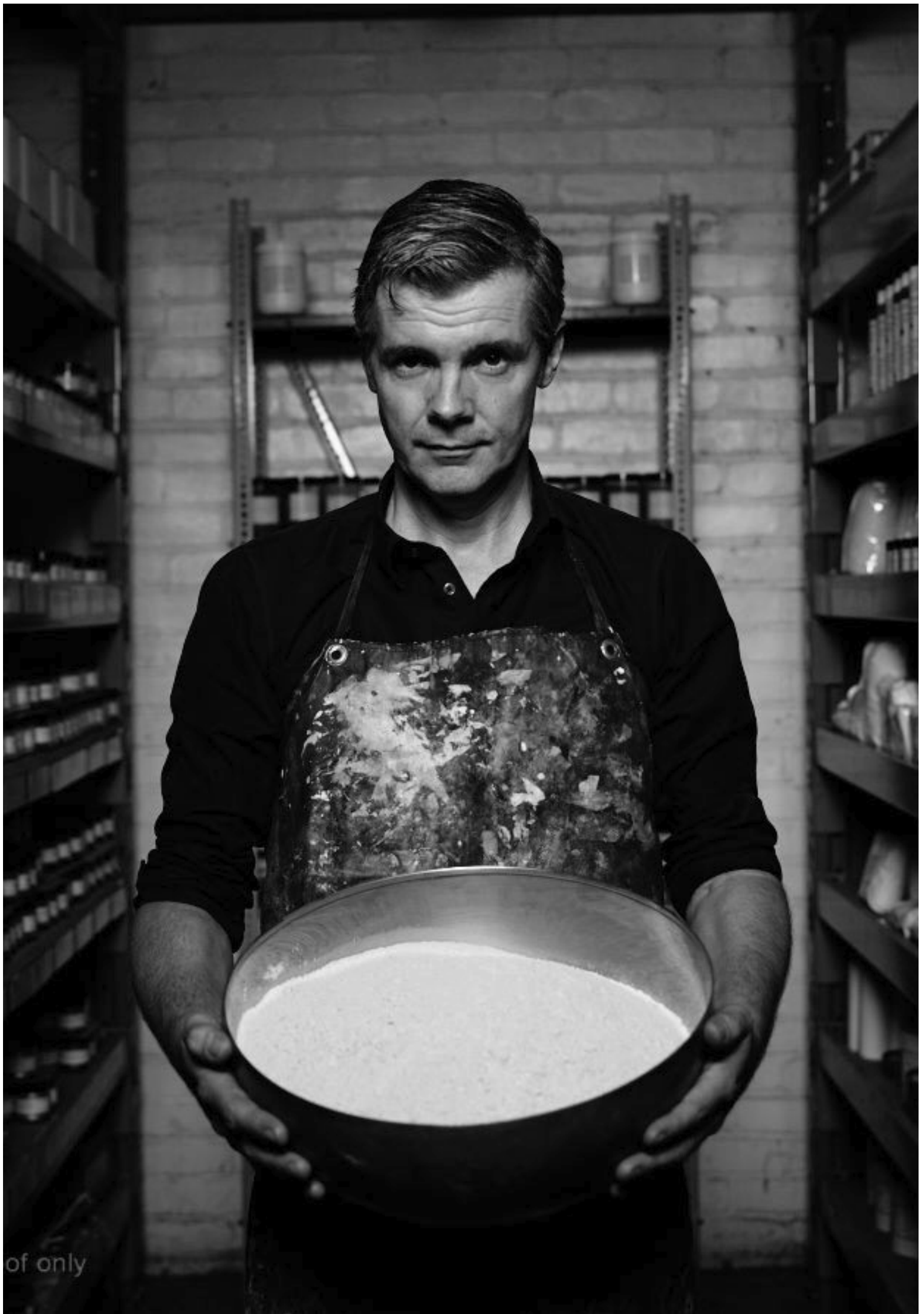




LANGRIDGE

HANDMADE OIL COLOUR

Catalogue 2017



of only

# Handmade in Melbourne

Langridge Artist Colours is a Melbourne-based independent oil paint manufacturer founded by David Coles.

From its establishment, the company has dedicated itself to making the highest performing oil colours and mediums freed from the conventions and limitations of historical paintmaking.

Following graduate study in painting, David Coles' vocational training began with a paintmaking apprenticeship and later employment in one of London's oldest and most respected colour-houses. With this invaluable experience and knowledge he seized the opportunity in 1992 to put into practice his own ideas for contemporary oil paint manufacture after a chance visit to Australia.

