

## NEW COLORS

**Revival Collection: Eight beautiful historical colours widely used by artists in the past, now revived and more permanent in time**

- A mix of vibrant colours and subtle granulating greys, complementary to our palette.
- Matching relevant historical colours, heavily used and documented by great artists
- Colours most demanded by today's artists, safer to use and more permanent in time.
- Colours available in different formats and curated sets, perfect for gifting

**8 new colours** in 5mL, 14mL, and half pans (Viridian Hue also available in 37ml)

### 2 Revival Collection sets:

- metal tin 8 half pans: 8 new colours + 16 spaces for customisation
- tube set 6 x 5mL: 6 new colours (excluding viridian and aureolin hues)

**A sample dot card** of 8 new Revival colours so consumers can try the new colours



Colour	Description	Stories	USP
 Aureolin hue	A bright yellow, a more sustainable alternative to the cobalt yellow version, based on a modern synthetic pigment.	A speciality of Winsor and Newton as it was introduced as a colour by them. It was first made in 1831 by Nikolaus Wolfgang Fischer in Breslau characterizing it as "Doppelsalze" or double-salts and its chemical composition is potassium cobaltinitrite.	<ul style="list-style-type: none"> <li>• Semi-transparent bright and intense yellow.</li> <li>• Extremely permanent colour.</li> <li>• Prized for its colour mixing potential.</li> </ul>
 Field's Orange	A Single pigment red orange, inspired by George Field's specially levigated vermilion for a strong intense colour.	Described by George Field as the "first of the secondary colours in relation to light". Field describes orange vermilions warm tints resembling those found in Titian or Rubens. This colour created by Field is featured in Queen Victoria's Watercolour box.	<ul style="list-style-type: none"> <li>• Single pigment intense orange vermilion.</li> <li>• Permanent, durable semi-transparent colour.</li> <li>• Offers extensive tonal possibilities when mixed with other colours (<i>makes beautiful greys when mixed with complementary blue</i>)</li> </ul>
 Tyrian purple	Intense deep purple with a red blue undertone, an excellent alternative to the Murex sea snail version.	A dye of great importance in antiquity, this intense purple with pink red blueness is seen throughout the history of art. It was obtained from a secretion of a sea snail (Murex brandaris) from the Mediterranean and was expensive and not lightfast.	<ul style="list-style-type: none"> <li>• Intense purple with a red blue undertone.</li> <li>• This staining colour was widely used in history of art.</li> <li>• Offers extensive tonal possibilities when mixed with other colours (<i>makes beautiful greys when mixed with complementary yellow</i>).</li> </ul>
 Viridian hue	Transparent green with a cool blue undertone, similar to genuine viridian loved by artists, but safer to use.	Viridian is another pigment introduced by Winsor & Newton. Prior to that, oxide of chromium green was created with chrome yellow with blue which varied in its transparency and opacity and deteriorated over time.	<ul style="list-style-type: none"> <li>• Transparent green with blue undertone.</li> <li>• Unique secondary colour loved by artists.</li> <li>• Provides extensive subtle tinting and toning possibilities to the palette.</li> </ul>

Colour	Description	Stories	USP
 Cinnabar green	Vibrant yellowish green which offers tinting and toning potential with other primary and secondary colours.	A green copper tartrate or copper arsenic pigment of the XVIII century. This yellow biased green has a brightness in its mass an undertone making it distinct from our other greens. Featured in the Winsor & Newton’s tint books throughout history.	<ul style="list-style-type: none"> <li>• Strong vibrant transparent yellowish green.</li> <li>• Extremely permanent secondary colour.</li> <li>• Ideal for tinting and toning with other colours.</li> </ul>
 Ostwald grey	Opaque warm grey perfect for toning, providing a soft granulating texture that mixes beautifully with other colours.	Emerging interest in subtle palettes with increasing blacks and mineral colours including greys with the toning possibilities they offer. Winsor & Newton’s tint books feature an extensive range, of greys and blacks in the palette and their uses.	<ul style="list-style-type: none"> <li>• Opaque warm grey perfect for toning.</li> <li>• Staining and granulating colour.</li> <li>• Mixes beautifully with other colours.</li> </ul>
 Mineral grey	Semi-transparent grey with a greenish tone that offers ready solutions to softer toning as well as granular textures.	Described by Field as a grey addition which offers a softer shift than black or white when tinting or toning and is considered extremely useful. Extensive research in mineral and ultramarine greys by Field features throughout WN history in tint books	<ul style="list-style-type: none"> <li>• Semi-transparent greenish grey.</li> <li>• Permanent, distinct and soft colour.</li> <li>• Ideal for soft tone and granulating textures.</li> </ul>
 Ultramarine ash	Beautiful transparent soft granulating grey blue that offers breadth in its tinting and toning possibilities.	Ultramarine ashes were the inferior grades of blue obtained from lapis lazuli, varying in strength of colour. Like ultramarine, the ashes were useful for tinting. Winsor & Newton improved this pigment which excels in the beauty and translucency of its colour.	<ul style="list-style-type: none"> <li>• Transparent granulating blueish grey .</li> <li>• Permanent, delicate and subtle colour</li> <li>• Ideal for tinting where it is difficult to mix and retain transparency.</li> </ul>

