



Cambolin



Gamblin Factory Store

Our Factory Store is the only place to get terrific savings on Imperfect Tubes and the same gear worn by the team here at Gamblin. Plus some fun things you won't find anywhere else. Honestly priced. Direct from us.

What are Imperfect Tubes?

Colormaking at Gamblin is a painstaking, intimate process. We are forging together the right balance of pigment, oil, history, science, and emotion. Only when it's perfect does color get tubed.

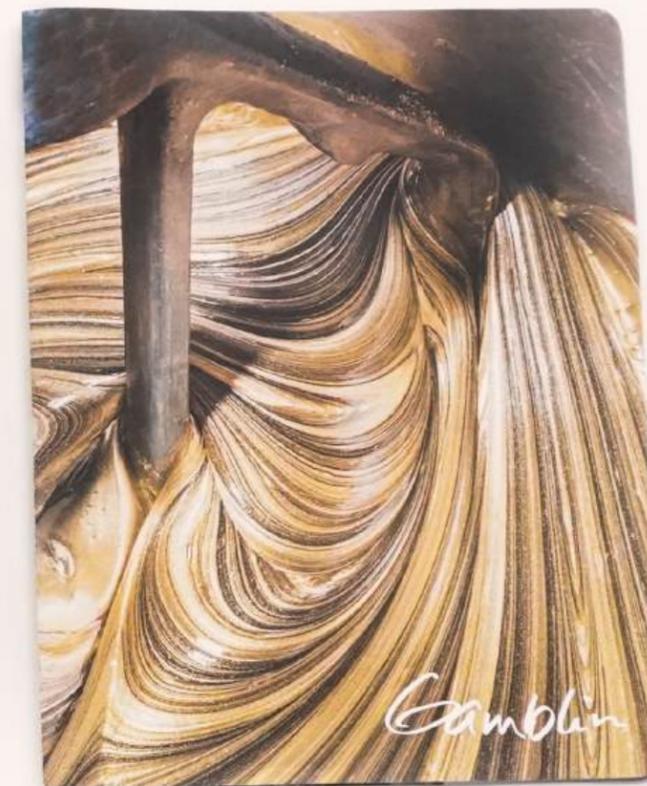
Tubed colors pass through eight pairs of hands before leaving the factory. If it isn't perfect, it doesn't leave. In the past, these tubes were set aside for our team. Yet as we've grown, so has the number of Imperfect Tubes.

So we thought, why not give artists a break when they need it most? We've been inspired by the time artists are making to paint, through it all. And many artists struggle to pay for the right materials.

How can I get some?

We organize drops of Imperfect Tubes every few months. Quantities are limited and they go fast.

Want to know when the next drop is coming? Follow us on Instagram (@gamblincolors). Or better yet, register at gamblinstore.com and always be the first to know.



Imperfect Tubes 150ml

Series 1	\$13 (MSRP: \$29)
Series 2	\$16 (MSRP: \$36)
Series 3	\$22 (MSRP: \$49)
Series 4	\$33 (MSRP: \$73)
1980 Series 1	\$8 (MSRP: \$18)
1980 Series 2	\$10 (MSRP: \$21)
1980 Series 3	\$15 (MSRP: \$32)

Imperfect Packs 37ml

Series 1	\$35 (MSRP: \$78)
Series 2	\$41 (MSRP: \$90)
Series 3	\$46 (MSRP: \$114)
Premium	\$84 (MSRP: \$185)
1980	\$39 (MSRP: \$87)

All Imperfect Packs are a bit of a mystery. Each pack is guaranteed to have a variety of colors. Artist Grade Imperfect Packs (Series 1, 2, 3, and Premium) all contain six, 37ml tubes. The 1980 Imperfect pack contains nine, 37ml tubes from all series, 1-3.



Color Cards



Color Playing Cards

Qty. 1 Deck

\$9

Getting the White Right

The white we choose determines to a great degree what our painting experience will be: how our colors will mix, how they will feel under the brush or knife, and how opaque our paint layers will be.

Tinting strength, texture, temperature, and dry time are all important considerations when selecting a white. There's a full spectrum of possibilities and our line of whites embraces them all.

Temperature

Cool White and Warm White are formulated for artists who want to factor the color of natural light into their process.

Using a white that replicates the temperature of your light can create a consistent, natural quality of light and color harmony throughout your painting.

As for our other whites, those based on linseed oil tend to be warmer than the more neutral whites formulated with safflower oil. It's a subtle difference, but an important one for many artists.