Langridge Handmade Oil Colour has been constructed to excel in saturation of colour and physical handling qualities for unequalled performance. Developed in consultation with artists to satisfy demands for oil colours unadulterated by fillers or modifiers, to make a pure, full-strength paint with maximum pigment loading.

The resulting range of paints have the fullest chromatic strength with exceptional tinting power resulting in extremely clean 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.





## Research

The starting point for our oil paint was to create unadulterated colour, stronger and more intense than any other available: to develop a new paint range that gave maximum handling performance and fulfilled expectations on long-term durability.

Langridge started trials in 2005, investigating the range of oils and pigments available from an extensive list of the world's leading manufacturers. Pigments were specifically chosen for their brightness and intensity. All selected pigments were milled into test batches of oil colour to determine their individual qualities of mass-tone, undertone, tinting strength and lightfast durability.

Having rejected many pigments, the remaining colours were taken through to further trials in an effort to find their optimum working characteristics and create an oil paint that readily responds to the artist's intention.

After six years of research we released our first thirty-six colours, later expanded to comprise the current fifty-six. Every colour has been built out of this dedicated analytic testing for total surety of performance and permanence.







## Formulation

As artist-paintmakers we believe that it is the paint's function that decides the ingredients chosen and the proportions used. Oil paint is the most physical of all painting media and we wanted its tactile nature to be fully exhibited.

Although rarely mentioned, the incorporation of stabiliser is imperative to prevent oil and pigment separation or the 'over-slackening' of the paint-body. At Langridge our long term testing has enabled us to create paint with the lowest possible percentage of stabilizer, ensuring that we maintain the highest quality of dispersion without reducing pigment levels.

We have formulated our colours with the highest pigment loading because we know this concentration is essential to achieve the optimum handling performance. Because the colours have not been adulterated, the true individual nature of each pigment has not been masked. Some colours will be soft whilst others will be ropery, buttery or stiff.

Our attention to every working aspect of the painters' craft is at the very heart of Langridge Handmade Oil Colours; to bring artists a paint that is pure, brilliant and concentrated colour.







# 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 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 Chart with studio descriptions on the feel and flavour



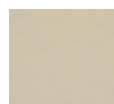
**Titanium White (Series 1)**  
The most opaque white. Excellent covering power. Very, very intense white. Milled in non-yellowing Refined Safflower oil. Highly permanent.



**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.



**Zinc White (Series 1)**  
Coldest white with slight transparency. Excellent tinting white. Soft buttery consistency. Milled in non-yellowing Refined Safflower oil.



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



**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.



**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.



**Arylide Lemon (Series 2)**  
Cooler, green shade modern yellow. Mixes beautifully with blues for clean intensely vibrant greens. Full strength, no fillers.



**Cadmium Yellow (Series 5)**  
Cadmium Yellow that veers towards pale without being too lemon, holding some warmth. Good pigment load, short buttery consistency.



**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.



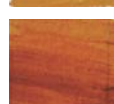
**Nickel Azo Yellow (Series 4)**  
Extraordinary modern yellow that has extreme 'length' when glazing. As the colour is extended more yellow tones reveal themselves.



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



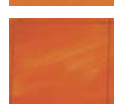
**Cadmium Yellow Deep (Series 5)**  
Langridges' warmest yellow, starting to move towards orange. Luminous and radiant, this colour is as tough as it is delicate.



**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.



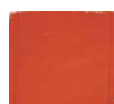
**Neon Orange (Series 3)**  
Exceptionally bright modern semi-opaque orange with glowing yellow undertones. Built to feel like it has been generated by cathode tube.



**Cadmium Orange (Series 5)**  
A brilliant and optically powerful mid orange with excellent opacity and warmth.



**Pyrrole Orange (Series 6)**  
Exquisite cool modern orange. Highly opaque. Superior substitute for Cadmium Orange. Very pure chroma for clean colour mixing.



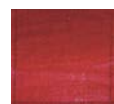
**Cadmium Red Light (Series 6)**  
Langridges' warmest yellow, starting to move towards orange. Luminous and radiant, this colour is as tough as it is delicate.



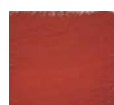
**Naphthol Red (Series 3)**  
A modern warm primary red with an impressively high chroma. A clean alternative for mixing.



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



**Quinacridone Red (Series 4)**  
A modern synthetic primary red. Beautiful in glazes and produces glowing blended colours.



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



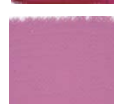
**Brilliant Pink (Series 3)**  
Contemporary high chroma deep pink with excellent opacity. Slight hint of yellow for warmth. Very clean colour.



