

Code	Colour	Composition	CI Name	CI Number	Hiding Power	Drying rate
0801	Titanium White*	Titanium Dioxide	PW6	77891	Opaque	Slow
0873	Titanium-Zinc White*	Titanium Dioxide/Zinc Oxide	PW6/PW4	77891/77947	Opaque	Slow
0802	Zinc White*	Zinc Oxide	PW4	77947	Semi Opaque	Very slow
0837	Unbleached Titanium	Titanium Dioxide	PW6.1	77891	Opaque	Average
0874	Zinc Yellow*	Zinc Oxide/Cadmium Sulphide	PW4/PY37	77947/77199	Semi Opaque	Very slow
0832	Nickel Titanate Yellow	Nickel Antimony Titanate	PY53	77788	Opaque	Average
0819	Cadmium Yellow	Cadmium Sulphide	PY37	77199	Opaque	Average-slow
0818	Arylide Yellow	Monoazo	PY54	11710	Transparent	Average
0817	Cadmium Yellow Deep	Cadmium Sulphide	PY37	77199	Opaque	Average-slow
0880	Cadmium Orange	Cadmium SulphoSelinide	PO20	77202	Opaque	Average-slow
0810	Cadmium Red Light	Cadmium SulphoSelinide	PR108	77202	Opaque	Average-slow
0807	Naphthol Red	Monoazo	PR 112	73915	Transparent	Average
0806	Cadmium Red	Cadmium SulphoSelinide	PR108	77202	Opaque	Average-slow
0879	Brilliant Pink	Titanium Dioxide/Monoazo	PW6/PR112	77891/73915	Opaque	Average
0859	Perylene Crimson	Perylene	PR179	71130	Transparent	Average
0883	Quinacridone Magenta	Quinacridone	PR122	73915	Transparent	Average
0892	Dioxazine Violet	Dioxazine	PV23	51319	Transparent	Slow
0869	Manganese Violet	Manganese pyrophosphate	PV16	77742	Semi Opaque	Fast
0813	Ultramarine Blue*	Sodium Sulphosilicate	PB29	77007	Semi Opaque	Average
0811	Phthalo Blue	Phthalocyanine	PB15	74160	Transparent	Average
0866	Cobalt Blue*	Cobalt Aluminate Spinel	PB28	77346	Semi Opaque	Average
0875	Zinc Blue*	Zinc Oxide/Phthalocyanine	PW4/PB15	77947/11710	Semi Opaque	Very slow
0887	Cerulean Blue*	Oxides of Cobalt & Chromium	PB36	77343	Semi Opaque	Average
0886	Cobalt Teal*	Cobalt Aluminate Spinel	PB28	77343	Semi Opaque	Average
0815	Phthalo Green	Phthalocyanine	PG7	77891	Transparent	Average
0876	Cadmium Green	Cad. Sulphide/Sod.Sulphosilicate	PY37/PB29	77199/77007	Opaque	Average-slow
0814	Chromium Oxide	Chromium Sesquioxide	PG17	77299	Opaque	Average
0821	Yellow Oxide	Prepared Iron Oxide	PY42	77492	Opaque	Average
0853	Raw Sienna	Natural Iron Oxide	PBr7	77491	Semi Opaque	Average
0877	Gold Oxide	Prepared Iron Oxide	PY42	77492	Opaque	Average
0827	Mars Orange	Prepared Iron Oxide	PY42	77492	Opaque	Average
0808	Red Oxide	Prepared Iron Oxide	PR101	77491	Opaque	Average
0823	Burnt Sienna	Calcined Raw Sienna	PBr7	77491	Semi Opaque	Average
0826	Caput Mortuum	Prepared Iron Oxide	PR101	77491	Opaque	Average
0824	Raw Umber	Natural Iron Oxide	PBr7	77491	Semi Opaque	Fast
0834	Mars Brown	Prepared Iron Oxide	PBr6	77491	Opaque	Average
0825	Burnt Umber	Calcined Raw Umber	PBr7	77491	Semi Opaque	Fast
0884	Cold Brown Oxide	Prepared Iron Oxide	PBr6 /PBk11	77491/77499	Opaque	Average
0838	Titanium Grey	Titanium Dioxide	PW6.1	77891	Opaque	Slow
0804	Mars Black	Prepared Iron Oxide	PBk11	77499	Opaque	Average