Titanium White



Ser. 1 – Opaque
Binder: Linseed Oil
PW6

Dry Time
Slow ●●●●● Fast

Tint Strength
Low ●●●●● High

Texture
Soft ●●●●● Stiff

Characteristics
Strongest opacity of all our whites
Strongest white in tints and mixtures
Most popular among artists

Quick Dry White



Ser. 1 – Opaque
Binder: Linseed Oil
PW6

Dry Time
Slow ●●●●● Fast

Tint Strength
Low ●●●●● High

Texture
Soft ●●●●● Stiff

Characteristics
Fastest-drying white with a traditional linseed oil binder
Excellent option for speeding dry-time without making colors matte

Warm White



Ser. 1 – Opaque
Binder: Safflower Oil
PW6, PY75, PO62, PW4

Dry Time
Slow ●●●●● Fast

Tint Strength
Low ●●●●● High

Texture
Soft ●●●●● Stiff

Characteristics
Contains the perfect amount of added yellow to lighten and warm colors without changing their hue

Radiant White



Ser. 2 – Opaque
Binder: Safflower Oil
PW6

Dry Time
Slow ●●●●● Fast

Tint Strength
Low ●●●●● High

Texture
Soft ●●●●● Stiff

Characteristics
The brightest, whitest white
Neutral temperature

Flake White Replacement



Ser. 1 – Opaque
Binder: Linseed Oil
PW6

Dry Time
Slow ●●●●● Fast

Tint Strength
Low ●●●●● High

Texture
Soft ●●●●● Stiff

Characteristics
Same working properties of traditional Flake White, but does not contain lead

Cool White



Ser. 1 – Opaque
Binder: Safflower Oil
PW6, PB15-2, PW4

Dry Time
Slow ●●●●● Fast

Tint Strength
Low ●●●●● High

Texture
Soft ●●●●● Stiff

Characteristics
Contains the perfect amount of added blue to lighten and cool colors without changing their hue

Titanium Zinc White



Ser. 1 – Opaque
Binder: Safflower Oil
PW6, PW4

Dry Time
Slow ●●●●● Fast

Tint Strength
Low ●●●●● High

Texture
Soft ●●●●● Stiff

Characteristics
Similar to Titanium White's texture
More subtle in tint strength
A favorite all-around mixing white

FastMatte Titanium White



Ser. 1 – Opaque
Binder: Linseed Oil, Alkyd Resin
PW6

Dry Time
Slow ●●●●● Fast

Tint Strength
Low ●●●●● High

Texture
Soft ●●●●● Stiff

Characteristics
Thin layers dry in 24 hours to a matte surface, ideal for underpainting

I 980 Titanium White



Ser. 1 – Opaque
Binder: Safflower Oil
PW6

Dry Time
Slow ●●●●● Fast

Tint Strength
Low ●●●●● High

Texture
Soft ●●●●● Stiff

Characteristics
Great mixing white, similar to Artist Grade, but less overpowering

Zinc White



Ser. 1 – Semi-Transparent
Binder: Linseed Oil
PW4

Dry Time
Slow ●●●●● Fast

Tint Strength
Low ●●●●● High

Texture
Soft ●●●●● Stiff

Characteristics
Transparent white, best for use in glazes and scumbles

I 980 Transparent White



Ser. 1 – Semi-Transparent
Binder: Safflower Oil
PW6

Dry Time
Slow ●●●●● Fast

Tint Strength
Low ●●●●● High

Texture
Soft ●●●●● Stiff

Characteristics
Lightens values without adding opacity
Excellent zinc-free alternative to Zinc White

For pricing and sizes, please visit the Artist Grade and I 980 Color Chart pages.





Always forward.
Together.™

Painting Mediums

When it's right, you know it.

The right medium gives you the dry time, mark-making, and look you want. Without having to think about it.

The right medium perfectly supports your work, keeps you in the flow of your painting, and allows you to paint with complete confidence in the permanence of your work and your own well-being.

Our mediums are designed to feel good from the first squeeze to the last pour.

So what's the right medium for you? We want to help you find it.

Between this guide and the resources at gamblincolors.com, we promise to get you there.

Compatibility

All of our mediums are compatible and can be mixed to achieve your desired working properties and finish. Gamsol may also be added to thin any of these mediums.

Dry Time

The dot indicators are relative and intended for comparison purposes. Dry times vary depending on colors used, absorbency of the painting surface, thickness of paint layers, and environmental conditions (e.g. temperature and humidity).