**Quinacridone Burnt Orange (Series 4)**  
A rich mahogany in thicker passages with a sweeping undertone of golden yellow. A delicate and seductive glazing colour.



**Quinacridone Magenta (Series 4)**  
A quintessential colour for every palette. Our magenta is a favoured colour for blending and glazing, bursting with pure pigment.



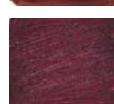
**Brilliant Magenta (Series 2)**  
Blushed rose pink with a cool glow. Excellent for landscapes, portraits and contemporary palettes.



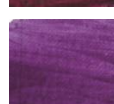
**Quinacridone Crimson (Series 4)**  
Highly permanent. Cool in masstone, however, reveals warm rose undertones in clear glazes. Replaces Alizarin Crimson.



**Perylene Crimson (Series 6)**  
High-performance, very cold deep crimson in masstone. Mixed with white this colour holds its' cool, almost blue, undertone.



**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.



**Manganese Violet (Series 5)**  
Delicately rouged violet with a buttery texture. Excellent for luminous shadows in landscape and portraiture.



**Ultramarine Violet (Series 2)**  
Transparent, delicate violet with relatively low tintorial strength. Exquisite subtle mixer. Not as cold as Dioxazine Violet.



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



**Ultramarine Blue (Series 2)**  
Beautifully clean, bright blue with good tinting strength. Not too violet. Mixtures drop away and give airy depth.

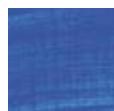
## Our of each colour's individual qualities of handling and performance.



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



**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



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



**Cobalt Blue (Series 6)**  
This beautiful jewel-like blue is a clean, rich colour with hints of warmth.  
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 azure direct out of the tube.



**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.



**Cobalt Teal (Series 6)**  
Deliciously soft blue with greenish cast.  
It has a melting warmth making it perfect for skies and oceans.



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



**Phthalo Green (Series 3)**  
A clean modern emerald green with an intense tinting strength. Partner with Arylides and Whites for modern light greens.



**Cadmium Green (Series 5)**  
Sumptuous bright green based on cadmium yellow.  
Excellent for landscape.  
Opaque with a soft brushability.



**Video Green (Series 2)**  
Modern electric green. Brightest and cleanest green available for artists to date.



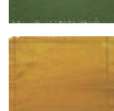
**Brilliant Green (Series 2)**  
A blended cool lemon chartreuse with incandescent qualities. Bright and clean making is a superior choice when mixing on the palette.



**Green Gold (Series 3)**  
A modern, earthy and warm yellow-green. Perfect for landscape and contemporary clean glazes



**Chromium Oxide (Series 3)**  
A highly opaque warm earthy green.  
It has a pleasing gentle hue with relatively low tinting strength.



**Yellow Ochre (Series 2)**  
Genuine natural Italian golden ochre.  
Less opaque than Yellow Oxide, it has great versatility, moving from cool to warm.



**Yellow Oxide (Series 1)**  
A hot yellow iron oxide with good opacity and a soft brushing consistency.



**Transparent Yellow Oxide (Series 3)**  
Manufactured with an extremely fine pigment particle size to create luminous bright gold through to honey-like tones.



**Raw Sienna (Series 2)**  
Beautiful, genuine Italian semi-transparent golden ochre. The slight gritty quality allows for exquisite undertones.



**Gold Oxide (Series 1)**  
An oxide with superior opacity. A warm golden earth tone essential for portrait, landscape and contemporary techniques.



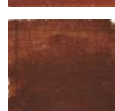
**Mars Orange (Series 1)**  
An earthy orange that blends to create elegant muted tones. Combine with white to reveal a warm golden apricot.



**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.



**Red Oxide (Series 1)**  
An essential for painters with an earth toned palette. Opaque and fast drying, with an uncommonly high pigment load.



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



**Caput Mortuum (Series 1)**  
Densely opaque iron oxide. A saturated red purple that is essential to take into the landscape or use with portraiture.



**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.



**Mars Brown (Series 1)**  
A rich chocolate brown with a deep red undertone. Very opaque, it gives a good recession of space for shadows



**Burnt Umber (Series 2)**  
Very warm and velvety. Deeper in tonal value than Mars Brown, with warm red undertones. Genuine Italian umber.



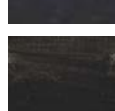
**Cold Brown Oxide (Series 1)**  
Iron oxide with a cold bitumen colour equivalent to cassel earth. No red undertone. Magnificent for creating filled shadows.



