

David Coles - Master Paintmaker

I make paint with one stated aim: to build the most pure, most intense oil colour possible.

No shortcuts, no compromises, just pure paint with an individual nature, a 'blood and guts' physicality. Created to achieve sublime combinations of colour with a deftness of touch; in the hands of the artist it becomes great rivers of colour, mounds, spiky drips and twisted braids of paint.

Langridge is one of the youngest paint manufacturers in the world with a unique vision of how oil paint can be re-invented and rediscovered by today's artists for the fullest range of contemporary application.



LANGRIDGE
HANDMADE OIL COLOUR

Factory 23, 155 Hyde Street, Yarraville., Victoria 3013. Australia
www.langridgecolours.com

LANGRIDGE

HANDMADE OIL COLOUR

Langridge Handmade 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 Handmade 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 will be soft and brush out easily whilst others may be stiff, buttery, sticky or clotted.

For an artist, our paint will feel different to all others. The feel of the paint under the brush as it is pushed, pulled, dragged and smeared is immediately physical, yet manipulated with ease.

The resulting range of paints are pure and concentrated with the fullest chromatic strength, intense tinting power for clean, brilliant colour-mixing. Built to reflect the intense colour and light of Australia they are the world's first oil paint specifically based on contemporary colours of the 21st Century.

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

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 masstone, 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 masstone. 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 is 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 suns' 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 2) 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>