Approximate drying rates:

- 24 hours
- 48 hours
- 48-72 hours
- 4 days or longer

Mediums Set

Contains Galkyd Lite, Neo Megilp, Gamsol, Refined Linseed Oil, Solvent-Free Gel and Cold Wax Medium

all 2oz (59ml) \$41.00



Cold Wax Medium



4oz (118ml) \$13
16oz (473ml) \$34
128oz (3.79L) \$162

Dry Time
Slow ●●●● Fast

Texture
Soft ●●●● Stiff

Finish
Matte ●●●● Gloss

Notes
Quick-setting beeswax paste
Best for use on panel supports
Matte varnish for oil, acrylic, and watercolor paintings

Galkyd Gel



5.1oz (150ml) \$21

Dry Time
Slow ●●●● Fast

Texture
Soft ●●●● Stiff

Finish
Matte ●●●● Gloss

Notes
Soybean alkyd resin gel
Ideal for textured mark-making
Suitable for glazing

Solvent-Free Fluid



4.2oz (125ml) \$13
8.5oz (250ml) \$23

Dry Time
Slow ●●●● Fast

Fluidity
Thin ●●●● Thick

Finish
Matte ●●●● Gloss

Notes
Use in moderation (a little goes a long way)
Suitable for alla-prima or wet-into-wet techniques
Vegetable oil aroma

Neo Megilp



4.2oz (125ml) \$13
8.5oz (250ml) \$23
16.9oz (500ml) \$35

Dry Time
Slow ●●●● Fast

Texture
Soft ●●●● Stiff

Finish
Matte ●●●● Gloss

Notes
Maintains the body of oil colors and imparts a smooth, silky feel
Store upside-down
Suitable for transparent glazing, alla-prima, or wet-into-wet techniques

Galkyd



4.2oz (125ml) \$13
8.5oz (250ml) \$23
16.9oz (500ml) \$36
33.8oz (1L) \$60

Dry Time
Slow ●●●● Fast

Fluidity
Thin ●●●● Thick

Finish
Matte ●●●● Gloss

Notes
Soybean alkyd resin fluid
Store upside-down
Creates glaze layers without brushmarks

Refined Linseed Oil



4.2oz (125ml) \$11
8.5oz (250ml) \$16
16.9oz (500ml) \$26
33.8oz (1L) \$38

Dry Time
Slow ●●●● Fast

Fluidity
Thin ●●●● Thick

Finish
Matte ●●●● Gloss

Notes
100% U.S. farmed flax oil
The original and the classic oil painting medium

Solvent-Free Gel



1.25oz (37ml) \$7
5.1oz (150ml) \$21

Dry Time
Slow ●●●● Fast

Texture
Soft ●●●● Stiff

Finish
Matte ●●●● Gloss

Notes
Safflower and soybean alkyd
Increases slip off the brush
Excellent for direct painting techniques

Galkyd Lite



4.2oz (125ml) \$13
8.5oz (250ml) \$23
16.9oz (500ml) \$36

Dry Time
Slow ●●●● Fast

Fluidity
Thin ●●●● Thick

Finish
Matte ●●●● Gloss

Notes
Galkyd with a little extra Gamsol
Store upside-down
Creates glaze layers with brushmarks

Stand Oil



8.5oz (250ml) \$18

Dry Time
Slow ●●●● Fast

Fluidity
Thin ●●●● Thick

Finish
Matte ●●●● Gloss

Notes
Thickened linseed oil for traditional techniques
Self-leveling, sticky feeling
Add 50% Gamsol to create thin layers with no brushmarks

Painting Tools

A painting begins with an idea, a color palette, and your selection of mediums.

Paintings are complete when you say so...and sometimes when the painting tells us.

What happens before you start and after you make your last mark is as important as painting itself.

These three steps Prepare, Clean, and Varnish shouldn't be left to creativity. They are an essential part of an oil painter's work, and we believe they're worth getting right.

It's not hard, and we've put together the right tools and techniques for you.

Our tools are designed to perfectly do a very specific job for you. As for technique, you'll find the best of everything we know on our website.

Well-being and safety

Since 1980 we've crafted painting materials with the well-being of artists and the environment in mind. It's who we've always been and an important part of our Brand Promise. We promise to be kind to you, the team at Gamblin, and the environment we share.

Learn more at [gamblincolors.com](https://www.gamblincolors.com)

Prepare

There's nothing like starting a new painting. And nothing like the disappointment of struggling with mark-making on a plasticky surface or watching colors turn dull from an absorbent surface.

Ground is formulated to get you painting sooner, with complete confidence in permanence, and the perfect texture for the work of oil painting. Ground may be applied directly onto panels or over the top of gesso-primed surfaces to create a better tooth and more saturated colors.