**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.



**Paynes Grey (Series 1)**  
Master Paint maker, David Coles' favoured blend. This blue-grey has no ochre incorporated, producing a uniquely exquisite violet cast.



**Carbon Black (Series 1)**  
Super dark black that absorbs enormous amounts of light. Our strongest black. Slow drying.



**Mars Black (Series 1)**  
Dense and opaque. Mars Black is a faster drying alternative to the slow drying carbon blacks.

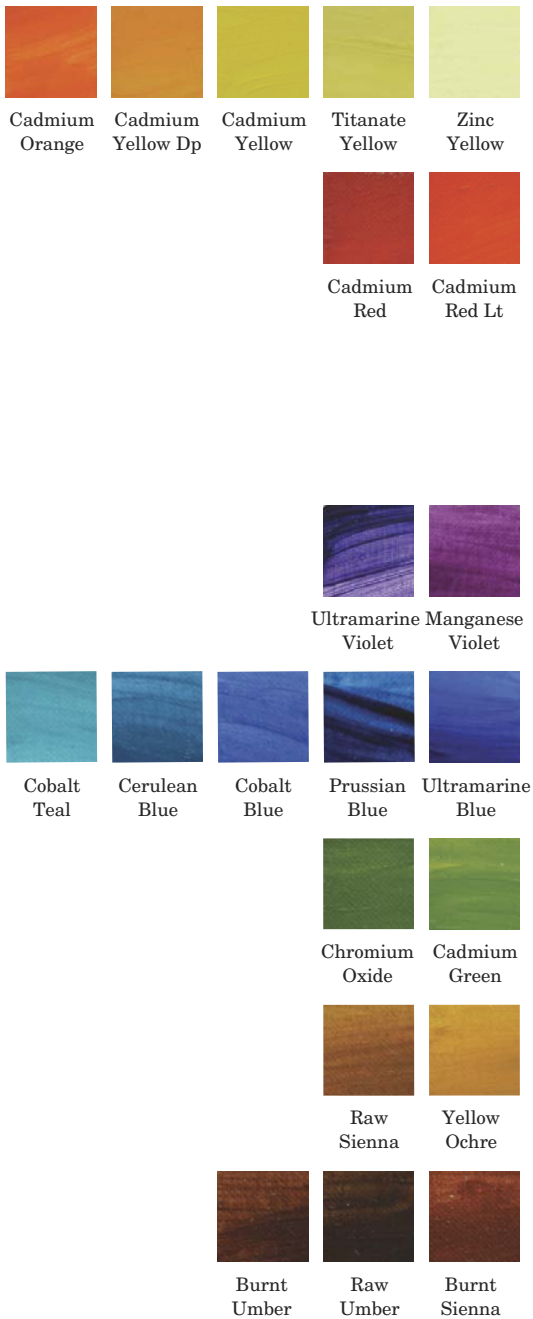
## Composition of Langridge Handmade Oil Colours

