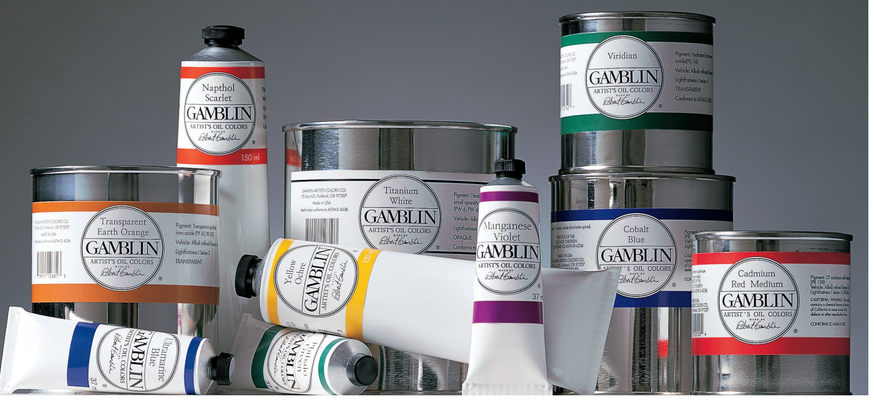
GAMBLIN ARTISTS COLORS

Artists Oil Colors



white · grey · black

TITANIUM WHITE ■

RADIANT WHITE ■

TITANIUM ZINC WHITE ■

QUICK DRY WHITE ■

FLAKE WHITE REPLACEMENT ■

FASTMATTE TITANIUM WHITE ■

ZINC WHITE ◩

WARM WHITE ■

COOL WHITE ■

COLOR NAME	CHARACTERISTICS	DRYING RATE	BINDER	TINT-STRENGTH & OPACITY	TEMPERATURE	TEXTURE & MARK-MAKING
Titanium White	Highest tinting strength	Fast	Linseed Oil	10	Warm	Buttery
Radiant White	The brightest, whitest oil color	Slowest	Safflower Oil	10	Neutral	Soft
Titanium Zinc White	Similar to Titanium White's texture, more subtle in tint strength	Moderate	Safflower Oil	7	Neutral	Buttery
Quick Dry White	Faster drying traditional binder, not matte	Faster	Linseed Oil	7	Warm	Buttery
Flake White Replacement	Same working properties of traditional Flake White but does not contain lead	Fast	Linseed Oil	6	Warm	Stiff and Dense
FastMatte Titanium White	Thin layers dry in 24 hours to a matte surface with a beautiful tooth. Ideal for underpainting.	Fastest	Linseed Oil, Alkyd Resin	6	Neutral	Stiff
Zinc White	Transparent white. Best for use in glazes and scumbles.	Slow	Linseed Oil	2	Warm	Soft

TITANIUM BUFF ■

PORTLAND WARM GREY ■

PORTLAND COOL GREY ■

PORTLAND GREY LIGHT ■

PORTLAND GREY MEDIUM ■

PORTLAND GREY DEEP ■

PAYNE'S GREY □

BLACK SPINEL ■

MARS BLACK ■

IVORY BLACK ◩

VAN DYKE BROWN ◩

CHROMATIC BLACK □

GAMBLIN ARTISTS OIL COLORS

mineral inorganic colors

- All colors made from metals (Cadmium, Cobalt, Iron, etc.) are "inorganic"
- 19th century colors of the Impressionists and the colors of Classical and Renaissance era painters
- High pigment load, low oil absorption
- Colors easily grey-down in mixtures, excellent for painting natural colors and light
- Mostly opaque with a few semi-transparent and transparent colors