If you enjoy the look of raw linen and don't want your linen to stretch or absorb oil, PVA size is for you. You can paint directly onto PVA prepared fabric including canvas shoes, tote bags, and denim. If you want a bright white foundation, you may also apply Ground once your PVA Size has dried.

Oil Painting Ground



For preparing and reusing panels and canvas

Non-absorbent for deeper color saturation

Add oil colors for a tinted Ground

8oz (237ml)	\$24
16oz (473ml)	\$33
32oz (946ml)	\$55

PVA Size



PVA Sized linen. Photo by @rawmaterialsartsupplies

Seals canvas and linen

Vegan alternative to Rabbit Skin Glue

Prepares paper for oil painting

8.5oz (250ml)	\$15
33.8oz (1L)	\$32

Clean

Painting is hard enough. Clean-up should be simple, safe, and sustainable.

Gamsol and Safflower oil are easy on the senses, gentle on brushes, yet tough on studio clean-up. Unlike other solvents, Gamsol is safe for you and a responsible choice – it's readily biodegradable, safe for aquatic life, and contains no harsh aromatics.

Safflower Oil offers a solvent-free alternative for cleaning brushes during and after your painting session. Both Safflower Oil and Gamsol are reusable and non-toxic when used as recommended.

Gamsol



100% pure odorless mineral spirits

Thins oil paints and mediums

Gently cleans brushes

Self-clearing and reusable

4.2oz (125ml)	\$9
16.9oz (500ml)	\$19
33.8oz (1L)	\$27
128oz (3.79L)	\$70

Safflower Oil



Solvent-free brush cleaner

U.S. farmed and pressed

May also be used as a slow-drying painting medium

4.2oz (125ml)	\$11
8.5 250	\$16

Varnish

It's common for different colors or areas of your painting to dry to different finishes. Some colors are just glossier than others. And thicker areas can appear more saturated than thinner areas of your painting. Mediums also play a role in how your paint layers look when they dry.

With Gamvar varnishes and the Varnish Brush, you get a unified, protected surface. You get the depth of color and precisely the gloss level you want. Our three finishes – Matte, Satin, and Gloss – are all compatible allowing you to achieve your perfect sheen.

If you've never tried Gamvar, get ready for the feeling of watching your painting get to exactly where you want, with ease.

Gamvar Varnish Brush



Designed to work perfectly with Gamvar Varnishes

Durable, animal-free synthetic bristles

The only varnish brush you'll ever need

2" (50mm)	\$29
3" (75mm)	\$39

Gamvar Varnish



For use on oil and acrylic paintings

Available in Gloss, Satin, and Matte finishes

Odorless and easily removable with Gamsol

4.2oz (125ml)	\$16
8.5oz (250ml)	\$28
16.9oz (500ml)	\$46

1980 Oil Colors

True color. Real value.™

The Gamblin story starts in a one-car garage in Portland, Oregon. Robert Gamblin remembered being a young artist, standing in an art supply store with a basket full of paints wondering what he would have to do and forgo in order to keep painting. The year was 1980 and Robert Gamblin believed it shouldn't have to be this way. And so, his mission was to make rich, luscious oil colors for students and working artists. His goal was for artists to be able to *Paint freely*.

It is in this spirit that we introduced Gamblin 1980, a line of paint that honors our humble beginnings. Gamblin 1980 Colors are made with the same pigments and linseed oil that go into our Artist Grade oils. They are crafted in small batches and we use the same care mixing, milling, filling, and labeling each tube. With Gamblin 1980, artists can experience true colors that are true to the pigment and true to historic working properties.

Paint freely.



Ser.	37ml	150ml
Series 1	\$8	\$18
Series 2	\$9	\$21
Series 3	\$12	\$32
Intro Set	\$64	

All 48 colors are available in 37ml and 150ml tubes.

View color swatches with tint, tone, and shades of each of our 1980 colors:



Student Grade

Artist Grade Oil Colors

Artist Grade



Ser.	37ml	150ml	8oz	16oz	32oz*	Set	Lightfastness
Series 1	\$13	\$29	\$39	\$69	\$126	Introductory Set \$130	All colors have a lightfastness of I (excellent) except for: Hansa Yellow Light: II (very good) Alizarin Crimson: III (fair) Naphthol Scarlet: II (very good) Radiant Lemon: II (very good) Radiant Lemon: II (very good)
Series 2	\$15	\$36	\$49	\$86	\$152		
Series 3	\$21	\$49	\$65	\$113			
Series 4	\$30	\$73	\$90	\$154			
Series 5	\$35	\$84	\$113	\$193			
Series 6	\$39	\$98	\$134	\$235			

* Ivory Black, Mars Black, Ultramarine Blue, Titanium White, Titanium Zinc White, Flake White Replacement, Zinc White, Quick Dry White are available in 32oz (946ml) cans.

