



## True Color. Real Value.

Proudly made in Portland, Oregon since 1980.

### True color.

Gamblin 1980 Oil Colors are made with the same dedication and pure pigments that go into our Artist's Oils. In addition, we use the same process of mixing, milling, filling, and hand labeling.

In order to reduce the cost of oil colors, some manufacturers use gels and waxes to stiffen colors and replace traditional pigments with less expensive ones. Our approach is different. 1980 colors are formulated with pure pigments, the finest refined linseed oil and marble dust (calcium carbonate). More affordable colors have been made with

these three ingredients since oil painting began. With 1980 colors, artists experience colors that are true, without homogenized texture or muddy color mixtures.

Our approach of using both traditional raw materials and processes ensures that artists experience the luscious working properties that they expect from their oil colors.

The chart below lists the pigments used in our 1980 colors and their relative opacity and transparency.

COLOR	PIGMENT	TRANSPARENCY	COLOR	PIGMENT	TRANSPARENCY
Titanium White	PW6	Opaque	Turquoise	PW6, PB15:2, PG7	Opaque
Titanium Buff	PW6	Opaque	Phthalo Blue	PB15:2	Transparent
Transparent White	PW6	Transparent	Prussian Blue	PB27:1	Transparent
Cadmium Yellow Light	PY35, PY3	Opaque	Ultramarine Blue	PB29	Transparent
Cadmium Yellow Medium	PY37, PY74	Opaque	Cadmium Green	PY35, PG18	Opaque
Hansa Yellow Light	PY3	Semi-Transparent	Chromium Oxide Green	PG17	Opaque
Hansa Yellow Medium	PY74	Semi-Transparent	Olive Green	PBr7, PY75, PB29	Semi-Transparent
Indian Yellow	PY83	Transparent	Permanent Green Light	PY74, PG7	Semi-Transparent
Naples Yellow Hue	PW4, PY37, PY43	Opaque	Phthalo Green	PG7	Transparent
Cadmium Orange	PO20, PO62	Opaque	Sap Green	PY83, PB15:2	Transparent
Permanent Orange	PO62	Semi-Transparent	Viridian	PG18	Semi-Transparent
Alizarin Crimson	PR83	Transparent	Ivory Black	PBk9	Semi-Transparent
Cadmium Red Light	PR108, PR188	Opaque	Mars Black	PBk11	Opaque
Cadmium Red Medium	PR108, PR112	Opaque	Van Dyke Brown	PBk9, PBr7	Semi-Transparent
Naphthol Red	Pr188	Semi-Transparent	Burnt Sienna	Pbr7	Semi-Transparent
Quinacridone Magenta	PR 122	Transparent	Burnt Umber	PBr7	Semi-Transparent
Quinacridone Red	PR 19	Transparent	Transparent Red Oxide	PR101	Transparent
Blush	PW6, PR101	Opaque	Transparent Yellow Oxide	PY42	Transparent
Cobalt Violet	PV14, PV23, PV19	Semi-Transparent	Raw Sienna	PBr7	Semi-Transparent
Dioxazine Purple	PV23	Transparent	Raw Umber	PBr7	Semi-Transparent
Quinacridone Violet	PV19	Transparent	Venetian Red	PR101	Opaque
Ultramarine Violet	PV15	Transparent	Yellow Ochre	Py43	Semi-Transparent
Cerulean Blue	PB35, PB15:2	Opaque	Payne's Grey	PB29, Pbk11, PY42	Semi-Transparent
Cobalt Blue	Pb28, PB15:2	Semi-Transparent	Neutral Grey	PW6, PBr7, PBk11	Opaque

## There is nothing more natural and enduring than oil painting.

No other painting media holds the same raw power of communication, pigment load and artistic possibility. When an artist squeezes oil color from one of our tubes, they experience color at its maximum.

### From a field to your palette.

We craft our paints from raw pigments and vegetable oil. The linseed oil we use comes from a field, not an oil refinery.

For over 600 years, the flax plant has given artists the oil we paint with and the canvas we paint on. Pressed flax seeds give us the linseed oil we bind our paints with. The stalk is separated and woven into the canvases painters have used for centuries.

### Your painting. Your colors.

Making a painting is one of the most intricate things we do. We work with our head, heart, hands and intuition. And it all comes out, brushstroke by brushstroke.

When you approach your canvas, your oils stand ready to live up to all you put into your work. They are poised to express your thoughts, intentions and marks with an intensity, fidelity and range of possibilities that far surpasses acrylics.



When moving your brush or knife through oils the first time, you feel the difference. You know it. The intensity and depth of color. The texture. The luscious feel as it moves.

And we know the simple, natural materials in oil colors endure for centuries.