Impressionist

CADMIUM CHARTREUSE ■

CADMIUM LEMON ■

CADMIUM YELLOW LIGHT ■

CADMIUM YELLOW MEDIUM ■

CADMIUM YELLOW DEEP ■

CADMIUM ORANGE ■

CADMIUM ORANGE DEEP ■

CADMIUM RED LIGHT ■

CADMIUM RED MEDIUM ■

CADMIUM RED DEEP ■

ALIZARIN CRIMSON □

MANGANESE VIOLET ◩

COBALT VIOLET ◩

ULTRAMARINE VIOLET □

ULTRAMARINE BLUE □

COBALT BLUE ◩

PRUSSIAN BLUE ◩

CERULEAN BLUE ■

COBALT TEAL ■

VIRIDIAN □

COBALT GREEN ◩

CHROMIUM OXIDE GREEN ■

EMERALD GREEN ◩

CADMIUM GREEN ■

Classical

NICKEL TITANATE YELLOW ■

NAPLES YELLOW HUE ■

YELLOW OCHRE ◩

RAW SIENNA ◩

BURNT SIENNA ◩

TRANSPARENT EARTH YELLOW □

TRANSPARENT EARTH ORANGE □

TRANSPARENT EARTH RED □

ASPHALTUM □

CAUCASIAN FLESH TONE ■

GOLD OCHRE □

BROWN PINK □

VENETIAN RED ■

INDIAN RED ■

OLIVE GREEN ◩

TERRE VERTE □

RAW UMBER ◩

BURNT UMBER ◩

metal

COPPER ■

PALE GOLD ■

RICH GOLD ■

SILVER ■

modern organic colors

- Carbon based pigments are "organic"
- 20th century colors
- Most pigments available in a warm and cool version (ex. Phthalo Green, Phthalo Emerald)
- Best choice for high key painting, bright tints
- Mostly transparent, with some semi-transparent colors

20th Century

HANSA YELLOW LIGHT ◩

HANSA YELLOW MEDIUM ◩

HANSA YELLOW DEEP ◩

INDIAN YELLOW □

PERMANENT ORANGE ◩

TRANSPARENT ORANGE □

NAPTHOL RED ◩

NAPTHOL SCARLET ◩

PERYLENE RED □

ALIZARIN PERMANENT □

QUINACRIDONE RED □

QUINACRIDONE MAGENTA □

QUINACRIDONE VIOLET □

DIOXAZINE PURPLE □

INDANTHRONE BLUE ◩

PHTHALO BLUE □

CERULEAN BLUE HUE ◩

MANGANESE BLUE HUE □

PHTHALO TURQUOISE □

PHTHALO GREEN □

PHTHALO EMERALD □

SAP GREEN □

GREEN GOLD ◩

PERMANENT GREEN LIGHT ◩

radiant

Eight high intensity tints at Value 7 on the Munsell® system

RADIANT LEMON ■

RADIANT YELLOW ■

RADIANT RED ■

RADIANT MAGENTA ■

RADIANT VIOLET ■

RADIANT BLUE ■

RADIANT TURQUOISE ■

RADIANT GREEN ■

TRANSPARENCY KEY:

■ OPAQUE

◩ SEMI-TRANSPARENT

□ TRANSPARENT

NAVIGATING COLOR SPACE

Please visit us online to watch Navigating Color Space. This 20-minute video with Robert Gamblin turns insights from color making into practical ideas for color mixing and for building your own, personal palette of colors.

gamblincolors.com

THE GAMBLIN COLOR PALETTE

Robert Gamblin organized our palette into Mineral and Modern color groupings to help artists easily choose a palette of colors that best matches their artistic intent. Our colors are also grouped by eras of pigment history: Classical, Impressionist, and 20th Century. Throughout the history of art, paintings have always been a reflection of the materials that were available to artists.

Mineral Colors

The Mineral side of the color chart includes those colors made from inorganic pigments, that is, metal ores dug from the earth. For many of these pigments, their color is developed in ovens at very high heat. At the bottom of the Mineral side of the chart is the group of earth colors that made up the heart of painters' palettes during the Classical Era. This group of pigments, which has its origins in cave painting and antiquity, was central to the oil painter's palette from the Renaissance through the Classical Era. From this limited range of earth colors, painters depicted form by drawing large contrasts between the darkest darks and the lightest lights, creating the chiaroscuro (literally, "light/dark") effect so characteristic of classical paintings.