View color swatches with tint, tone, and shades of each of our Artist Grade colors:



Limited Edition



Reclaimed Colors

Thirty years ago, we decided to recycle pigment from our air filtration system and turn it into paint. The color, Torrit Grey, became our first Reclaimed Color...and we decided to give it all away.

Always free to artists, Torrit Grey flows from our longstanding promise to always be kind to you, the team here, and the planet we all share.

Similar to Torrit Grey, our Reclaimed Earth Colors are made from pigments with a story and a purpose. Every speck of pigment is painstakingly reclaimed from rustbelt waters polluted by mining. Within a year after clean-up by a team of artists and scientists from Ohio University, life returns to once barren waters. Learn more at gamblincolors.com/reclaimed

Gamblin donates 20% of sales on all Reclaimed Earth Colors to the cause.

Reclaimed Series

Iron Violet 37ml	\$15
Rust Red 37ml	\$15
Brown Ochre 37ml	\$15
Limited Edition Set	\$44
Torrit Grey (Fall release)	Free

Through our Factory Store we offer individual tubes of our Reclaimed Colors. We also offer Limited Edition colors such as YInMn Blue, Cobalt Turquoise, and our Inclusive Color – Equality Orange. And there's more to come, so stay tuned

Gamvar Varnish Brush

The easiest way to make your painting look better.™

Successful varnishing requires three things: the right varnish, the right technique, and the right brush.

The Gamvar Varnish Brush is the only brush designed to work perfectly with Gamvar Matte, Satin, and Gloss. Get the depth of color, the saturation of color, and precisely the gloss level you want. Easily. Every time.

This brush has the correct thickness and stiffness — soft enough to contour to the texture of your work, yet stiff enough to evenly and thinly varnish your painting.

Unlike animal hair bristles that load heavily and break over time, thin-fiber synthetics that “mop” varnish, or single-use sponge brushes that create bubbles, this brush is designed to load and deliver the correct amount of varnish. The bristles are not only animal-free but made for the job.

When it comes to durability, there's no match. If you dedicate it to varnishing and clean the bristles with soap and water, this tool can last you a lifetime.

Features

- Synthetic bristles
- Vegan
- European Beech Wood handle with glossy white coating that's VOC-free
- Matte black brass ferrule
- Designed by Gamblin, made in Germany

The 50mm (2") brush is ideal for small to medium sized paintings while the 75mm (3") brush is a time-saver for varnishing a large painting or several paintings.

Varnish Brush

50mm (2")	\$29
75mm (3")	\$39



Varnishing FAQ

When can I varnish?

Gamvar may be brush applied when the painting is dry to the touch and firm in its thickest areas. For some oil paintings, that might take two weeks, for others, two months. To check for firmness, press your thumbnail into the thickest part of your painting.

How many applications of Gamvar do I need?

All Gamvar varnishes should be applied in a single thin coat. Gamvar Gloss may be applied in two thin coats for a higher gloss finish or if you find you need a more even gloss level.

Can I apply one type of Gamvar over another?

We have found it difficult to control surface quality when different finishes of Gamvar are applied on the same painting.

