









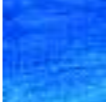




















































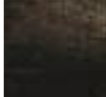


Langridge Handmade Oil Colour Chart with studio descriptions on the feel and flavour of each colour's individual qualities of handling and performance.

	<p>Titanium White (Series 1) The most opaque white. Excellent covering power. Very, very intense white. Milled in non-yellowing Refined Safflower oil. Highly permanent.</p>		<p>Cadmium Red Light (Series 6) Langridges' warmest yellow, starting to move towards orange. Luminous and radiant, this colour is as tough as it is delicate.</p>		<p>Prussian Blue (Series 2) Very intense, cool blue. Perfect night sky starting point in landscape. Very slight green undertone.</p>		<p>Transparent Yellow Oxide (Series 3) Manufactured with an extremely fine pigment particle size to create luminous bright gold through to honey-like tones.</p>
	<p>Titanium Zinc White (Series 1) A combination of titanium's tinting strength and zinc's creamy texture. All round mixing white. Milled in non-yellowing Refined Safflower oil.</p>		<p>Naphthol Red (Series 3) A modern warm primary red with an impressively high chroma. A clean alternative for mixing.</p>		<p>Phthalo Blue (Series 3) A jewel-like versatile blue with green undertone. No fillers have been added to our Phthalo Blue making it a powerful tool for painting</p>		<p>Raw Sienna (Series 2) Beautiful, genuine Italian semi-transparent golden ochre. The slight gritty quality allows for exquisite undertones.</p>
	<p>Zinc White (Series 1) Coldest white with slight transparency. Excellent tinting white. Soft buttery consistency. Milled in non-yellowing Refined Safflower oil.</p>		<p>Pyrrole Red (Series 4) Opaque, modern red with a very slight yellow hue. Yields cleaner mixes than cadmiums.</p>		<p>Video Blue (Series 2) Built to generate light. This intense warm azure blue is full of depth and space.</p>		<p>Gold Oxide (Series 1) An oxide with superior opacity. A warm golden earth tone essential for portrait, landscape and contemporary techniques.</p>
	<p>Unbleached Titanium (Series 1) Titanium dioxide with naturally occurring impurities remaining. Highly opaque pale grey-brown, a superb mid-value mixing tone.</p>		<p>Quinacridone Red (Series 4) A modern synthetic primary red. Beautiful in glazes and produces glowing blended colours.</p>		<p>Cobalt Blue (Series 6) This beautiful jewel-like blue is a clean, rich colour with hints of warmth. A favourite with landscape painters.</p>		<p>Mars Orange (Series 1) An earthy orange that blends to create elegant muted tones. Combine with white to reveal a warm golden apricot.</p>
	<p>Zinc Yellow (Series 1) Mixture of Zinc White and Cadmium Yellow. Very pale, it allows for less 'bleached' tints than mixing with pure whites. Luminous quality.</p>		<p>Cadmium Red (Series 6) Deep velvety red with a small tint of purple. Soft in texture, excellent covering power.</p>		<p>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.</p>		<p>Transparent Red Oxide (Series 3) A modern iron oxide with rich burnt treacle tones. Fine pigment particles allow for illuminated glazing and glowing mixes of colour.</p>
	<p>Titanate Yellow (Series 2) Nickel Titanate is opaque with a 'sweet' green cast making it hover on the surface. Very soft, brushes out to very smooth flat passages of colour.</p>		<p>Brilliant Pink (Series 3) Contemporary high chroma deep pink with excellent opacity. Slight hint of yellow for warmth. Very clean colour.</p>		<p>Cerulean Blue (Chromium) (Series 6) Cooler blue than our cobalt with the hint of green. Velvety, muted tone, very valuable as a pure hue, light and airy once diluted.</p>		<p>Red Oxide (Series 1) An essential for painters with an earth toned palette. Opaque and fast drying, with an uncommonly high pigment load.</p>
	<p>Arylide Lemon (Series 2) Cooler, green shade modern yellow. Mixes beautifully with blues for clean intensely vibrant greens. Full strength, no fillers.</p>		<p>Quinacridone Burnt Orange (Series 4) A rich mahogany in thicker passages with a sweeping undertone of golden yellow. A delicate and seductive glazing colour.</p>		<p>Cobalt Teal (Series 6) Deliciously soft blue with greenish cast. It has a melting warmth making it perfect for skies and oceans.</p>		<p>Burnt Sienna (Series 2) Genuine Italian sienna. Rich, warm, mahogany undertone. Luminous and reddish in washes and glazing.</p>
	<p>Cadmium Yellow (Series 5) Cadmium Yellow that veers towards pale without being too lemon, holding some warmth. Good pigment load, short buttery consistency.</p>		<p>Quinacridone Magenta (Series 4) A quintessential colour for every palette. Our magenta is a favoured colour for blending and glazing, bursting with pure pigment.</p>		<p>Turquoise Phthalo (Series 3) A deep blue-green turquoise with a powerful tint strength. Yields immaculate blends and flawless glazes.</p>		<p>Caput Mortuum (Series 1) Densely opaque iron oxide. A saturated red purple that is essential to take into the landscape or use with portraiture.</p>