During the Industrial Revolution, a whole new array of inorganic pigments was developed from compounds of minerals, such as cobalt, cadmium and manganese. Their intense mass tones complemented earth colors on painters' palettes and replaced paints made from expensive semi-precious stones, fugitive colors, or highly toxic compounds. This full spectrum of pigments, packaged for the first time as oil colors in tubes, expressed the Impressionists' interest in pure color.

Mineral Colors grey down when mixed with white, which is perfect for capturing the colors of the natural world. Mineral-based pigments have larger pigment sizes and lower tinting strengths than modern colors. They are leaner and naturally more matte. Mineral colors are mostly opaque. Ultramarine Blue and Viridian, which are transparent, are exceptions. Mineral colors have a Lightfastness rating of Excellent (I).

Modern Colors

Modern organic pigments are carbon-based. Most modern colors, including Quinacridone, Phthalo, and Perylene, are transparent. Hansa and Napthol are semi-transparent. Because of their small particle sizes and higher oil absorption (fatter), modern pigments make colors of very high tinting strengths that are naturally more glossy.

When mixed with white, modern colors make incredibly intense tints. They stay high key in mixtures unless a complement is added. Rather than shifting from light to dark, a family of modern colors shifts from warm (Phthalo Emerald) to cool (Phthalo Green). Modern colors have a Lightfastness rating of Excellent (I), with the exception of Hansa Yellow Light and Napthol pigments, which are rated as Very Good (II). Each tube of artist's grade oil color is marked with a Lightfastness rating.

Mineral and Modern colors are completely compatible with each other. Painters can use the characteristics of each color group described above to create their own personalized color palette.

Radiants

Gamblin Radiant Colors offer painters eight intense tints – mixtures of pure color and white – at Value 7 on the Munsell® System. Using these Radiant tints, painters can build high key underpaintings and then glaze to achieve optical effects of light and shade.

White, Grey & Black

The most important color choice we make is the white we bring to our work. There are nine different Gamblin Whites to give artists a range of working properties, temperatures, drying rates and opacity. Please refer to our Studio Notes Newsletter, Getting the White Right, on our website for more information on selecting the right white for your work.

Gamblin Portland Greys (Light, Medium, and Deep) can mute the high key tints of the modern colors to make more natural-looking mixtures. Named for the city where they are made and its characteristic grey skies, the Portland Greys are formulated for painters who work with value. Our range of the neutral Portland Greys is expanded with Portland Warm Grey and Portland Cool Grey. A triad of muted primary colors is created when Titanium Buff is added to these. This gives painters the ability to complete a range of "colored greys."

Gamblin Chromatic Black gives painters a neutral, tinting black with energy that doesn't muddy and flatten the colors the way traditional blacks do. Because Chromatic Black is made from two colors that are perfect complements, Quinacridone Red and Phthalo Emerald, it gives painters a dead-center black with life to it and a clean transparency.

Composition

YELLOWS

- CADMIUM CHARTREUSE I ■ — CP cadmium zinc sulfide, phthalo emerald (PY35, PG38)
- CADMIUM LEMON I ■ — Concentrated cadmium zinc sulfide (PY35)
- CADMIUM YELLOW LIGHT I ■ — concentrated cadmium sulfide (PY37)
- CADMIUM YELLOW MEDIUM I ■ — Arylide yellow (PY3)
- CADMIUM YELLOW DEEP I ■ — Arylide yellow (PY74)
- HANSA YELLOW LIGHT II ◩ — Arylide yellow (PY75)
- HANSA YELLOW MEDIUM I ◩ — Diarylide yellow HR70 (PY83)
- HANSA YELLOW DEEP NT ◩ — Nickel Antimony Titanium Yellow (PY53)
- INDIAN YELLOW I □