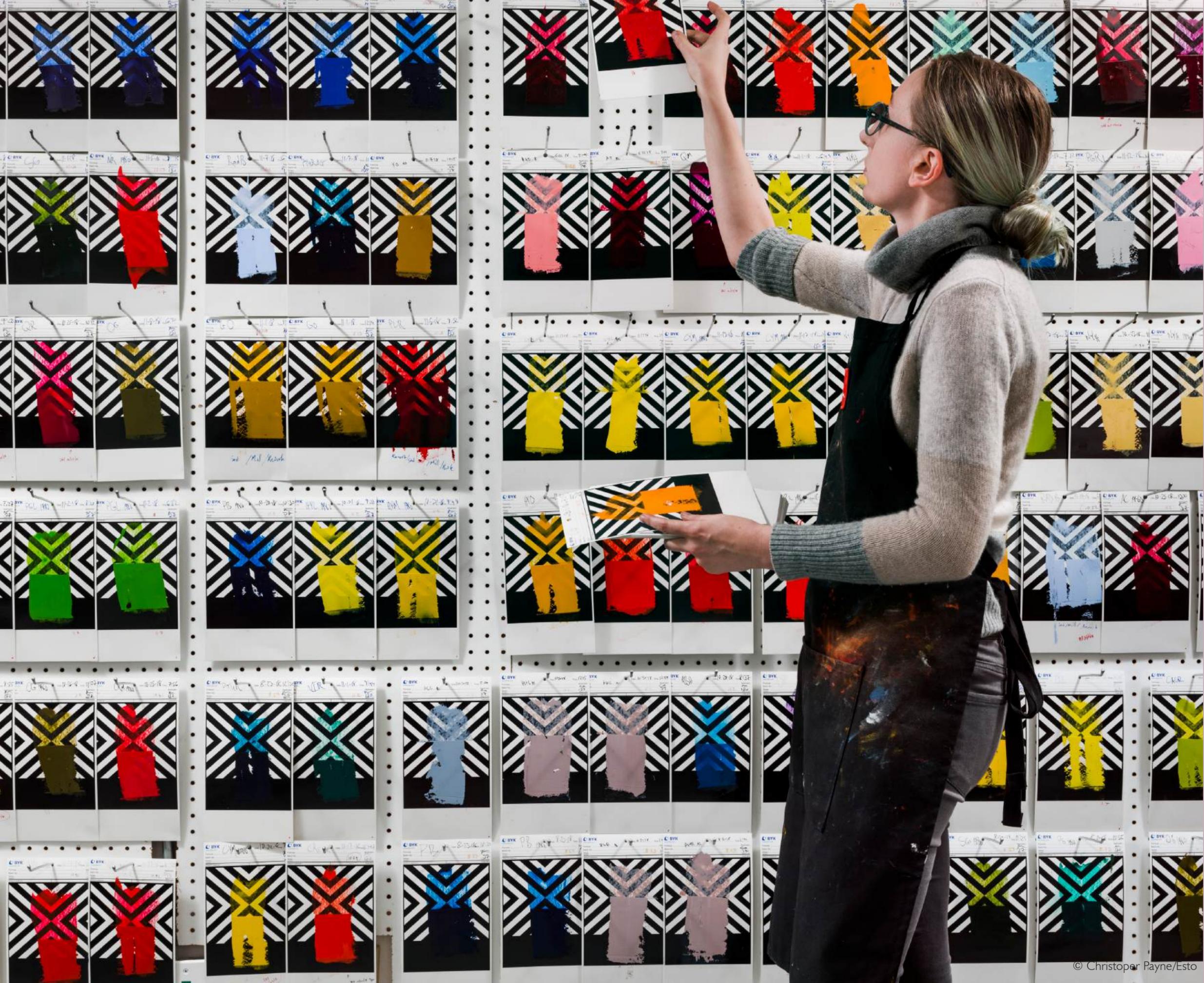
All Gamvar formulas can be mixed together to achieve your own custom shine in-between the pre-made formulas. We recommend testing custom mixtures out first on a sample piece to make sure you like the look.

I've experienced Gamvar beading up on a section of my painting. How can I prevent this?

Beading up may indicate that too much varnish is being applied at once. Try to cover as much of the painting with as little varnish as possible.

A vigorous scrubbing motion when applying Gamvar will help prevent it from beading up.

To see what Gamvar does for painters and how well-loved it is, search #gamvar #gamvarvarnish on Instagram.



We are always here to help you bring your best self to your biggest painting challenge.

When we paint, we engage our head, hearts and hands. Our ideas, thoughts, and feelings come out together, brushstroke by brushstroke.

Sometimes it comes easily. Other times not so much. We're here to help you select and master the materials best suited to your artistic intentions. And if you just need a little assurance about a material or technique, we're here for that too.

Do you have questions about varnishing? Need help building your own, personal palette of colors? Curious about a particular medium? Want to paint Solvent-Free? We're always here to help you bring your best self to your biggest painting challenge.

How? We offer one-on-one, focused consultations with our Product Specialist. Appointments are human, informative, inspiring, and completely free.

To learn more or to schedule your consultation, visit gamblincolors.com/contact

Always forward. Together.™



“It’s viscosity is so different from everything else we make”

Q&A with our Colormakers

As artists we experience colors with a knife or brush. As colormakers, our relationship with color is different and more intimate.

The process for developing each color to its maximum is unique to the pigment. Some colors need a bit more heat, some need to soak, some need to be ground more finely, and some just need more time.

For over 40 years now, we have continually refined this process by listening and responding to each pigment’s potential, personality and needs.

Count on us to put our heads, hearts, hands and everything we’ve learned into everything we do.

Special feature

What color is the most complicated?

