

Michael Harding
Handmade Artists Oil Colours

THIS IS A HAND MADE COLOUR CHART
SHOWING ACTUAL PAINT SAMPLES

101 Titanium White No.1	102 Titanium White No.2	103 Zinc White	607 - Stack Lead White
308 - Cremnitz White In Linseed Oil	307 - Cremnitz White In Walnut Oil	512 - Lead Tin Yellow Light	108 Lemon Yellow
109 Bright Yellow Lake	401 Cadmium Yellow Lemon	110 Yellow lake	402 Cadmium Yellow
501 Aureolin	202 Yellow Lake Deep	403 Cadmium Golden Yellow	404 Cadmium Yellow Deep
203 Indian Yellow	204 Indian Yellow Red Shade	222 Permanent Orange	502 Cadmium Orange
503 Cadmium Red Light	504 Cadmium Red	205 Scarlet Lake	301 Naphthol Red
701 Genuine Chinese Vermilion	505 Cadmium Red Deep	406 Crimson Lake	302 Alizarin Crimson

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All Michael Harding handmade artist oil colours are ground in the highest quality linseed oil, which is first cold pressed then further refined. There are a few exceptions to this:

- Titanium white no.1 and flake white no.2 are ground in safflower oil
- Cremnitz white no.2 is ground in walnut oil

Note, these paints are slower drying than the paints ground in linseed oil. Please take this into account when painting, as driers are not included within the formulation of the range.

However, driers are added for:

- Titanium white no.3 and cremnitz white no.3

I generally advise that driers should only be used in exceptional circumstances such as a glaze medium. However, because many artists using our oil colours need faster drying paints I have included them in the range.

I have taken the greatest care in selecting all the ingredients that I use. As an artist as well as a colourman, I care not only about the permanence but the beauty of the colours. My selection of the finest pigments takes into account many aspects and the nature of colour. The result is using my paints you will notice a major difference in the power and intensity of the oil colours and also you will have the confidence that the paint will be longer lasting than other manufacturers.

I have a few very special pigment colours in the range; an example is genuine Afghan lapis lazuli. The first and most noticeable thing about the lapis lazuli is less tinting and covering power, which makes it softer and more intrinsically beautiful.

Another example of my very special pigment colours is genuine vermilion. This special pigment is made from mercury and sulphur, which was the ancient red that portrait artists used from the Middle Ages.

We also produce two genuine naples yellows made from lead antimoniate that have phenomenal covering power. Both origins of these special pigment colours can be traced back to the 5th century B.C.

Thousands of artists have enjoyed my paints over the years. As requested by many artists, to accompany my range of oil colours, I have developed a number of mediums and two varnishes that are fully compatible with the paints to ensure their long-term stability.

For more information about my oil paints, mediums and technical aspects of painting with oil colours, please visit my website: www.michaelharding.co.uk

Or download the **Michael Harding i-application** for i-phone or i-pad from the app-store.

Finally, I am pleased to inform you that artists around the world have expressed that my paints are **highly addictive!**

Michael Harding

www.michaelharding.co.uk





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“Michael Harding Oils are beautifully honest paints for the beautifully honest act of painting.” **Chris Ofili**

“The first quality oil paint. Excellent!” **David Hockney**

“These are the best oil paints in the world today” **Howard Hodgkin**

To obtain the best results visually from this colour chart or any painting, always display them in a good light but away from direct sunlight. It is characteristic of all oil paint to exhibit a light yellow shade if kept or allowed to dry in bad light. You will notice this particularly with certain colours such as cobalt violet light and the lead based whites.

* Titanium White No.3 and Cremnitz White No.3 are available containing artificial driers. They are the only colours in the range to contain driers, and otherwise are the same formulation as the respective cousins Titanium No.2 and Cremnitz No.1 in linseed oil.



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My paints are made using techniques which date back to the days of the Old Masters. There is a very simple reason for this arduous process. As an artist and painter I want to create colours that are true and vibrant as well as beautiful and durable.