Code	Colour	Composition	CI Name	Hiding Power	Drying rate
0801	Titanium White*	Titanium Dioxide	PW6	Opaque	Slow
0873	Titanium-Zinc White*	Titanium Dioxide/Zinc Oxide	PW6 / PW4	Semi Opaque	Slow
0802	Zinc White*	Zinc Oxide	PW4	Semi Opaque	Very slow
0837	Unbleached Titanium	Titanium Dioxide	PW6.1	Opaque	Average
0874	Zinc Yellow*	Zinc Oxide/Cadmium Sulphide	PW4 / PY37	Opaque	Slow
0832	Nickel Titanate Yellow	Nickel Antimony Titanate	PY53	Opaque	Very slow
0816	Arylide Lemon	Monoazo	PY3	Transparent	Average
0819	Cadmium Yellow	Cadmium Sulphide	PY37	Opaque	Average
0818	Arylide Yellow	Monoazo	PY54	Transparent	Average
0851	Nickel Azo Yellow	Nickel Azo Complex	PY150	Transparent	Average
0817	Cadmium Yellow Deep	Cadmium Sulphide	PY37	Opaque	Average
0870	Nickel Azo Red Gold	Nickel Azo Complex/Quinacridone	PY150/ PV19	Transparent	Average
0880	Cadmium Orange	Cadmium SulphoSelinide	PO20	Opaque	Average
0810	Cadmium Red Light	Cadmium SulphoSelinide	PR10	Opaque	Average
0807	Naphthol Red	Monoazo	PR 112	Transparent	Slow
0836	Quinacridone Red	Quinacridone	PV19	Transparent	Average
0806	Cadmium Red	Cadmium SulphoSelinide	PR108	Opaque	Average
0879	Brilliant Pink	Titanium Dioxide/Monoazo	PW6 /PR112	Transparent	Slow
0893	Quinacridone Bt Orange	Nickel Azo/Quinacridone/Perylene	PY150/PV19/PR179	Transparent	Average
0883	Quinacridone Magenta	Quinacridone	PR122	Transparent	Average
0860	Brilliant Magenta	Titanium Dioxide/Quinacridone	PW6/PR122	Opaque	Average
0883	Quinacridone Crimson	Quinacridone	PR122	Transparent	Average
0859	Perylene Crimson	Perylene	PR179	Transparent	Average
0892	Dioxazine Violet	Dioxazine	PV23	Transparent	Average
0869	Manganese Violet	Manganese pyrophosphate	PV16	Opaque	Fast
0813	Ultramarine Blue*	Sodium Sulphosilicate	PB29	Semi Opaque	Slow
0812	Prussian Blue	Ferric Ferrocyanide	PB27	Semi Opaque	Average
0811	Phthalo Blue	Phthalocyanine	PB15	Transparent	Average
0866	Cobalt Blue*	Cobalt Aluminate Spinel	PB28	Semi Opaque	Fast
0875	Zinc Blue*	Zinc Oxide/Phthalocyanine	PW4 / PB15	Opaque	Slow
0887	Cerulean Blue*	Oxides of Cobalt & Chromium	PB36	Opaque	Fast
0886	Cobalt Teal*	Cobalt Aluminate Spinel	PB28	Opaque	Fast
0861	Turquoise Phthalo	Phthalocyanine	PG7/PB15	Transparent	Average
0815	Phthalo Green	Phthalocyanine	PG7	Transparent	Average
0876	Cadmium Green	Cad. Sulphide/Sod.Sulphosilicate	PY37 /PB29	Opaque	Average
0862	Brilliant Green	Monoazo/ Phthalocyanine	PY3/ PG7	Transparent	Average
0865	Green Gold	Monoazo /NickelAzo/ Phthalocyanine	PY3/PY150/PG7	Transparent	Average
0814	Chromium Oxide	Chromium Sesquioxide	PG17	Opaque	Average
0820	Yellow Ochre	Natural Iron Oxide	PY43	Semi Opaque	Average
0821	Yellow Oxide	Prepared Iron Oxide	PY42	Opaque	Average
0872	Transp. Yellow Oxide	Prepared Iron Oxide	PY42	Semi Opaque	Average
0853	Raw Sienna	Natural Iron Oxide	PBr7	Semi Opaque	Average
0877	Gold Oxide	Prepared Iron Oxide	PY42	Opaque	Average
0827	Mars Orange	Prepared Iron Oxide	PY42	Opaque	Average
0867	Transp. Red Oxide	Prepared Iron Oxide	PR101	Semi Opaque	Average
0808	Red Oxide	Prepared Iron Oxide	PR101	Opaque	Average
0823	Burnt Sienna	Calcined Raw Sienna	PBr7	Semi Opaque	Average
0826	Caput Mortuum	Prepared Iron Oxide	PR101	Opaque	Average
0824	Raw Umber	Natural Iron Oxide	PBr7	Opaque	Fast
0834	Mars Brown	Prepared Iron Oxide	PBr6	Opaque	Average
0825	Burnt Umber	Calcined Raw Umber	PBr7	Opaque	Fast
0884	Cold Brown Oxide	Prepared Iron Oxide	PBr6 /PBk11	Opaque	Average
0838	TitaniumGrey	TitaniumDioxide	PW6.1	Opaque	Average
0855	Paynes Grey	Sodium Sulphosilicate/Carbon	PB29/PBk6	Opaque	Slow
0804	Mars Black	Prepared Iron Oxide	PBk11	Opaque	Average
0803	Carbon Black	Amorphous Carbon	PBk6	Opaque	Slow