## NEW COLORS

5 ML



EAN	PRODUCT CODE	DESCRIPTION	COLOUR CODE	MOQ	OPACITY	Granulation	Permanence	Serie
884955095157	0102417	AUREOLIN HUE	417	3	ST	NO	AA	2
884955095164	0102418	FIELD'S ORANGE	418	3	ST	NO	A	2
884955095171	0102419	TYRIAN PURPLE	419	3	T	NO	B	2
884955095188	0102696	VIRIDIAN HUE	696	3	T	NO	A	2
884955095195	0102420	CINNABAR GREEN	420	3	T	NO	AA	2
884955095201	0102428	OSTWALD GREY	428	3	O	YES	A	1
884955095218	0102427	MINERAL GREY	427	3	ST	YES	A	1
884955095225	0102424	ULTRAMARINE ASH	424	3	T	YES	A	3

14 ML



EAN	PRODUCT CODE	DESCRIPTION	COLOUR CODE	MOQ	OPACITY	Granulation	Permanence	Serie
884955095232	0105417	AUREOLIN HUE	417	3	ST	NO	AA	2
884955095249	0105418	FIELD'S ORANGE	418	3	ST	NO	A	2
884955095256	0105419	TYRIAN PURPLE	419	3	T	NO	B	2
884955095263	0105696	VIRIDIAN HUE	696	3	T	NO	A	2
884955095270	0105420	CINNABAR GREEN	420	3	T	NO	AA	2
884955095287	0105428	OSTWALD GREY	428	3	O	YES	A	1
884955095294	0105427	MINERAL GREY	427	3	ST	YES	A	1
884955095300	0105424	ULTRAMARINE ASH	424	3	T	YES	A	3

## NEW COLORS



37 ML

EAN	PRODUCT CODE	DESCRIPTION	COLOUR CODE	MOQ	OPACITY	Granulation	Permanence	serie
884955095317	0114696	VIRIDIAN HUE	696	3	T	NO	A	2

## HALF PANS



EAN	PRODUCT CODE	DESCRIPTION	COLOUR CODE	MOQ	OPACITY	Granulation	Permanence	SERIE
884955095324	0101417	AUREOLIN HUE	417	3	ST	NO	AA	2
884955095331	0101418	FIELD'S ORANGE	418	3	ST	NO	A	2
884955095348	0101419	TYRIAN PURPLE	419	3	T	NO	B	2
884955095355	0101696	VIRIDIAN HUE	696	3	T	NO	A	2
884955095362	0101420	CINNABAR GREEN	420	3	T	NO	AA	2
884955095379	0101428	OSTWALD GREY	428	3	O	YES	A	1
884955095386	0101427	MINERAL GREY	427	3	ST	YES	A	1
884955095393	0101424	ULTRAMARINE ASH	424	3	T	YES	A	3

<sup>1</sup> Permanence:

AA = Extremement permanent

A = Permanent

B = Modèremment durable

<sup>2</sup> Opacity:

T = transparent

ST = Semi-transparent

SO = Semi-opaque

O = Opaque



## NEW SETS

**Set of half pans "revival" collection - 8 half pans**  
8 New colors + 8 empty spaces for customization



[Visuals on the bank](#)



[Visuals on the bank](#)

**Set of tubes collection "revival" - 6 x 5mL: all colors except shades of cinnabar green and aureolin hue**



[Visuals on the bank](#)



[Visuals on the bank](#)

EAN	PRODUCT CODE	DESCRIPTION	MOQ
884955095409	0190824	REVIVAL COLLECTION 8 HP TIN	1
884955095416	0190825	REVIVAL COLLECTION 6 TUBES	1