## Create without compromise.

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 materials are true to historic working properties, yet safer and more permanent. Using our oil colors and Solvent-Free Painting Medium, artists can work with the purest, most powerful and most responsible of materials without using any solvent, and use just soap and water for clean-up.

For artists choosing to work with solvents, turpentine is a thing of the past. Gamblin Gamsol allows painters to work in all techniques without compromising artistic possibilities, permanence or their well-being. Unlike solvents of the past, Gamsol gives off no harmful vapor as it evaporates and is completely non-toxic when used as recommended – basically, don't drink it.

Since our founding, we have crafted our materials with the well-being our people and our painters in mind. We are honored to be your color maker and look forward to working with you.



Dedicated.

gamblincolors.com



Jamee Linton-Kelly





Since our founding, I have wanted artists to be able to paint freely. To use color and texture without hesitation or reservation. To do this, painters need colors that are true. True to the pigment. True to historic working properties. True to the emotion of each color. Colors that feel right under the brush and that age right on the canvas.

As a young painter, I remember standing in an art supply store with a basket full of paints wondering what I would have to forgo, and what I would have to create, in order to keep painting.

When I founded Gamblin in my garage in 1980, I had just enough money for a small mill and some white pigments. For over a year, I made only white. During this time, I resolved to build a colorhouse completely dedicated to oil painters.

We would make materials not just as they had been, but as they ought to be. We would help painters to find their flow in painting and to paint freely.

Our Gamblin 1980 Oil Colors are handcrafted with our beginnings and that same dedication in mind.

Paint freely.

*Robert Gamblin*



#### 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.



CADMIUM YELLOW LIGHT



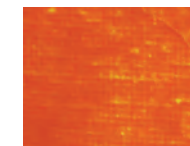
CADMIUM YELLOW MEDIUM



HANSA YELLOW LIGHT



HANSA YELLOW MEDIUM



INDIAN YELLOW



CADMIUM ORANGE



PERMANENT ORANGE



BLUSH



CADMIUM RED LIGHT



CADMIUM RED MEDIUM



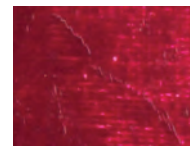
NAPHTHOL RED



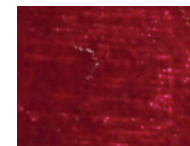
ALIZARIN CRIMSON



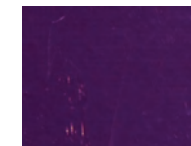
QUINACRIDONE RED



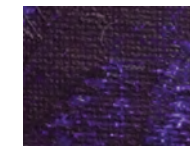
QUINACRIDONE MAGENTA



QUINACRIDONE VIOLET



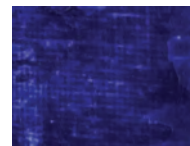
COBALT VIOLET



DIOXAZINE PURPLE



ULTRAMARINE VIOLET



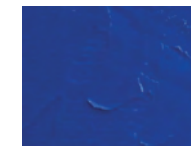
ULTRAMARINE BLUE



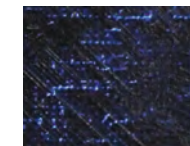
PHTHALO BLUE



COBALT BLUE



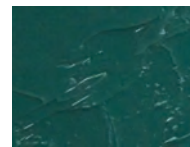
CERULEAN BLUE



PRUSSIAN BLUE



TURQUOISE



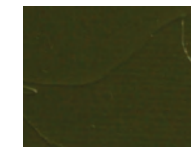
VIRIDIAN



PHTHALO GREEN



CHROMIUM OXIDE GREEN



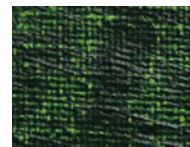
OLIVE GREEN



PERMANENT GREEN LIGHT



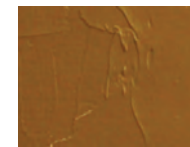
CADMIUM GREEN



SAP GREEN



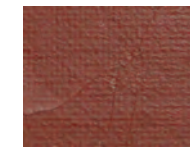
NAPLES YELLOW HUE



YELLOW OCHRE



RAW SIENNA



BURNT SIENNA



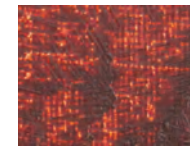
RAW UMBER



BURNT UMBER



TRANSPARENT YELLOW OXIDE



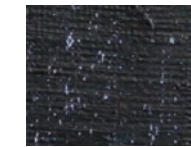
TRANSPARENT RED OXIDE



VENETIAN RED



VAN DYKE BROWN



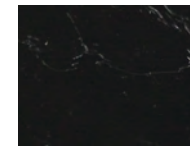
PAYNE'S GREY



NEUTRAL GREY



IVORY BLACK



MARS BLACK



TITANIUM BUFF



TRANSPARENT WHITE



TITANIUM WHITE