ORANGES

- CADMIUM ORANGE I ■ — Concentrated cadmium sulfo-selenide (PO20)
- CADMIUM ORANGE DEEP I ■ — Monoazotolone (PO62)
- PERMANENT ORANGE I ◩ — Diarylide yellow HR70, Perylene (PY83, PR149)
- TRANSPARENT ORANGE I □

REDS

- ALIZARIN CRIMSON III □ — Synthetic 1:2 dihydroxyanthraquinone (PR83)
- ALIZARIN PERMANENT I □ — Anthroquinone red, Phthalo emerald, (PR177,PG36)
- CADMIUM RED DEEP I ■ — Concentrated cadmium sulfo-selenide (PR108)
- CADMIUM RED MEDIUM I ■
- CADMIUM RED LIGHT I ■
- CAUCASIAN FLESH TONE I ■ — Titanium dioxide, natural hydrated iron oxide, concentrated cadmium sulfo-selenide (PW6, PY43, PR108)
- NAPTHOL RED II ◩
- NAPTHOL SCARLET II ◩ — Napthol AS-OL (PR188)
- PERYLENE RED I □ — Perylene (PR149)
- QUINACRIDONE MAGENTA I □ — Quinacridone y (PR122)
- QUINACRIDONE RED I □ — Quinacridone red b (PY19)

VIOLETS

- COBALT VIOLET I ◩ — Cobalt phosphate (PV14)
- DIOXAZINE PURPLE I □ — Carbazol dioxazine (PV23)
- MANGANESE VIOLET I ◩ — Manganese ammonium phosphate (PV16)
- QUINACRIDONE VIOLET I □ — Quinacridone violet (PV19)
- ULTRAMARINE VIOLET I □ — Complex silicate of sodium & aluminum with sulfur (PV15)

BLUES

- CERULEAN BLUE I ■ — Oxides of cobalt & tin (PB35)
- CERULEAN BLUE HUE I ◩ — Zinc oxide, copper phthalocyanine (PW4, PB15:2)
- COBALT BLUE I ◩ — Oxides of cobalt & aluminum (PB28)
- COBALT TEAL I ■
- INDANTHRONE BLUE I ◩ — Indanthrone (PB60)
- MANGANESE BLUE HUE I □ — Copper phthalocyanine (PB15:4)
- PHTHALO BLUE II □ — Copper phthalocyanine (PB15:2)
- PHTHALO TURQUOISE I □ — Copper phthalocyanine, chlorinated copper phthalocyanine (PB15:2, PG7)
- PRUSSIAN BLUE I ◩ — ferri-ammonium ferrocyanide (PB27:1)
- ULTRAMARINE BLUE I □ — Complex silicate of sodium & aluminum with sulfur (PB29)

RADIANTS

- RADIANT BLUE I ■ — Ultramarine Blue (PB29)
- RADIANT GREEN III ■ — Phthalo Emerald, Hansa Yellow Lt (PG36, PY3)
- RADIANT LEMON III ■ — Hansa Yellow Lt (PY3)
- RADIANT MAGENTA I ■ — Quin. Red (PV19)
- RADIANT RED I ■ — Perylene Red (PR149)
- RADIANT TURQUOISE I ■ — Phthalo Green, Phthalo Blue (PG7, PB15:2)
- RADIANT VIOLET I ■ — Dioxazine Purple (PV23)
- RADIANT YELLOW I ■ — Indian Yellow (PY83)

All Radiants contain titanium dioxide (PW6)