The greater the pigment content of a paint the greater the resistance it has to fading. Nearly all manufacturers use fillers to extend the volume of the oil paint. It may increase profits but it compromises the quality. I refuse to use fillers. Why make something exceptional and then dilute it?

I will not claim that my paints will turn you into a great master but I can promise they will have a profound effect on your work. Your colours will be stronger and richer, and you will find the texture of the paint incomparable. You will love working with my oil paints.

Try them. You will be amazed!

Our range of artist oil paints is made with colour intensities that artists experienced prior to the 1840's. This was when the invention of the collapsible tube led to mass production and gradual dilution of quality. Mass produced paints of today are pale imitations of the colours that artist before the 1840's were able to either make themselves or purchase from colourman. The main criteria of these colourman were the quality of the paint and not undercutting the competition.

For over 160 years, there has been a steady decline and a serious lack of interest in the true nature and potential of this remarkable medium. The result is that very few artists have an understanding of how to paint a picture that will not deteriorate over time.

The majority of artists who try my paints for the first time are shocked by the discovery that they had previously been painting with muted colours. This raises questions as to the permanence of their previous works.

I can say with complete confidence that not only will an artist's work last longer but they will enjoy a much greater empathy with their paint. I believe the artist should respond passionately to the materials with which he or she works.

www.michaelharding.co.uk



New Colours

137 – Warm White (Lead White Alternative)		513 - Cobalt Teal	
136 - Neutral Grey		311 - Quinacridone Rose	
223 - Italian Brown Ochre		312 - Deep Purple (Dioxazine)	
224 - Transparent Oxide Brown			
226 – Warm Light Yellow			
309 - Amethyst			
310 - Alizarin Claret			



SERIES 1

	COLOUR INDEX NO	DRYING	TRANSPARENCY	LIGHTFASTNESS	OIL CONTENT	TINT POWER	TOXICITY
101 Titanium White No.1 (Safflower Oil)	PW 6, PW 4	Very slow	Very opaque	Excellent	Very low	High	Non-Toxic
102 Titanium White No.2 (Linseed Oil)	PW 6, PW 4	Average	Very opaque	Excellent	Very low	High	Non-Toxic
103 Zinc White	PW 4	Slow	Slightly	Excellent	Very low	Average	Non-Toxic
108 Lemon Yellow	PY 31	Slow	Opaque	Excellent	Very low	Low	Toxic
109 Bright Yellow Lake	PY 3	Slow	Transparent	Very Good	High	High	Non-Toxic
110 Yellow lake	PY 74	Slow	Transparent	Very Good	High	High	Non-Toxic
112 Prussian Blue	PB 27	Very fast	Transparent	Very Good	High	High	Non-Toxic
113 Ultramarine Blue	PB 29	Average	Transparent	Excellent	Average	Average	Non-Toxic
114 Phthalocyanine Blue & Zinc White	PB 15.3, PW4	Average	Slightly	Excellent	Low	Average	Non-Toxic
115 Terre Verte	PG29	Fast	Transparent	Excellent	High	Very Low	Non-Toxic