Matt: All three Transparent Earth Colors (Red, Orange and Yellow) due to how they need multiple passes through the mill. All three tend to be messier and more temperamental when it comes to getting the texture right.

Chris: Titanium White Relief Ink, which has a long stringy “tail” that requires every can to be filled by hand. This is more labor intensive being a heavy color, so it can take three hours to make just 50 cans.

Phillip: We have only a few colors with more than two pigments, but Naples Yellow by far is the most complicated. The Yellow Ochre pigment used in the formula can vary as a raw earth material from batch to batch, meaning it behaves differently at times which causes pigment adjustments in the mix phase.

Mike: Both Naples Yellow and Naples Orange. Too many variables that can throw the mixture off, and they both are colors that need to be muted, not too bright.

What is the most interesting (or your favorite) color at the mill?

Matt: Emerald Green Artist Grade. In general I love all our green colors but Emerald Green is a rare one that we don't make as often. It's a novel color for me that is enjoyable to look at and smells like cucumbers

(Side note: Phil agreed that Emerald Green also smells amazing and described the smell as “artificial watermelon”)

Chris: Phthalo Blue Relief Ink is interesting because in the mixing pot it looks purple, but as it passes through the mill the color shifts to a deep blue. The pigment used is unique to our ink and not used in the Phthalo Blue oil color formula, making it special.

Phillip: I love the process of watching colors develop in the mix, so Chromatic Black and Phthalo Turquoise are the most interesting to me. They both start with two very different pigments and turn into something magical.

Mike: I think Sap Green is the most fun to make. It has a warmth that's unlike our other greens, the transparency is stunning and it's unique thixotropic quality is interestingly beautiful.

From the tube, Cadmium Yellow Light and Hansa Yellow Light look similar. As a colormaker, what differences between these two colors stand out the most?

Chris: The weight of the cadmium pigment is the biggest difference because that changes how it handles on a knife, and how it passes through the mill. Cadmium is heavy meanwhile Hansa is lightweight.

Phillip: Hansa Yellow Light is brighter and has a more luminous quality - or, it has more “oomph.”

How many colors do you make daily?

Matt: I mill 7-9 colors on an average day. But on days when we just make whites we make 3-4 because the batches are larger.

Chris: I usually make 3-4 different ink colors in a day. (Chris also specializes in the Portland Greys in oil color)

Phillip: Depending on the batch size, I mix anywhere from 6-10 different colors a day.

What do you like most about being a Colormaker?

Mike: I love color. I was a painter before working for Gamblin, but this job helped me understand color theory and build my confidence with how I control color.

(Fun fact! Mike is a third-generation painter and he also paints with his kids!)

What was the most interesting product you've handled on the mediums fill line?

Ian: Definitely Stand Oil! It's viscosity is so different from everything else we make, it's like honey and smells amazing. I get excited when I see Stand Oil on the schedule.



Special feature

Pigments

Gamblin Pigments enable artists to make their own colors and support a wide range of painting and mixed-media techniques.

Our pigments are the same pigments used in our Artist Grade colors and ground to the finest consistency. Compare prices with other fine pigments and you'll find there is no better value than Gamblin.



Burnt Sienna 60g	\$12
Burnt Umber 51g	\$12
Cadmium Red Medium 73g	\$40
Cadmium Yellow Medium 101g	\$30
Chromium Oxide Green 84g	\$22
Cobalt Blue 54g	\$40
Indian Red 90g	\$12
Ivory Black 70g	\$12
Manganese Violet 44g	\$22
Mars Black 88g	\$12
Mars Orange 63g	\$12
Prussian Blue 42g	\$15

Raw Sienna 59g	\$12
Raw Umber 47g	\$12
Transparent Earth Red 85g	\$22
Transparent Earth Yellow 98g	\$22
Ultramarine Blue 61g	\$15
Viridian 57g	\$36
Yellow Ochre 48g	\$12
Titanium Dioxide 76g	\$12
Titanium Dioxide 310g	\$25
Whiting 6g5g Whiting	\$12
Whiting 212g	\$25
Zinc Oxide 76g	\$12



Printmaking

Our printmaking story began in the 1990s with a few small presses in Portland eager for professional ink designed specifically for edition printmaking.

We listened. And we delivered.

We started with Portland Black and introduced a full line of Etching and Relief inks shortly thereafter.

Gamblin inks are handcrafted in small batches using top-quality pigments and carefully selected Burnt Plate Oils.

With Gamblin Printmaking Inks, artists can expect unparalleled performance, consistency, and value.

