronze sheen.

## **Iridescent Antique Copper**

Iridescent Antique Copper is a burnished cinnamon tone with a dark, saturated quality.

## **Iridescent Antique Gold**

Iridescent Antique Gold has a deep shine without the bright, brassy quality found in some metallic gold watercolors.

## **Iridescent Antique Silver**

Iridescent Antique Silver is a pewter shade that is deeper in tone than other metallic silver watercolors.

## **Iridescent Aztec Gold**

Iridescent Aztec Gold is a warm, reddish shade midway between traditional copper and gold hues.

## **Iridescent Blue Silver**

Iridescent Blue Silver is a rich metallic steel tone.

## **Iridescent Bronze**

Iridescent Bronze is highly reflective with a warm bronze sheen.

## **Iridescent Copper**

Iridescent Copper is the bright and reflective color of a newly minted penny.

## **Iridescent Electric Blue**

Iridescent Electric Blue is our most bright, vibrant Luminescent - it is the color of sun striking the blue tones of peacock feathers.

## **Iridescent Garnet**

Iridescent Garnet is a rose colored metallic that creates a dynamic pink reflection even in light washes.

## **Iridescent Gold**

Iridescent Gold is the quintessential gold shade – bright, reflective and regal.

## **Iridescent Goldstone**

Iridescent Goldstone is a rich gold with a slight reddish undertone.



### **Iridescent Jade**

Iridescent Jade is a shimmering soft green with a golden metallic surface.

### **Iridescent Moonstone**

Iridescent Moonstone reflects in shades white and deep silver—a perfect choice for fish scales or moonlit water. Iridescent Moonstone shows up as a silvery-gray on white, but when applied over black becomes a glowing silver-white - like the reflection of the moon on a night-darkened sea.

### **Iridescent Ruby**

Iridescent Ruby is a sweet and soft metallic pink - try this color on bird's wings or flower petals for subtle shine.

### **Iridescent Russet**

Iridescent Russet is a highly saturated burnt bronze with remarkable granulating qualities. Iridescent colors reflect light and their semi-transparent quality adds a fascinating sense of depth to your work.

### **Iridescent Sapphire**

Iridescent Sapphire is a shadowy neutral from one angle that bursts into a brilliant metallic violet when the light hits it from another.

### **Iridescent Scarab Red**

Iridescent Scarab Red is a complex burgundy with a delicate surface sparkle of blue-green pigment.

### **Iridescent Sunstone**

Iridescent Sunstone is a soft metallic pink with a glimmering gold surface.

### **Iridescent Topaz**

Iridescent Topaz is a pale yellow-gold with just the slightest hint of a green undertone.

### **Iridescent Vibrant Raspberry**

This stunning luminescent when used over darker colors reflects dazzling bursts of deep raspberry color. Use for orchids, bird wings, dragon flies, fish scales, and fantasy worlds!

### **Pearlescent Shimmer**

Pearlescent colors give white paper a pearl-like luster. Use Pearlescent Shimmer as a glaze for a snow-like glimmer or mix with other colors to add sparkle and shine.

### **Pearlescent White**

Pearlescent colors give white paper a pearl-like luster. Use Pearlescent White as a slightly opaque glimmering glaze or combine with other colors to create sparkling pastel tones.