116 Bright Green Lake	PY 74, PG 7	Average	Transparent	Very Good	High	High	Non-Toxic
117 Unbleached Titanium Dioxide	PW 6.1	Fast	Opaque	Excellent	Low	High	Non-Toxic
118 Yellow Ochre Deep	PY 43	Very fast	Semi-transparent	Excellent	Average	Average	Non-Toxic
119 Yellow Ochre	PY 42	Very fast	Semi-transparent	Excellent	Average	Average	Non-Toxic
120 Raw Sienna	PBr 7	Very fast	Semi-transparent	Excellent	Average	Average	Non-Toxic
121 Raw Umber	PBr 6	Very fast	Semi-transparent	Excellent	Average	Average	Non-Toxic
122 Venetian Red	PR 101	Very fast	Semi-opaque	Excellent	Average	Low	Non-Toxic
123 Indian Red	PR 101	Very fast	Semi-opaque	Excellent	Average	High	Non-Toxic
124 Red Umber	PBr 6	Very fast	Transparent	Excellent	Average	Average	Non-Toxic
125 Burnt Sienna	PBr 7	Very fast	Transparent	Excellent	Average	Average	Non-Toxic
126 Burnt Umber	PBr 6	Very fast	Transparent	Excellent	Average	Average	Non-Toxic
127 Paynes Grey	PBk 9 , PB 29, PY 42	Average	Semi-transparent	Excellent	High	High	Non-Toxic
128 Lamp Black	PBk 6	Average	Semi-opaque	Excellent	High	Average	Non-Toxic
129 Ivory Black	PBk 9	Average	Transparent	Excellent	High	Average	Non-Toxic
130 Titanium White No.3 (Linseed Oil)	PW 6, PW 4	Fast	Very opaque	Excellent	Very Low	High	Non-Toxic
132 Italian Green Umber	PBr 7	Fast	Semi-transparent	Excellent	Average	Average	Non-Toxic
133 French Yellow Ochre	PY 43	Fast	Semi-transparent	Excellent	Average	Average	Non-Toxic
134 Vandyke Brown	PBr 7	Very fast	Transparent	Excellent	Average	Average	Non-Toxic
135 Vine Black	PBk 11	Fast	Semi-opaque	Excellent	High	Average	Non-Toxic
136 Neutral Grey	PW 4, PW 6, PBk6, PBr 6	Average	Opaque	Excellent	Very Low	High	Non-Toxic

SERIES 2

202 Yellow Lake Deep	PY 1.1	Slow	Transparent	Very Good	High	Average	Non-Toxic
203 Indian Yellow	PY 83	Average	Transparent	Very Good	High	Average	Non-Toxic
204 Indian Yellow Red Shade	PY 83, PR 101	Fast	Transparent	Very Good	High	Average	Non-Toxic
205 Scarlet Lake	PR 170	Average	Semi-opaque	Excellent	High	High	Non-Toxic
207 Brilliant Pink	PR 209, PW 4, PW 6	Average	Opaque	Excellent	Low	Average	Non-Toxic
208 Ultramarine Violet	PV 15	Average	Transparent	Excellent	Average	Average	Non-Toxic
209 Phthalocyanine Blue Lake	PB 15.3	Fast	Transparent	Excellent	High	High	Non-Toxic
210 Phthalocyanine Turquoise	PB 15.3, PG 7, PW 6, PW4	Average	Opaque	Excellent	Low	Average	Non-Toxic
211 Kings Blue Light	PB 29, PW 6, PW4	Average	Opaque	Excellent	Low	Average	Non-Toxic
212 Kings Blue Deep	PB 29, PW 6, PW4	Average	Opaque	Excellent	Low	Average	Non-Toxic
213 Phthalocyanine Green Lake	PG 7	Fast	Transparent	Excellent	High	High	Non-Toxic
214 Phthalocyanine Green Yellow Shade	PG 36	Average	Transparent	Excellent	High	High	Non-Toxic
215 Permanent Green Light	PG 36, PW 6, PW4, PY 3	Average	Opaque	Excellent	Low	Average	Non-Toxic
216 Emerald Green	PG 7, PW 6, PW4, PY 3	Average	Opaque	Excellent	Low	Average	Non-Toxic
217 Permanent Sap Green	PG 7, PBr 6	Fast	Semi-opaque	Excellent	High	High	Non-Toxic
218 Naples Yellow	PBr 24	Fast	Opaque	Excellent	Low	Average	Non-Toxic
219 Transparent Oxide Yellow	PY 42	Very fast	Transparent	Excellent	Average	Average	Non-Toxic
220 Transparent Oxide Red	PR 101	Very fast	Transparent	Excellent	Average	Average	Non-Toxic
222 Permanent Orange	PO 73	Average	Semi-opaque	Excellent	High	High	Non-Toxic
223 Italian Brown Ochre	PY 42	Fast	Semi-opaque	Excellent	Average	Average	Non-Toxic
224 Transparent Oxide Brown	PR 101	Very fast	Transparent	Excellent	Average	Average	Non-Toxic