# Langridge colour palette organised by historical division

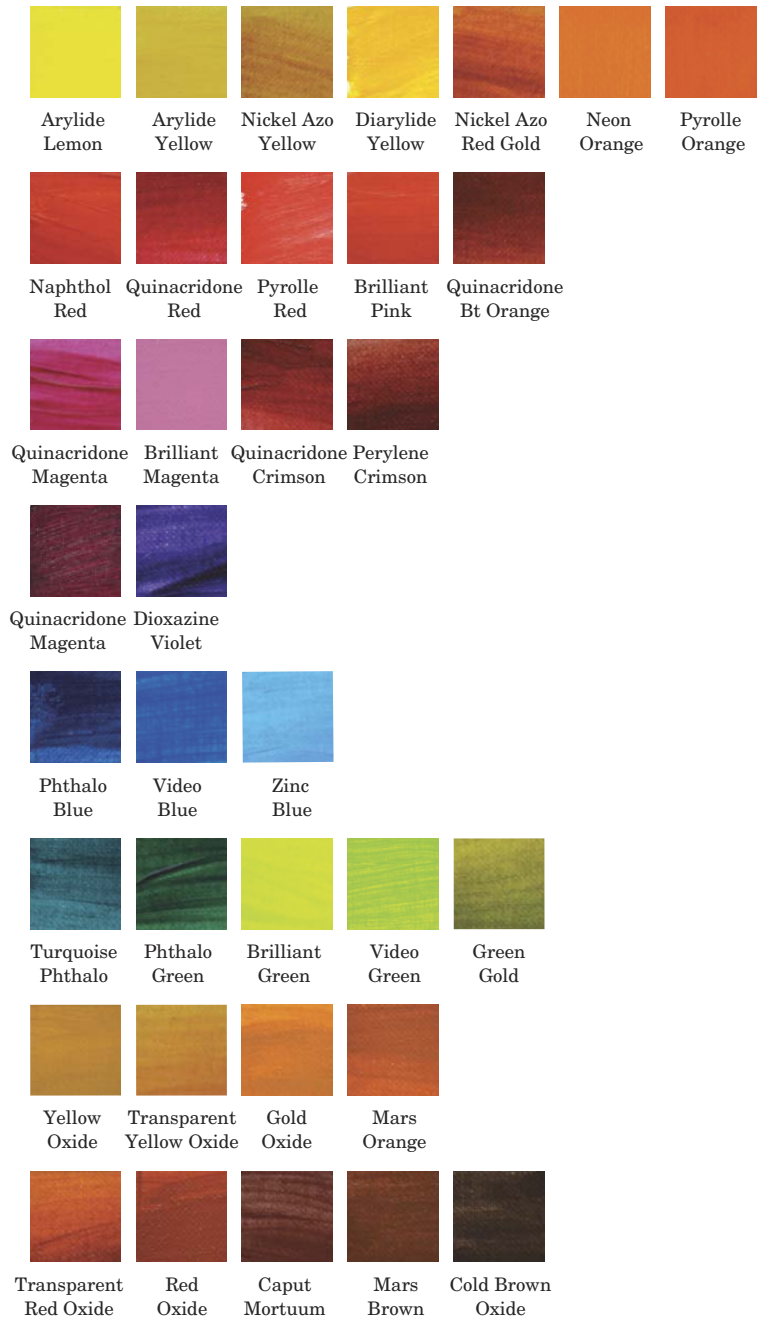
## Traditional

Inorganic. Transition-metal based.  
19th Century colours.  
Mostly opaque, some colours semi-opaque.  
Colours prone to 'grey-out' when mixed.  
High pigment load, low oil absorption.



## Modern

Mostly organic. Limited number of inorganic colours.  
20th Century colours.  
Predominantly transparent, some semi-opaque & opaque.  
High chroma pigments to give very clean mixes.  
Maximum tinting strength.



## Whites



## Blacks and Neutrals





# The Art of Paintmaking

So what makes our company so different? As a new generation of Australian paintmakers, we are making paint that could only be made in the New World. We want to take colour and pump it up, to turn the dial to eleven.

There are two reasons why our paint could only come out of Australia. First, the uniquely pure light of the big Australian skies that makes colours vibrate, unadulterated and clear. Second, the fearless spirit of this young nation, to flout convention and make a new start. This sense of rebellion, this maverick nature against the mainstream frees us from the limitations of paintmaking history.

We know how paint is made and how it should perform. Even the smallest details will never be overlooked. Langridge constantly listens to artists to improve our paint. After our first release we responded to customers' experiences and reformulated a particular colour to address concerns and improve working qualities that we agreed could be fine-tuned. This on-going partnership with artists continues to inform the development of new colours and mediums to further expand artist's creative boundaries.

As important as the fine raw materials selected and the balance in formulation, it is the skill and sensitivity dedicated to the process of milling of these materials that is the secret to paint of the quality produced within our factory. On the triple roll mill no two colours react the same because each colour has been individually formulated and made in its own unique fashion.