Explanation on the descriptions of the raw materials used in production of Langridge Professional Oil Colours

Cold Pressed Safflower Oil:	Extracted from Safflower seed (<i>Carthamus tinctorius</i>) using cold pressing method. Non yellowing. Colours marked with an asterisk (*) have been milled in Cold Pressed Safflower Oil to maintain the brightness of pale or sensitive colours, especially 'painting' whites, over time. Safflower oil is slow drying and lends a softer feel to the resulting paint.
Alkali Refined Linseed Oil:	Extracted from Flax seed (<i>Linum Usitatissimum</i>) using steam-heated pressing method. Alkali treated. Langridge linseed oil is extremely bright and clean with no impurities. Minimal yellowing. Linseed oil is the most favoured oil for the manufacture of oil colours as its acid number allows the 'take-up' of a high percentage of pigment and dries to a very tough but flexible paint film.
Colour Index Name:	All ASTM approved colourants for artists' use are listed according to the catalogue system of Colour Index Generic Names. The system was developed to eliminate the confusion brought about by the excessive use of various colour names for pigment identification.
Colour Index Number:	Colour Index Constitution Numbers. A more detailed description of individual colourants including the source of the manufacturer and individual physical qualities. It does not specifically describe the hue, chroma or value of individual pigments.
Hiding Power:	Describes the relative natural quality of opacity or transparency of paint colours applied as thin film.
Drying Rate:	Based on environment conditions of room temperature 21°C (+/-2°C) and relative humidity of 55% (+/-5%) Fast: 2-4 days Average: 3-6 days Slow: 5-9 days Very slow: 7-14 days

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FOR FURTHER INFORMATION ON LANGRIDGE PRODUCTS VISIT: www.langridgecolours.com

LANGRIDGE

PROFESSIONAL OIL COLOUR

Langridge Professional Oil Colour is a high performance artists' oil paint developed to excel in saturation of colour and physical handling qualities.

All our colours are made without modifiers, opacifiers, fillers and anything that may interfere with the clarity and true brightness of the pigment.

Our paint is made by triple-roll mill in batches no larger than 20 litres, which allows us total control throughout production. Multiple passes of the paint through the mill creates a paint with the strongest 'colour-development' possible. The resulting colours are highly intense, enabling artists to extend the paint, if desired, and to facilitate exceptional clean mixes when blended together.

Adulterants and modifiers are well known by conservation scientists to dramatically weaken the paint film's integrity. Artists can be confident that Langridge Professional Oil Colours will age without alteration in colour, flexibility or adhesion.

Because the colours have not been adulterated the true individual nature of each pigment has not been masked. Some colours, such as the oxides will be soft and brush out easily whilst modern organic phthalos will be stiff. Other colours may be buttery, slippery, sticky or clotted.

Why have we made a pure, full-strength paint? Because we believe that oil paint's true nature has a 'blood & guts' physicality unlike any other media and these qualities are an advantage to the artist. It is our choice to make them this way, it is your choice in how they are used.

The resulting range of paints has the fullest chromatic strength, intense tinting power, excellent lightfastness qualities and extremely clean colour-mixing potential on the palette.

We believe they are the finest, most unique oil colours available in the world.

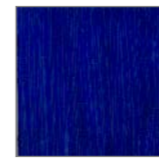
LANGRIDGE PROFESSIONAL OIL COLOUR VIEWING CHART FROM HAND PAINTED SAMPLES



Titanium White (Series 1)
The most opaque and warmest white. Excellent covering power. Very, very intense white. Milled in Cold Pressed Safflower oil for non- yellowing. Highly permanent.