GREENS

- CADMIUM GREEN I ■ — Concentrated cadmium zinc sulfide, hydrated chromium oxide (PY35, PG18)
- CHROMIUM OXIDE GREEN I ■ — Anhydrous chromium sesquioxide (PG17)
- COBALT GREEN I ◩ — Oxides of cobalt & zinc (PG19)
- EMERALD GREEN I ◩ — Chlorinated & brominated phthalocyanine, titanium dioxide, arylide yellow (PG36, PW6, PY74)
- GREEN GOLD I ◩ — Azomethine Yellow 5B (PY129)
- OLIVE GREEN I ◩ — Natural iron oxide, Arylide yellow, ultramarine blue (PBr7, PY75, PB29)
- PERMANENT GREEN LIGHT I ◩ — Arylide yellow, chlorinated copper phthalocyanine (PY74, PG7)
- PHTHALO GREEN I □ — Chlorinated copper phthalocyanine (PG7)
- PHTHALO EMERALD I □ — Chlorinated & bromated copper phthalocyanine (PG36)
- SAP GREEN I □ — Copper phthalocyanine, diarylide yellow (PB15:2, PY83)
- TERRE VERTE I □ — Natural hydrated iron oxide, hydrated chromium oxide, bone black (PY43, PG18, PBk9)
- VIRIDIAN I □ — Hydrated chromium oxide (PG18)

TRANSPARENT EARTHS

- ASPHALTUM I □ — Transparent mars red, bone black (PR101, PBk9)
- BROWN PINK I □ — Transparent mars red, perylene red (PR101, PR149)
- GOLD OCHRE I □ — Natural hydrated iron oxide, diarylide yellow (PY43, PY83)
- TRANSPARENT EARTH RED I □ — Transparent mars red (PR101)
- TRANSPARENT EARTH YELLOW I □ — Transparent mars yellow (PY42)
- TRANSPARENT EARTH ORANGE I □ — Transparent mars yellow, Transparent mars red (PY42, PR101)

METALS

- COPPER ■ — Copper powder (PM2)
- PALE GOLD ■ — Bronze powder (PM2)
- RICH GOLD ■ — Bronze powder (PM2)
- SILVER ■ — Aluminum powder (PM1)

TRANSPARENCY KEY: ■ Opaque; ◩ Semi-transparent; □ Transparent

ASTM LIGHTFASTNESS KEY: I Excellent lightfastness; II Very good lightfastness; III Fair lightfastness; NT Not tested using ASTM specifications

EARTHS

- BURNT SIENNA I ◩ — Calcined natural iron oxide (PBr7)
- BURNT UMBER I ◩ — Calcined natural iron oxide containing manganese (PBr7)
- INDIAN RED I ■ — Synthetic red iron oxide (PR101)
- VENITIAN RED I ■
- NAPLES YELLOW HUE I ■ — Natural hydrated iron oxide, cadmium sulfide, titanium dioxide, zinc oxide (PY43, PY37, PW6, PW4)
- RAW SIENNA I ◩ — Natural iron oxide (PBr7)
- RAW UMBER I ◩ — Natural iron oxide containing manganese (PBr7)
- YELLOW OCHRE I ◩ — Natural hydrated iron oxide (PY43)