Every pigment being milled reacts differently as it is run through the machine, some hiss as they stick to the rollers, others are initially like ground glass. Inorganic Cadmium colours move from drier, stiffer 'paint' to a creamy buttery consistency as they are fully dispersed. Modern Quinacridones start looser and slowly thicken up as they are passed up to eight times through the triple roll mill.

With each pass, the spacing between the rollers is reduced, creating a 'shearing action' aiding in the separation of the pigments from each other. This hard won dispersing of pigments in oil takes skill, experience and patience.

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 easy to manipulate. Individual colours are pure and concentrated, colour mixing is clean and brilliant.

We believe it critical to be completely transparent in our approach, that our interaction with artists is understood as inseparable from the paint we make and that we will not compromise in creating oil colour of unrivalled quality.







## Support

Supporting the users of our products has led us to develop a range of technical resources via our website such as our Product Information Sheets and Product Application Sheets. These and many other support items have been created as part of our responsibility to artists, who need a working knowledge of how and why these materials are used to take control of their professional practice.

With the incredible advances in digital communication we are introducing a broader range of resources such as on-line video tutorials and explanatory films on the full range of Langridge products available.

If you have a specific question regarding your use of our paints and mediums please do not hesitate to contact us directly. Our technical department welcomes supporting users of Langridge with genuine technical expertise.





# Notes from the Langridge factory floor

All of us have favourite colours for using straight, diluted, tinted or mixed with other colours to create individual colour mixes. Although the options are immense and the colours that can be created are infinite I thought it useful to talk about a few of my favorite colours. Langridge has made modern pigments the centre-piece of our colour range because they reflect so directly the light and colour of Australia.

Following is an explanation of the qualities and applications of a few of my favourites:

**Green Gold:** Earthy golden green that begins with a slightly ochre tone. Cleaner than olive greens, warmer than 'sap' greens but holds more life, clarity and light than Cadmium Greens. As the colour is 'let-down' or extended into a glaze a sublime golden yellow starts to burst through. The warmer undertone makes it ideal for use in colour-mixing.

**Brilliant Green:** An electric chartreuse green. Brilliant green is the perfect tool for painting the dewy morning lit green of landscape and foliage. A must for contemporary landscape painting.

**Quinacridone Burnt Orange:** This deep red caramel can be used in conjunction with ochres to give a wider range of earth tones from a deep brown masstone through to burnt reds ending at undertones of golden yellow. A delicate and seductive glazing colour.

**Nickel Azo Red Gold:** Our honey like red gold of the suns last rays. A very clean and versatile pigment with a rich colour in thicker applications. Try Nickel Azo Red Gold as an alternative to using standard Earth colours.

**Nickel Azo Yellow:** An extraordinarily strong modern yellow that is bursting with personality. Subtle and complex in glazing layers, the further Nickel Azo Yellow is extended the more surprising and unexpected yellow tints unfold. Try mixing with blues to yield a beautiful selection of greens.

**Quinacridone Red:** An alternative primary mixing red to magenta it exhibits brilliant fuschia when extended and a true rose tint when turned into a glaze. A superb mixing colour. The cleanest pinks, flesh tones, and violets can be made with it.

**Brilliant Magenta:** Squeeze straight from the tube for a clean soft hue. Combine our Brilliant Magenta with ochres and whites for a new take on a traditional portrait painting palette.

**Brilliant Pink:** Notoriously hard to mix, our pink is perfectly hot and bright. A compliment to any painters palette. We recommend using full strength to make your paintings pop with unadulterated colour.

**Zinc Blue:** Created specifically for the Australian landscape. A colour hand blended to reflect our big azure blue sky. Use this silky blue with our Quinacridones to move it toward clean violet and then Zinc white to haze it into the stratosphere.



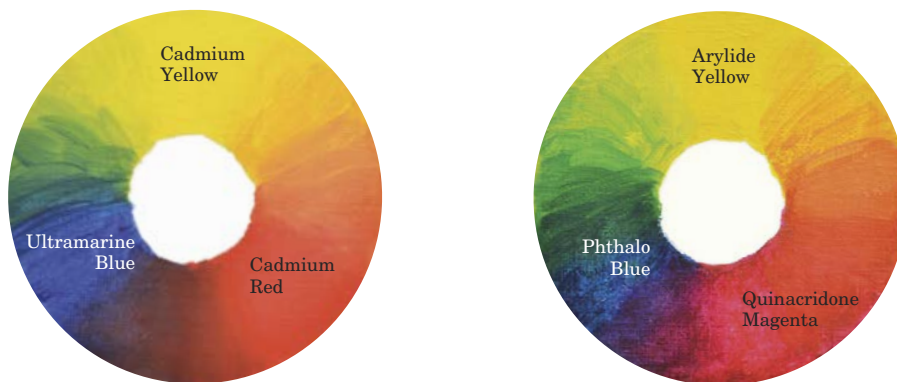
David Coles  
Founder and Master Paintmaker  
Langridge Artist Colours