SERIES 3

301 Naphthol Red	PR 188	Average	Semi-opaque	Excellent	High	High	Non-Toxic
302 Alizarin Crimson	PR 83	Slow	Transparent	Good	High	Average	Non-Toxic
303 Magenta	PR 122	Average	Transparent	Excellent	High	Average	Non-Toxic
304 Manganese Violet	PV 16	Average	Semi-opaque	Excellent	Average	Average	Non-Toxic
305 Oxide of Chromium	PG 17	Average	Opaque	Excellent	Low	Average	Non-Toxic
307 Cremnitz No. 1 (Walnut Oil)	PW 1	Average	Opaque	Excellent	Very low	Average	Toxic
308 Cremnitz No.2 (Linseed Oil)	PW 1	Average	Opaque	Excellent	Very low	Average	Toxic
309 Amethyst	PB29, PR122, PV23	Average	Transparent	Excellent	High	Average	Non-Toxic

SERIES 4

401 Cadmium Yellow Lemon	PY 35	Fast	Opaque	Excellent	Low	Average	Non-Toxic
402 Cadmium Yellow	PY 35	Fast	Opaque	Excellent	Low	Average	Non-Toxic
403 Cadmium Golden Yellow	PY 35	Fast	Opaque	Excellent	Low	Average	Non-Toxic
404 Cadmium Yellow Deep	PO 20	Fast	Opaque	Excellent	Low	Average	Non-Toxic
406 Crimson Lake	PR 149	Average	Transparent	Excellent	High	Average	Non-Toxic

SERIES 5

501 Aureolin	PY 40	Average	Transparent	Excellent	Average	Average	Non-Toxic
502 Cadmium Orange	PO 20	Fast	Opaque	Excellent	Low	Average	Non-Toxic
503 Cadmium Red Light	PR 108	Fast	Opaque	Excellent	Low	Average	Non-Toxic
504 Cadmium Red	PR 108	Fast	Opaque	Excellent	Low	Average	Non-Toxic
505 Cadmium Red Deep	PR 108	Fast	Opaque	Excellent	Low	Average	Non-Toxic
506 Cobalt Blue	PB 28	Very fast	Semi-opaque	Excellent	Low	Average	Non-Toxic
507 Cobalt Turquoise Deep	PB 36	Fast	Semi-opaque	Excellent	Low	Average	Non-Toxic
508 Cobalt Green Deep	PG 19	Average	Semi-opaque	Excellent	Average	Average	Non-Toxic
511 Viridian	PG 18	Very fast	Semi-transparent	Excellent	High	Average	Non-Toxic
512 Lead Tin Yellow Light	Type 1	Very fast	Opaque	Excellent	Very low	Average	Toxic
513 Cobalt Teal	PG 50	Fast	Semi-opaque	Excellent	Low	Average	Non-Toxic
514 Lead Tin Yellow Lemon	Type 1	Very fast	Opaque	Excellent	Very low	Average	Toxic
515 Rose Madder	NR 9	Slow	Transparent	Good	High	Average	Non-Toxic

SERIES 6

601 Cobalt Violet Light	PV 14	Fast	Semi-opaque	Excellent	Average	Average	Non-Toxic
602 Cobalt Violet Dark	PV 14	Fast	Semi-opaque	Excellent	Average	Average	Non-Toxic
603 Cerulean Blue	PB 36	Average	Opaque	Excellent	Low	Average	Non-Toxic
605 Genuine Naples Yellow Light	PY 41	Very fast	Opaque	Excellent	Very low	Average	Toxic
606 Genuine Naples Yellow Dark	PY 41	Very fast	Opaque	Excellent	Very low	Average	Toxic
607 Stack Lead White	PW 1	Very fast	Opaque	Excellent	Very low	Average	Toxic

SERIES 7

701 Genuine Vermilion	PR 106	Average	Very opaque	Excellent	Very Low	Average	Toxic
702 Lapis Lazuli (Afghan)	PB 29	Average	Semi-transparent	Not tested	Average	Low	Non-Toxic