Cadmium Red Light (Series 6)
Bright clear and hot. Sits as a mid-red it is not too blue or orange. When used in mixtures resulting colours will tend to 'drop-back' unlike the modern colours. Very useful in portraiture.



Cobalt Blue (Series 6)
This beautiful jewel-like blue is a clean, rich colour with hints of warmth. A favourite with landscape painters, it is one of the most permanent of oil colours.



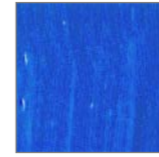
Mars Orange (Series 1)
Very soft brushing quality. A must for 'plein-air' painters. When mixed with whites an apricot colour undertone becomes evident.



Titanium Zinc White (Series 1)
A combination of titanium's tinting strength and zinc's creamy texture. The best all round mixing white. Milled in Cold Pressed Safflower oil for non- yellowing. Slow drying.



Naphthol Red (Series 3)
This semi-opaque is a true primary red. A modern organic synthetic it is a pillar-box red and superb high chroma alternative to cadmium red. Mixtures with naphthol stay clean and pure.



Zinc Blue (Series 2)
One of the few mixed colours in the range, this is a crisp, clean blue for a pure azure direct out of the tube. It has been developed to fit the colour space left empty by the end of production of Manganese Blue.



Red Oxide (Series 1)
The colour of dense, sticky clay. Very, very strong in tinting strength, this vibrates as the light strikes it and perfectly replicates the natural ochre landscape. Hotter than the natural ochres.



Zinc White (Series 1)
The coldest white with slight transparency making it an excellent tinting white. It has a soft buttery consistency. Milled in Cold Pressed Safflower oil for non- yellowing. Very slow drying.



Cadmium Red (Series 6)
A blue, cherry red with good strong tinting power. Not too purple. Soft in texture, excellent covering power.



Cerulean Blue (Chromium) (Series 6)
Cooler blue than our cobalt with the hint of green. Velvety, muted tone, very valuable as a pure hue. Dense and opaque in mass tone, it is light and airy once diluted. Absorbs and reflects light in a magical way.



Burnt Sienna (Series 2)
Genuine Italian sienna. Rich, warm, mahogany undertone. Luminous and reddish in washes and glazing. Relatively strong.



Unbleached Titanium (Series 1)
Titanium dioxide with its naturally occurring impurities remaining. A pale grey-brown, it is a superb mid-value mixing tone. Highly opaque, it has a beautiful soft brushability.



Brilliant Pink (Series 3)
Contemporary high chroma pink with excellent opacity. Slight hint of yellow for warmth, very clean colour.



Cobalt Teal (Series 6)
Deliciously soft blue with greenish cast. Not as cold as cerulean it has a melting warmth making it perfect for skies and oceans. A modern colour it 'pops' rather than 'sits' on the surface.



Caput Mortuum (Series 1)
A velvety purple earth colour it is also known as Mars Violet or Indian Red. It's unusual name is latin for 'Dead Head'. Excellent permanency it is the one iron oxide with a blue cast. Superb opacity.



Zinc Yellow (Series 1)
Mixture of Zinc White and Cadmium Yellow. Very pale, it allows for less 'bleached' tints than mixing with pure whites. Included for its strange luminous quality.



Perylene Crimson (Series 6)
High-performance, rich deep crimson with cool masstone. Mixed with white this colour holds its' coldness, however, reveals warm yellowish undertones in clear glazes. Replaces impermanent Alizarin Crimson.



Phthalo Green (Series 3)
Very clean modern green with intense tinting quality. Blue undertone. Often used as a substitute for Viridian although it is somewhat sharper and deeper in tone. Amazingly strong tinting.



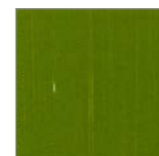
Raw Umber (Series 2)
A cool and very slightly greenish umber. Mixes with white to an almost neutral grey. Rapid drying rate due to the manganese content in umbers. Genuine Italian umber.