BLACKS · GREYS · WHITES

- BLACK SPINEL I ■ — Copper chromite black spinel (PBk28)
- CHROMATIC BLACK I □ — Chlorinated & brominated phthalocyanine, quinacridone red b (PG36, PY19)
- IVORY BLACK I ◩ — Bone black (PBk9)
- MARS BLACK I ■ — Synthetic black iron oxide (PBk11)
- PAYNE'S GREY I □ — Complex silicate of sodium & aluminum with sulfur, bone black, synthetic iron oxide (PB29, PBk9, PY42)
- PORTLAND GREY LIGHT I ■ Value 8
- PORTLAND GREY MEDIUM I ■ Value 6
- PORTLAND GREY DEEP I ■ Value 4 — Titanium dioxide, zinc oxide, iron oxide, synthetic black iron oxide (PW6, PW4, PBr7, PBk11)
- PORTLAND COOL GREY I ■ — Titanium dioxide, complex silicate of sodium & aluminum with sulfur, synthetic black iron oxide (PW6, PB29, PBk11)
- PORTLAND WARM GREY I ■ — Titanium dioxide, synthetic red iron oxide, synthetic black iron oxide (PW6, PR101, PBk11)
- VAN DYKE BROWN I ◩ — Bone black, iron oxide (PBk9, PBr7)
- FLAKE WHITE REPLACEMENT I ■ — Titanium dioxide (PW6)
- RADIANT WHITE I ■ — Titanium dioxide (PW6) Vehicle: safflower oil
- TITANIUM WHITE I ■ — Titanium dioxide (PW6)
- TITANIUM ZINC WHITE I ■ — Titanium dioxide, zinc oxide (PW6, PW4) Vehicle: safflower oil
- ZINC WHITE I ◩ — Zinc oxide (PW4)
- COOL WHITE I ■ — Titanium dioxide, copper phthalocyanine, zinc oxide (PW6, PB15:2, PW4) Vehicle: Safflower oil
- WARM WHITE I ■ Titanium dioxide, arylide yellow, monoacetolone, zinc oxide (PW6, PY75, PO82, PW4) Vehicle: Safflower oil
- TITANIUM BUFF I ■ — Titanium dioxide (PW6)
- QUICK DRY WHITE I ■ — Titanium dioxide (PW6)

323 SE Division Place, Portland, OR 97202 • T/ 503.235.1945 • gamblincolors.com

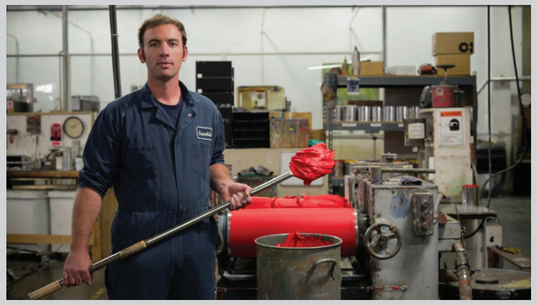
GAMBLIN
ARTIST'S OIL COLORS
MADE BY Robert Gamblin

Dedicated.™

At Gamblin, our mission is to lead oil painting and printmaking into the future. To us this means crafting materials as they ought to be, not just as they have been. Our luscious colors and contemporary mediums are true to historic working properties, yet safer and more permanent.

Gamsol has freed a generation of artists from exposure to strong solvents. In collaboration with the National Gallery we brought painters Gamvar, the perfect picture varnish. With our FastMatte colors, artists can take their paintings further, faster than ever before.

I have always wanted to give artists color at its maximum with a luscious texture. A texture that readily responds to an artist's intention and handles beautifully. A color reaches its maximum when the pigment has been developed to the highest emotional resonance for that color. There is so much more to our work than fine raw materials and high pigment loads. At Gamblin, we are forging together the right balance of pigment, oil, history, science and emotion. All twenty of us are dedicated to getting that balance right. Every color. Every batch. Every time.



We also believe in giving artists more and asking for less. Artists deserve to be able to use color freely, without hesitation or reservation. And to get in the flow of their painting, unencumbered by expectations or doubt. This is the other half of our work, helping artists select and master the materials best suited to their artistic intentions. We are the first colorhouse to build and organize our palette entirely around the needs of today's painters.

Since our founding, we have been guided by our community of artists, our own studio work and insights from our work and dialogue with museums around the world. Our Conservation Colors have been used to restore works by Van Eyck, Da Vinci and Van Gogh. But foremost, we are here to serve today's painters. We are honored to be your colorhouse and we look forward to working with you.

If you have any suggestions or questions, please email or give us a call. And if you're ever in Portland, please look us up.

We'd love to see you.