	<p>Arylide Yellow (Series 2) This modern colour is a beautiful clean yellow with high chroma. Makes intense secondary mixtures. Magnificent glazing yellow. Full strength, no fillers.</p>		<p>Brilliant Magenta (Series 2) Blushed rose pink with a cool glow. Excellent for landscapes, portraits and contemporary palettes.</p>		<p>Phthalo Green (Series 3) A clean modern emerald green with an intense tinting strength. Partner with Arylides and Whites for modern light greens.</p>		<p>Raw Umber (Series 2) Made with genuine Italian earth pigment. Rapid drying rate with a slightly cool green cast. An indispensable colour for all painters.</p>
	<p>Nickel Azo Yellow (Series 4) Extraordinary modern yellow that has extreme 'length' when glazing. As the colour is extended more yellow tones reveal themselves.</p>		<p>Quinacridone Crimson (Series 4) Highly permanent. Cool in mass tone, however, reveals warm rose undertones in clear glazes. Replaces Alizarin Crimson.</p>		<p>Cadmium Green (Series 5) Sumptuous bright green based on cadmium yellow. Excellent for landscape. Opaque with a soft brushability.</p>		<p>Mars Brown (Series 1) A rich chocolate brown with a deep red undertone. Very opaque, it gives a good recession of space for shadows</p>
	<p>Diarylide Yellow (Series 2) Modern transparent warm yellow. Verging on Indian Yellow, a magnificent mixing colour with bright reds.</p>		<p>Perylene Crimson (Series 6) High-performance, very cold deep crimson in mass tone. Mixed with white this colour holds its' cool, almost blue, undertone.</p>		<p>Video Green (Series 2) Modern electric green. Brightest and cleanest green available for artists to date.</p>		<p>Burnt Umber (Series 2) Very warm and velvety. Deeper in tonal value than Mars Brown, with warm red undertones. Genuine Italian umber.</p>
	<p>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.</p>		<p>Quinacridone Violet (Series 6) An elegant modern violet with a deep burgundy mass tone and sweet violet undertones. Creates cool but not cold tints and glazes.</p>		<p>Brilliant Green (Series 2) A blended cool lemon chartreuse with incandescent qualities. Bright and clean making it a superior choice when mixing on the palette.</p>		<p>Cold Brown Oxide (Series 1) Iron oxide with a cold bitumen colour equivalent to cassel earth. No red undertone. Magnificent for creating filled shadows.</p>
	<p>Nickel Azo Red Gold (Series 4) Earthy red-gold of the sun's last rays. Very rich in stronger applications, but golden undertones come through as it is extended. Semi-transparent.</p>		<p>Manganese Violet (Series 5) Delicately rouged violet with a buttery texture. Excellent for luminous shadows in landscape and portraiture.</p>		<p>Green Gold (Series 3) A modern, earthy and warm yellow-green. Perfect for landscape and contemporary clean glazes</p>		<p>Titanium Grey (Series 1) A very unusual pigment. This lovely greenish grey is an excellent mid-tone. Can be used as a neutral priming ground.</p>
	<p>Neon Orange (Series 3) Exceptionally bright modern semi-opaque orange with glowing yellow undertones. Built to feel like it has been generated by cathode tube.</p>		<p>Ultramarine Violet (Series 3) Transparent, delicate violet with relatively low tintorial strength. Exquisite subtle mixer. Not as cold as Dioxazine Violet.</p>		<p>Chromium Oxide (Series 3) A highly opaque warm earthy green. It has a pleasing gentle hue with relatively low tinting strength.</p>		<p>Paynes Grey (Series 1) Master Paint maker, David Coles' favoured blend. This blue-grey has no ochre incorporated, producing a uniquely exquisite violet cast.</p>
	<p>Cadmium Orange (Series 5) A brilliant and optically powerful mid orange with excellent opacity and warmth.</p>		<p>Dioxazine Violet (Series 4) Exceptional tinting strength. Deep purple in mass tone. When used in glazes it keeps its cold undertone.</p>		<p>Yellow Ochre (Series 2) Genuine natural Italian golden ochre. Less opaque than Yellow Oxide, it has great versatility, moving from cool to warm.</p>		<p>Carbon Black (Series 1) Super dark black that absorbs enormous amounts of light. Our strongest black. Slow drying.</p>
	<p>Pyrrole Orange (Series 6) Exquisite cool modern orange. Highly opaque. Superior substitute for Cadmium Orange. Very pure chroma for clean colour mixing.</p>		<p>Ultramarine Blue (Series 2) Beautifully clean, bright blue with good tinting strength. Not too violet. Mixtures drop away and give airy depth.</p>		<p>Yellow Oxide (Series 1) A hot yellow iron oxide with good opacity and a soft brushing consistency.</p>		<p>Mars Black (Series 1) Dense and opaque. Mars Black is a faster drying alternative to the slow drying carbon blacks.</p>