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.

**Titanium White (Series 1)**
The most opaque white. Excellent covering power. Very even tone even in non-liquefying Refined Safflower oil. Highly permanent.

**Titanium Zine White (Series 1)**
A combination of the maximum staining strength and maz’s creamy texture. All round mixing white. Milled in non-liquefying Refined Safflower oil.

**Zinc White (Series 1)**

**Unbleached Titanium (Series 1)**
Titanium dioxide with naturally occurring impurities for mixing. Highly opaque pale grey-brown, a superb half-value mixing tone.

**Zinc Yellow (Series 1)**
Mixture of Zinc White and Cadmium Yellow. Very pale, it allows for low ‘blurred’ tints with mixing with pure whiteness of a permanent white.

**Titanate Yellow (Series 2)**
Nickel Tinted is opaque with a ‘violet’ green cast making it hover on the surface. A very soft, brushes out to very smooth flat passages of colour.

**Arylide Lemon (Series 2)**
True, genuine quinacridone yellow. Mass beautifully with hues for clean intensely vibrant greens. Full strength, no fillers.

**Cadmium Yellow (Series 5)**
Cadmium Yellow that mixes turmeric yellow with brown too tone, binding oil, oil. Good pigment load, short butterfly consistency.

**Arylide Yellow (Series 2)**
The warmest, most intense yellow. Mass beautifully with hues for clean intensely vibrant greens. Full strength, no fillers.

**Nickel Azo Yellow (Series 4)**
An extraordinary modern yellow that has extreme ‘length’ value glowing. As the colour is extended more yellow tints reveal themselves.

**Diarylide Yellow (Series 2)**
Modern yellow warm. Versatile on Indian Yellow, a magnificent mixing colour with rich reds.

**Cadmium Yellow Deep (Series 5)**
Langridge’s warmest yellow, starting to move towards yellow and reddish, this colour is as tough as it is delicate.

**Nickel Azo Red Gold (Series 4)**
Eradically brightened monochromatic semi-transparent gold with glowing yellow undertones. Built to feel like it has been generated by carbonate tubes.

**Raw Sienna (Series 2)**

**Cadmium Red Light (Series 6)**
Langridge’s warmest yellow, starting to move towards yellow and reddish, this colour is as tough as it is delicate.

**Naphthol Red (Series 3)**
A modern warm primary red with an impressively high chroma. A clean alternative for mixing.

**Pyrraline Red (Series 4)**
Opaque, modern red with a very slight yellow hue. Yields cleaner mixtures than cadmiums.

**Quinacridone Red (Series 4)**
A modern synthetic primary red. Beautiful in glazes and produces glowing red. Full strength, no fillers.

**Cadmium Red (Series 6)**
Deep velvety red with a small tint of purple. Soft in texture, excellent covering power.

**Brilliant Pink (Series 3)**
A delicate and seductive glazing colour. Very soft, with a cool, almost blue, undertone. A favourite with landscape painters.

**Zinc Blue (Series 2)**
One of the few mixed colours in the range, this is a crisp, clean blue for a pure assures direct out of the tube.

**Cobalt Blue (Series 4)**
This beautiful jewel-like blue is a clean, rich colour with hints of warmth. Excellent for landscape.

**Cadmium Canary Yellow (Series 4)**
A brilliant and optically powerful mid orange colour with bright reds.

**Brilliant Orange (Series 4)**
A brilliant and optically powerful mid orange colour with bright reds.

**Cadmium Red Deep (Series 6)**
Deep velvety red with a small tint of purple. Soft in texture, excellent covering power.

**Brilliant Magenta (Series 2)**
Shaded rose pink with a greenish hue. Excellent for landscape, portraits and contemporary pastel. Very soft, with a cool, almost blue, undertone. A favourite with landscape painters.

**Pyrraline Crimson (Series 4)**
Highly permanent. Can be tinted, however, to make warm and cadmium tones in clear glaze. Replace Alizarin Crimson.

**Brilliant Magenta (Series 2)**
Shaded rose pink with a greenish hue. Excellent for landscape, portraits and contemporary pastel.

**Cadmium Crimson (Series 4)**
A fine permanent. Can be tinted, however, to make warm and cadmium tones in clear glaze. Replace Alizarin Crimson.

**Pyrraline Crimson (Series 2)**
High performance, very cold deep-crimson in masstone. Mixed with white like colour holds its red, crimson undertone.

**Cadmium Crimson (Series 6)**
An elegant modern violet with a deep burgundy mass tone and rich violet undertones. Creates cool but not cold tints and glazes.

**Manganese Violet (Series 5)**
Delicately shaded violet with a buttery texture. Excellent for luminous shadow in landscape and portraits.

**Transparent Ultramarine Violet (Series 2)**
Transparent, delicate violet with relatively low internal strength. Equally suitable mixer. Not as cold as Ultramarine Blue.

**Cadmium Violet (Series 4)**
Exceptional tinting strength. Deep purple in masstone. When used in glaze it keeps its cold undertone.

**Ultramarine Blue (Series 2)**
Warmly clean, iron violet with good tinting strength. Not too violet. Mattens down away and gives grey.

**Prussian Blue (Series 2)**
Very intense, cool blue. Very useful for starting point in landscape. Very slight green undertone.

**Phthalo Blue (Series 3)**
A modern, very blue with a deep blue with green undertone. No fillers have been added to our Phthalo Blue making it a powerful tool for painting.

