**GAMBLIN ARTISTS COLORS**

### Artists Oil Colors

#### Mineral (Inorganic Colors)
- All colors made from metals (Cadmium, Cobalt, Iron, etc.) are "inorganic"
- 20th 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

### Modern (Organic Colors)
- Carbon based pigments are "organic"
- Most pigments available in a warm and cool version (e.g., Phthalo Green, Phthalo Emerald)
- Best choice for high key painting, bright tints
- Mostly transparent, with some semi-transparent colors

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

<table>
<thead>
<tr>
<th>Color Name</th>
<th>Characteristics</th>
<th>Coloring Base</th>
<th>Permanent</th>
<th>Transparency</th>
<th>Munsell® Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Titanium White</td>
<td>Highest rating strength</td>
<td>Fast</td>
<td>10</td>
<td>Opaque</td>
<td>7</td>
</tr>
<tr>
<td>Zeman White</td>
<td>The highest) white oil color</td>
<td>Semi-dry</td>
<td>19</td>
<td>Opaque</td>
<td>7</td>
</tr>
<tr>
<td>Transparent Zinc White</td>
<td>Semi-transparent Zinc White</td>
<td>Transparent</td>
<td>7</td>
<td>Opaque</td>
<td>7</td>
</tr>
<tr>
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<td>Semi-transparent Zinc White</td>
<td>Transparent</td>
<td>7</td>
<td>Opaque</td>
<td>7</td>
</tr>
<tr>
<td>Quick Dry White</td>
<td>Strong drying, medium, fast</td>
<td>Medium</td>
<td>7</td>
<td>Opaque</td>
<td>7</td>
</tr>
<tr>
<td>Zeman White</td>
<td>Semi-transparent Zinc White</td>
<td>Semi-dry</td>
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<td>Opaque</td>
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<tr>
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<td>Semi-dry</td>
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<td>Opaque</td>
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</tr>
<tr>
<td>Fus White</td>
<td>Semi-transparent Zinc White</td>
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**COLOR NAME**
- Titanium White
- Zeman White
- Transparent Zinc White
- Quick Dry White
- Fus White
- Zeman White
- Fus White
- Fus White

**COLOR CHARACTERISTICS**
- Highest rating strength
- The highest) white oil color
- Semi-transparent Zinc White
- Strong drying, medium, fast
- Transparent Zinc White
- Transparent Zinc White
- Semi-transparent Zinc White
- Transparent Zinc White

**COLOR PERMANENCE**
- Permanent Oil
- Slightly Permanent
- Not Permanent

**COLOR TRANSPARENCY**
- Opaque
- Transparent
- Semi-transparent

**COLOR TEMPERATURE**
- Warm
- Neutral
- Cool

**COLOR SATURATION**
- High
- Medium
- Low

**COLOR HUE**
- Titanium White
- Zeman White
- Transparent Zinc White
- Quick Dry White
- Fus White
- Zeman White
- Fus White
- Fus White

**COLOR VALUE**
- 7

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**NAVIGATING COLOR SPACE**

Please visit us online to watch Navigating Color Space. This 30-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.
As 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.

Gamblin has freed a generation of artists from exposure to strong solvents. In collaboration with the National Gallery we brought painters Gamvar, the perfect painter varnish. With our FastMaste 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 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 brush. 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 Gogh, Du Vorst and Van Googh. 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
Dedicated.

Modern Colors

Gamblin Portland Greys (Light, Medium, and Deep) can mute the high key tints of the modern colors to make more natural-looking mixtures. For most of the history of oil painting, and non-absorbent mediums mixtures are the primary choice in the white we bring to our work. There are nine different Gamblin Whites to give artists a range of working properties, tempera’s, drying times and opacity. Please refer to our Studies Note Newsletter, Getting the White Right, on our website for more information on selecting the white right for your work.

Gamblin Portland Grey (Light, Medium, and Deep) can mute the high key tints of the modern colors to make more natural-looking mixtures. Natural for the city when they are used and its characteristic grey skin, the Portland Greys are formulated for paint that work with individual forms. Our range of the natural Portland Grey is expanded with Portland Warm Grey and Portland Cool Grey. A range of neutral primary colors in created when Titanium White is added to these. That gives the paints the ability to complete a range of “colored greys.”

Gamblin Chromatic Black gives a neutral, infinite black with energy that doesn’t quench and all the colors the way traditional blacks do. Because Chromatic Black is made from two perfect complements, Quinacridone Red and Phthalocyanine Green, it gives a deep satin-black color with life to and a deep transparency.

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 have a Lightfastness rating of FastMatte (II), the exception of Manganese Yellow Light and Napthol pigments, which are rated as Very Good (II).

Modern pigments have larger pigment loads and lower tinting strengths than their mineral color counterparts. Modern colors are more opaque. Ultramarine Blue and Viridian, which are transparent, are exceptions. Modern colors have a Lightfastness rating of FastMatte (II).

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 loads and lower tinting strengths than their modern color counterparts. They are lustrous 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 have a Lightfastness rating of FastMatte (II), the exception of Manganese Yellow Light and Napthol pigments, which are rated as Very Good (II).

Modern pigments are carbon-based. Most modern colors, including Quinacridone, Phthalocyanine, and Perinone, are transparent. Hansa and Naphthol are semi-transparent. Because of their small particle size and high oil content (fatness), modern pigments make rich colors of very high tinting strength that are naturally more glossy. When mixed with white, modern colors make incredibly intense tints. They stay high key in mixtures without a complement is added. Rather than shifting from light to dark, a family of modern colors shifts from warm (Phthalocyanine Emerald to cool (Phthalocyanine Green)). Modern colors have a Lightfastness rating of Excellent (I), the exception of Manganese 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.

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

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Radiants

Radiant pigments will give artists a range of working properties, tempera’s, drying times and opacity. Please refer to our Studies Note Newsletter, Getting the White Right, on our website for more information on selecting the right white for your work.

Gamblin Radiant Colors offer painters eight intense tints – minimum of pure color and white – at Value 7 on the Munsell® Value Scale. Using these Radiant tints, painters can build high key underpaintings and then glaze to achieve optical effects of light. Gamblin Radiant Colors Seed the painting with Gamblin oil Painting Ground.

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