

Traditional linseed oil paint applied in factory conditions. Two primer coats of pure linseed red oxide are followed by three topcoats (48–72 hours drying time between each), applied with natural bristle brushes. 38 historically accurate colours across seven families — colours outside this range can be produced to order, including exact matches from an existing sample.

Process: Surface preparation → degreasing → 2 coats red oxide primer (48–72 hrs) → 3 coats linseed topcoat (48–72 hrs)

WHITES & CREAMS — 7 colours

No.	Colour	Character & Use
No. 1	Project White	Pure, bright white with the characteristic warmth of linseed oil. Ideal for Georgian and Victorian cast iron on rendered and stucco-fronted town houses.
No. 2	Cambridge No 7	Soft off-white with a subtle warm undertone. Widely specified for period townhouses, university buildings, and listed properties where a pure white would appear too stark.
No. 3	Restoration White	Traditional restoration white with a slightly aged, antique quality — reflecting the mellowed whites found on well-maintained historic cast ironwork.
No. 4	Warwick's Bench	Warm, creamy white with more depth than a standard off-white. Suits oak-framed buildings, Jacobean properties, and estate buildings.
No. 5	Whiteley	Mid-tone off-white with a distinctive chalky character. Sits between cream and stone — extremely versatile across rendered and stone-faced period properties.
No. 10	Clotted Cream	Rich, warm cream particularly sympathetic to buildings in honey-coloured limestone areas. Conveys warmth and craftsmanship without appearing overly yellow.
No. 13	Fairburn	Soft, biscuity stone colour — more golden than Clotted Cream. Well suited to late Victorian and Edwardian properties with red brick or terracotta details.

GREYS & STONES — 9 colours

No.	Colour	Character & Use
No. 6	Warm Grey	Gentle warm-toned grey with a slight stone quality. Highly suitable for cast iron against Bath stone, Portland stone, or red brick elevations.
No. 7	Pearl Grey	Light, luminous grey with warm undertones. Excellent where a lighter finish is needed against white or pale rendered facades on Georgian and Regency properties.
No. 9	Quartz	Clean, mineral grey with a cool quality. Close in tone to the natural appearance of freshly cast iron — highly authentic for conservation projects.
No. 11	Haddon Estate Grey	Mid-tone grey of rich character. Versatile and authoritative — suitable across Victorian municipal buildings, country houses, and formal architectural settings.
No. 12	Green Grey	Grey with a distinct green undertone, reminiscent of weathered lead and slate. Conservation officers frequently specify this where a lead-like appearance is required.
No. 14	Highfield Grey	Deeper, more neutral grey. A solid, confident choice for heavy Victorian cast ironwork, industrial heritage buildings, and ecclesiastical properties.
No. 25	Silver Grey	Cool, clear silver grey with a metallic quality. Reflects the natural tone of aged cast iron — an ideal conservation-accurate choice for listed buildings.
No. 36	Old Lead	Precisely formulated to replicate aged lead rainwater goods. Highly specified for LBC applications where cast iron is replacing lead and visual authenticity is required for planning.
No. 15	Medway, PA	Warm stone-grey sitting between a grey and a stone tone — highly versatile across brick, stone, and render elevations from the Victorian period through to the early twentieth century.

GREENS — 7 colours

No.	Colour	Character & Use
No. 16	Olive	Rich, warm olive green. One of the most historically used colours on Victorian cast iron, reflecting the olive green of aged bronze and historical municipal ironwork.
No. 17	Moss	Soft, muted moss green with strong heritage credentials. Frequently specified for estate buildings, walled gardens, rural outbuildings, and National Trust properties.
No. 18	Echo	Mid-toned grey-green with a quiet, recessive character. Works well where ornate castings are to be appreciated without the colour competing with the architecture.
No. 19	Leaf Green	Fresh, pure green with good depth. Reads clearly as green — suits Victorian municipal buildings, country houses, and ecclesiastical settings.
No. 20	Amsterdam Green	Deep, rich bottle green. Historically accurate for 19th-century ironwork — one of the most widely specified heritage greens for cast iron rainwater systems.
No. 21	Highfield Green	Strong, saturated estate green. Deep and confident — excellent contrast against stone and buff render, suited to Gothic revival and Victorian estate architecture.
No. 24	Map Green	Slightly teal-inflected dark green. Particularly suited to civic buildings, libraries, courthouses, and institutional architecture of the 1880–1920 period.

BLUES — 4 colours

No.	Colour	Character & Use
No. 22	Ice Blue	Pale, cool blue with a delicate quality. Used on Georgian-era cast ironwork in coastal settings, Regency properties, and buildings with a Scandinavian or Baltic influence.
No. 26	Mountain Blue	Clear, strong blue referenced in Scandinavian and Northern European heritage painting traditions. A distinctive, authoritative finish for statement cast iron features.
No. 27	Chatsworth Blue	Deep, aristocratic blue used extensively on formal architectural ironwork. Particularly appropriate for country houses, estate buildings, and formal gardens.
No. 28	Maastricht Blue	Exceptionally deep, near-navy blue. Powerful, almost black in low light while retaining rich colour in full sun. Suited to formal, ecclesiastical, and high-status settings.

YELLOWS & OCHRES — 3 colours

No.	Colour	Character & Use
No. 29	Sand Yellow	Warm, sandy yellow ochre. Used historically across Northern European estate ironwork and timber buildings. Particularly suited to sandstone and golden limestone settings.
No. 30	Golden Yellow	Rich, golden yellow with a strong ochre quality. Bold and historically authentic — well suited to industrial heritage and rural estate buildings.
No. 23	Arran	Complex warm tan sitting between a stone and a yellow. Highly sympathetic to sandstone, granite, and rubble-stone buildings where a warmer, earthier tone is needed.

REDS & BROWNS — 5 colours

No.	Colour	Character & Use
No. 31	Dark Iron Oxide Red	The classic primer red of cast iron conservation. Also serves as a distinctive finished coat for industrial heritage, farm buildings, and rural structures.
No. 32	Barn Red	Warm, rich barn red. Traditional across British estate farm buildings and rural outbuildings — particularly effective on cast iron soil pipes on agricultural and heritage buildings.
No. 33	Brodsworth Brown	Deep, earthy brown. A traditional estate colour used on iron gates, railings, and guttering throughout the Victorian and Edwardian periods — conveys age and solidity.
No. 34	Italian Umber	Warm, reddish-brown umber of great historical importance as a pigment. Conveys age, quality, and restraint — suited to formal period properties and conservation work.
No. 35	Manderley	Deep, shadowy dark brown. Exceptional for depth and presence on ornate cast iron hoppers, decorative brackets, and feature downpipes on high-specification conservation projects.

BLACKS — 2 colours

No.	Colour	Character & Use
No. 37	Cast Iron	Formulated to replicate the appearance of freshly cast and finished cast iron. A dark, cool grey-black — the most conservation-accurate black in our linseed oil paint range.
No. 38	Blackout	True, deep, full black. Maximum contrast and presence. Specified for Georgian facades, formal terraces, and listed buildings with monochrome colour schemes.

Colours are displayed for guidance only. Screens and print output vary — request a physical swatch card for accurate colour matching.

To order, request a swatch card, or discuss your project
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