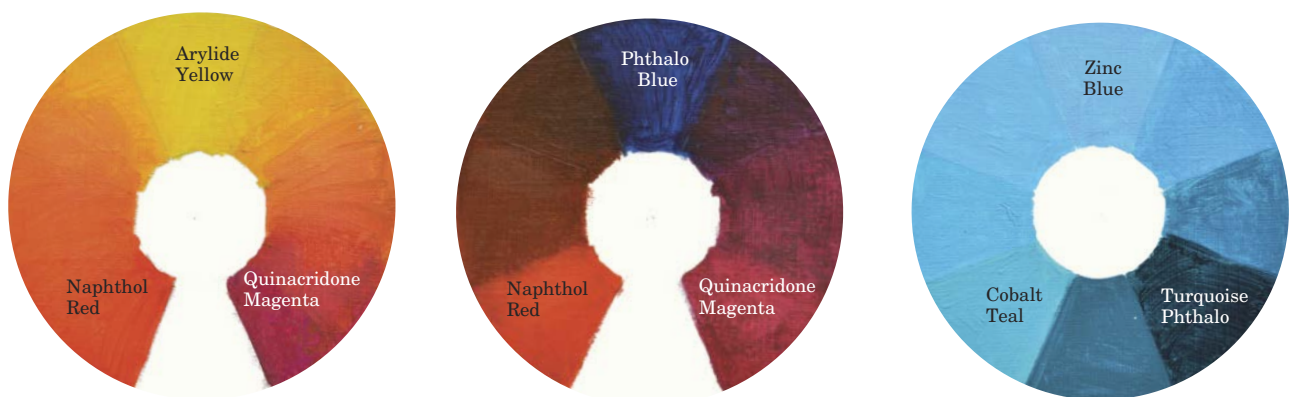
# Modern Colour Mixing

As artist-paintmakers we have the greatest fortune to experiment with virtually every pigment colour available and want to introduce artists to pigments that can dramatically expand options for colour flexibility. The artists' palette of colours is a rainbow, but unlike its sky-borne counterpart, our colours are constructed from pigments, fine grains of colour that must be bound in oil in order to become paint. The physical nature of pigments often interferes with the purity of perceived colour, however the introduction of 'modern' colours has allowed us to more clearly replicate the vibrancy of light itself.

To explain the dramatic differences between traditional and modern colours we will define colours by the chemical composition of the pigments: Traditional pigments are generally inorganic in construction and are mostly based on so-called transition metals such as cobalt, iron and cadmium.. Modern pigments, on the other hand, are organic, constructed by rearranging carbon and oxygen molecules to create new compounds that yield colours of great brilliance. The complex chemical nature of these pigments results in the names of the colours such as Phthalocyanine and Quinacridone. For artists wanting to create a vast spectrum of colour the modern pigments open up dazzling opportunities.



Above are two colour wheels, one from traditional, the other with modern pigments. Because the traditional primaries are lower in their initial chromatic value (saturation of colour), blending the two will create dull secondaries. Note how the blends from the modern colours are extremely clean and bright. Although the modern primary of magenta is not a colour most of us would use straight from the tube, it has an extraordinary ability to make vibrant orange and violet blends. Similarly, Phthalo Blue can be quite a 'bitter' colour when used undiluted but when mixed creates the cleanest green and violet secondary blends.



Use of warm and cool bias on primary colours extends colour mixing opportunities. Above left and centre are colour swatches using 'warm' Naphthol Red and 'cool' Quinacridone Magenta, Top left sees Arylide Yellow used to create orange blends. Yellow shade Naphthol Red creates very 'hot' vibrant oranges. Above centre is Phthalo Blue used to make violets. The use of cool Quinacridone Magenta helps create cleaner true violet blends. Above right is a colour wheel of Langridge azure colours. Zinc Blue is warm, reflecting Australian skies, its partner is Cobalt Teal with a cooler hue that perfectly replicates aquamarine colours. Our new addition, Turquoise Phthalo allows seamless shifts to create a full range of light filled tonalities.

Whilst not advocating the purchase of every colour manufactured, building a 'tool-box' of colours to perform specific tasks gives artists freedom to weave the rainbow beyond the bounds of earlier imaginations.







# LANGRIDGE

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## HANDMADE OIL COLOUR

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