Robert Gamblin

CONTEMPORARY OIL PAINTING MATERIALS

True to Historic Working Properties, Safer and More Permanent

Studio Safety

Since our founding, Gamblin has handcrafted materials with the well-being of artists, their work and the environment in mind. Gamblin Artist's Oil colors are completely non-toxic when used as recommended. Our **Gamsol** is The Standard for Studio Safety. It is the finest artist's solvent available to painters and non-toxic when used as recommended. **Gamblin Solvent-Free Gel Medium** is the only solvent-free painting medium that supports a broad range of painting techniques with minimal compromise. Please refer to the **Studio Safety Guide** on our website for information on how to create without compromise in a safe studio.

Varnish

We recommend varnishing paintings unless you truly dislike the look. Unvarnished paintings are vulnerable to aging in ways that varnished paintings are not.

Oil painting mediums should not be used as a varnish or final coat. Picture varnishes should be colorless and removable[1].

Gamblin Gamvar saturates and gives greater depth to the colors in your painting and gives your work a unified and protective semi-gloss surface. Developed in collaboration with the National Gallery of Art, Gamvar goes on water-clear, stays water-clear and can be easily and safely removed with Gamsol. Gamvar is virtually odorless and ready to apply. For most paintings, there is no need to wait 6 to 12 months before varnishing with Gamvar. Gamvar can be applied when the thickest areas of your painting are thoroughly dry and firm to the touch.

For application instructions and additional information on varnishing, please visit our website.

[1] The Painter's Handbook, Mark David Gottsegen

FastMatte Alkyd Oil Colors

With Gamblin **FastMatte Alkyd Oil Colors**, oil painters can take their paintings further, faster than ever before. Thin layers will be touch-dry and ready to be painted over in 24-hours. Colors dry to a matte surface with a beautiful tooth and deep, soft luster. FastMatte colors are compatible with our painting mediums and traditional oil colors. The 24-hour dry time, matte surface and compatibility make FastMatte colors ideal for underpainting. For more information, please refer to our **FastMatte Color Chart**.

Galkyd Painting Mediums

Painting mediums offer a great deal more than simply extending oil colors – they modify the working properties of oil color from the tube – from a fluid consistency for creating expressive mark making to a stiff consistency for creating thick, crisp marks. Painting mediums also broaden the visual qualities of our colors – from increasing the transparency of paint layers, to creating a range of surface qualities – from high gloss to matte. Choosing or customizing the appropriate painting medium can be an essential part of making oil painting your own. For more information on Gamblin mediums, please refer to our **Oil Painting Medium Guide** or visit our website.

Ground & Size

The type of ground you choose can be an important aspect of the painting process. The absorbency of a ground is the most important factor to consider. For most of the history of oil painting non-absorbent oil based grounds have been the standard. We continue that tradition with Gamblin **Oil Painting Ground**.

We acknowledge that acrylic gesso grounds are often substituted for a true oil painting ground. This is not because of its performance, but because it is cheaper and faster drying. It is important to understand that acrylic gesso is very different from traditional oil grounds in that it is highly absorbent.

Our **Oil Painting Ground** makes a strong, bright foundation for oil colors. Instead of linseed oil, Gamblin Ground is made with alkyd resin because of its increased flexibility and quicker dry time. Paintings made on non-absorbent grounds are brighter because the oil is left in the paint film rather than absorbed into the ground. Gamblin Ground can improve the brightness and performance of pre-primed supports or can be applied to a panel or fabric of the artist's choosing.

Fabric needs to be sized before the application of an oil ground. The size protects the fabric from the oil in the ground and paint layers. Though we supply both, we recommend **PVA Size** instead of rabbit skin glue. PVA Size is not hygroscopic like rabbit skin glue. Hygroscopic means it is constantly swelling or shrinking in response to changes in temperature and humidity. The movement of rabbit skin glue can cause the oil paint film on top of it to crack over time as the size causes the canvas to expand and contract. PVA Size does not shrink canvas like rabbit skin glue, so stretch the fabric tightly.

For application instructions for our Oil Painting Ground and PVA Size, please visit our website.