



Utrecht Art Supplies

Ask the Expert: Which White is Which?

They may look superficially similar straight from the tube, but each type of Utrecht-brand White Oil Color has a different formula with unique properties and applications. To get the best results, it's important to understand how each performs on the palette, brush and canvas.



Utrecht makes two main types of white oil paint: **machine milled** and **hand dispersed**. Machine milled colors include small amounts of amendments to improve body, adjust drying rate and prevent settling in storage. Hand-dispersed colors are made in small batches with no amendments, similar to paint made in the old master studio.

Machine-milled with amendments:

Titanium White: Good covering power and moderate drying rate. Excellent all-purpose mixing white; good for underpainting as well. Dilute with medium for scumbling/indirect techniques.

Utrecht White: A blend of titanium and zinc, dispersed in Safflower Oil vehicle. Neutral temperature ideal for cool colors and pale tints. Excellent all-purpose white for general mixing and underpainting. As with Titanium White, dilute with medium for scumbling/indirect techniques.



Zinc White: Cool, bright with lower opacity and slower drying rate than other whites. Especially good for indirect techniques where transparency is needed.

Oil Priming White: Dense, lean formula with strong covering power. Provides a lean, slightly toothy and absorbent oil ground for canvas and panel. Due to relatively high solids, Oil Priming White is better suited as a primer than as a substitute for titanium white on the palette. Similar performance to old fashioned Dutch Boy white in a lead-free formula. More brilliant color

than lead white with slightly longer drying time, and a bit more absorbency.



Hand-dispersed with no amendments:

Flake White: A soft, buttery paint that is perfect for creating suave surfaces and where translucent scumbles are desirable.

Flemish White: Ropier in consistency; will facilitate thick impasto consistent with traditional Dutch and Flemish techniques where heavy paint is used to communicate light. Works well both for direct techniques and where a heavy underpainting will be covered with subsequent transparent layers.



Most artists use more white paint than any other color on the palette, so take care to select the type that best supports your pictorial approach. Choosing the right type of white oil paint for each application helps avoid chalkiness and promotes luminous, glowing mixtures, clean tints and silvery, reflective lights.

Questions? [Ask the Expert](#)

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