**Violet Ochre (Series 2)**
Built to generate light. This intense warm azure blue is full of depth and space.

**Cadmium Yellow Deep (Series 3)**
This beautiful jewel-like blue is a clean, rich colour with hints of warmth. Excellent for landscape.

**Zinc Blue (Series 2)**
One of the few mixed colours in the range, this is a crisp, clean blue for a pure assures direct out of the tube.

**Titanium Zinc White (Series 1)**
A brilliant and optically powerful mid orange colour with bright reds.

**Cadmium Canary Yellow (Series 4)**
A brilliant and optically powerful mid orange colour with bright reds.

**Brilliant Orange (Series 4)**
A brilliant and optically powerful mid orange colour with bright reds.

**Cadmium Red Deep (Series 6)**
Deep velvety red with a small tint of purple. Soft in texture, excellent covering power.

**Brilliant Magenta (Series 2)**
Shaded rose pink with a greenish hue. Excellent for landscape, portraits and contemporary pastel.

**Pyrraline Crimson (Series 4)**
Highly permanent. Can be tinted, however, to make warm and cadmium tones in clear glaze. Replace Alizarin Crimson.

**Brilliant Magenta (Series 2)**
Shaded rose pink with a greenish hue. Excellent for landscape, portraits and contemporary pastel.

**Cadmium Crimson (Series 4)**
A fine permanent. Can be tinted, however, to make warm and cadmium tones in clear glaze. Replace Alizarin Crimson.

**Pyrraline Crimson (Series 2)**
High performance, very cold deep-crimson in masstone. Mixed with white like colour holds its red, crimson undertone.

**Cadmium Crimson (Series 6)**
An elegant modern violet with a deep burgundy mass tone and rich violet undertones. Creates cool but not cold tints and glazes.

**Manganese Violet (Series 5)**
Delicately shaded violet with a buttery texture. Excellent for luminous shadow in landscape and portraits.

**Transparent Ultramarine Violet (Series 2)**
Transparent, delicate violet with relatively low internal strength. Equally suitable mixer. Not as cold as Ultramarine Blue.

**Cadmium Violet (Series 4)**
Exceptional tinting strength. Deep purple in masstone. When used in glaze it keeps its cold undertone.

**Ultramarine Blue (Series 2)**
Warmly clean, iron violet with good tinting strength. Not too violet. Mattens down away and gives grey.

**Prussian Blue (Series 2)**
Very intense, cool blue. Very useful for starting point in landscape. Very slight green undertone.

**Phthalo Blue (Series 3)**
A modern, very blue with a deep blue with green undertone. No fillers have been added to our Phthalo Blue making it a powerful tool for painting.

**Violet Ochre (Series 2)**
Built to generate light. This intense warm azure blue is full of depth and space.

**Cadmium Yellow Deep (Series 3)**
This beautiful jewel-like blue is a clean, rich colour with hints of warmth. Excellent for landscape.

**Zinc Blue (Series 2)**
One of the few mixed colours in the range, this is a crisp, clean blue for a pure assures direct out of the tube.

**Coral Blue (Series 2)**
Coral blue or our cobalt with the hint of green. Very blue, muted tone, very valuable as a pure base, light and airy tones diluted.

**Cobalt Teal (Series 6)**
Dark blue with a greenish cast. Has a melting warmth making it perfect for drier and more pastes.

**Turquoise Phthalo (Series 3)**
A deep blue-green turquoise with a powerful tint strength. Yields intermediate bluish and flawless green.

**Phthalo Green (Series 3)**
A deep tiesta-like green with an intense tinting strength. Partner with Arylides and Whites for modern light greens.

**Cadmium Green (Series 5)**
A rich green with a greenish cast. Excellent for landscape.

**Ditchburn Blue (Series 3)**
A deep turquoise with a greenish cast. Excellent for landscape or use with portraiture.

**Ruthenium Violet (Series 3)**
A rich greenish blue with a deep red undertone. Very blue, muted tone, very valuable as a pure base, light and airy tones diluted.

**Martn Brown (Series 1)**
A rich chocolate brown with a deep red undertone. Very blue, muted tone, very valuable as a pure base, light and airy tones diluted.

**Titanium Grey (Series 3)**
A very unusual pigment. That lovely greenish grey is an excellent medium. Can be used as a neutral tinting ground.

**Payne Grey (Series 1)**
A very unusual pigment. That lovely greenish grey is an excellent medium. Can be used as a neutral tinting ground.

**Titanium Grey (Series 3)**
A very unusual pigment. That lovely greenish grey is an excellent medium. Can be used as a neutral tinting ground.

**Master Painter (Series 1)**
A very unusual pigment. That lovely greenish grey is an excellent medium. Can be used as a neutral tinting ground.

**Carbon Black (Series 2)**
A very unusual pigment. That lovely greenish grey is an excellent medium. Can be used as a neutral tinting ground.

**Dulux Black (Series 1)**
A very unusual pigment. That lovely greenish grey is an excellent medium. Can be used as a neutral tinting ground.

**Carbon Black (Series 2)**
A very unusual pigment. That lovely greenish grey is an excellent medium. Can be used as a neutral tinting ground.

**Dulux Black (Series 1)**
A very unusual pigment. That lovely greenish grey is an excellent medium. Can be used as a neutral tinting ground.