Titanate Yellow (Series 2)
Nickel Titanate is opaque with a 'sweet' green cast making it hover on the surface. Very soft, it brushes out to very smooth flat passages of colour.



Quinacridone Magenta (Series 4)
This magnificent colour has intense saturation. When extended with medium, this colour goes on forever. A really cold red and a must for any palette.



Cadmium Green (Series 5)
Sumptuous bright green based on cadmium yellow. Not so electric that it can't be used in landscape work, it still has an insistency that is famed for all cadmium colours. Opaque with a soft brushability.



Mars Brown (Series 1)
Very chocolately. This very rich deep brown has a red undertone. Very opaque, it gives good recession of space for shadows,



Cadmium Yellow (Series 5)
This cadmium yellow veers towards pale without being too lemon, holding some warmth. Good pigment load, low oil content, it has a lovely short buttery consistency.



Dioxazine Violet (Series 4)
Exceptional tinting strength. Deep, deep purple in mass tone, almost black. When used in glazes it keeps its cold undertone.



Chromium Oxide (Series 3)
A highly opaque warm earthy green. It has a pleasing gentle hue with relatively low tinting strength. When used straight it absorbs light. Very useful in landscape painting.



Burnt Umber (Series 2)
Very warm and velvety. Deeper in tonal value than Mars Brown, with warm red undertones. Genuine Italian umber. High oil content but fast drying.



Arylide Yellow (Series 2)
This modern colour is a beautiful clean yellow with high chroma. Makes more intense secondary mixtures than cadmium yellow. Magnificent glazing yellow. Full strength with no fillers.



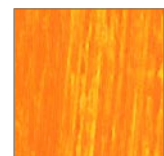
Manganese Violet (Series 5)
Semi-opaque mineral pigment with excellent drying qualities. Not an over-bearing violet in mass tone, with a gentle red undertone. Excellent for luminous shadows in landscape and portrait.



Yellow Oxide (Series 1)
A hot yellow iron oxide with good opacity and a soft brushing consistency. It offers better control than its natural ochre counterparts with no dullness in its undertone.



Cold Brown Oxide (Series 1)
Iron oxide with a cold bitumen colour equivalent to cassel earth but without the erratic drying issues of its natural counterpart. No red undertone, it is magnificent for creating filled shadows.



Cadmium Yellow Deep (Series 5)
Langridges' warmest yellow, starting to move towards orange. Luminous and radiant, this colour is as tough as it is delicate.



Ultramarine Blue (Series 2)
Beautifully clean, bright blue with good tinting strength. Not too violet. A red shifting blue beloved of the renaissance, it replaces lapis lazuli. Mixtures drop away and give airy depth.



Raw Sienna (Series 2)
Genuine Italian sienna. Beautiful, semi-transparent golden ochre. The slight gritty quality allows for exquisite undertones. Very luminous in washes and glazing.



Titanium Grey (Series 1)
A very unusual pigment. This lovely greenish grey is an excellent mid-tone. It is another titanium dioxide with its natural impurities retained and is not a blend. Can be used as a neutral priming ground.



Cadmium Orange (Series 5)
This colour jumps from the surface without being too overbearing. Opaque with excellent covering power.



Phthalo Blue (Series 3)
Semi-opaque. Incredibly strong blue with a red undertone. Rapid drying with a stiff consistency. Because no fillers have been incorporated, our phthalo blue is so strong it verges on the darkness of Prussian Blue.



Gold Oxide (Series 1)
This prepared iron oxide has richer tones of gold than yellow oxide. Brighter than Raw Sienna it is a rich, luxurious colour that is brilliant and opaque.



Mars Black (Series 1)
Dense and opaque. It is quite creamy and has a brown undertone. Mars Black is a faster drying alternative to the slow drying carbon blacks.