Gamblin Printmaking Inks are favored by leading art schools and prominent independent presses around the world.

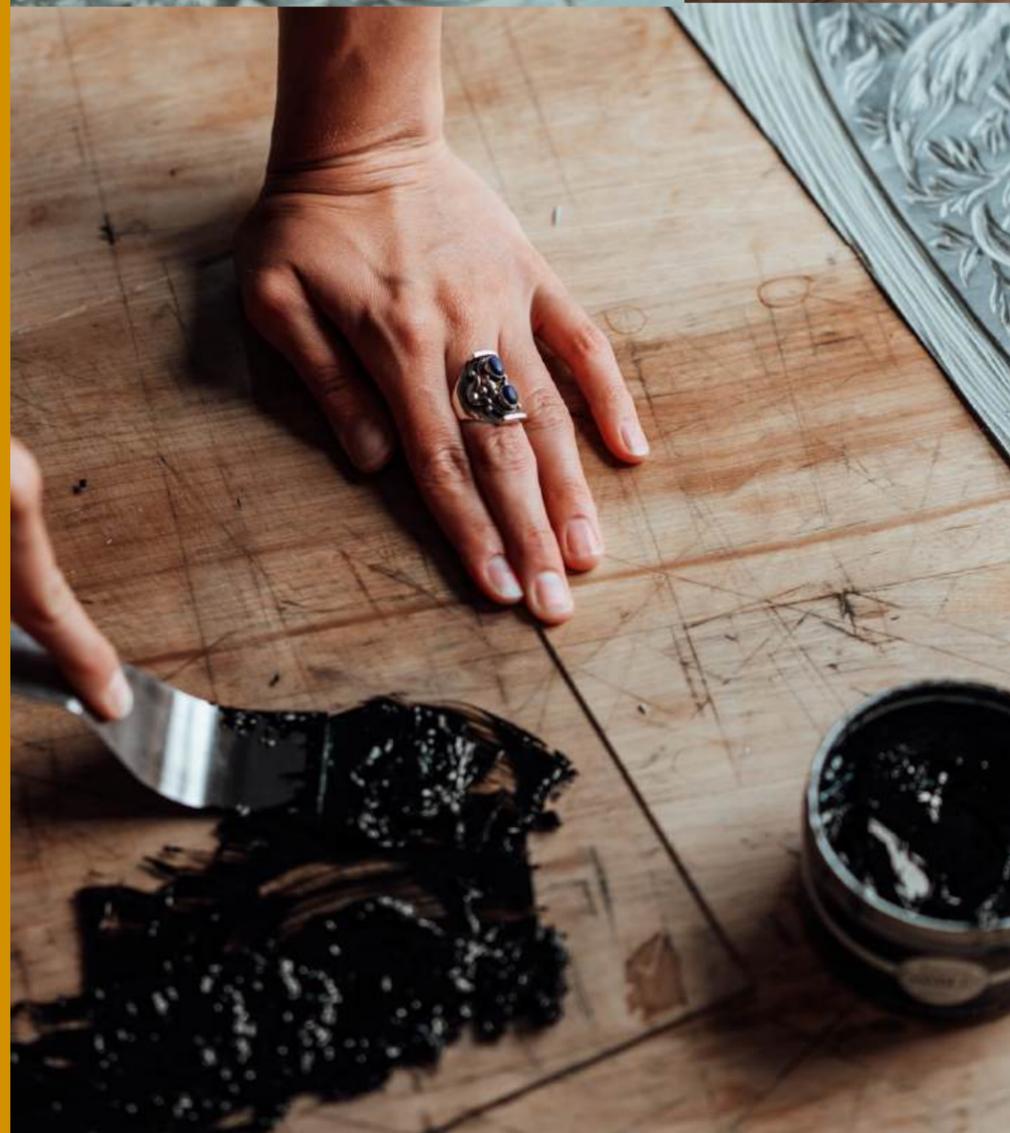
In her words

"I work primarily with linoleum, creating intricate patterns through hours of repetitive carving. When a block is finally finished it's important to me that all those tiny details print as crisply as possible, and really stand out.

I always prefer to print with high quality oil-based inks like Gamblin, because they make a huge difference in the aesthetic outcome of a final print. Not only that, but with my work mainly being monochrome, I really value the deep, rich blacks I can achieve with oil-based inks.

I got lucky that the Portland Intense Black was the first ink I ever used in art school and I've never had the need to search for a better ink."

Emma Adams
Seattle-based printmaker
@emma.read.adams



Etching Ink 300ml

Portland Black	\$23
Portland Cool Black	\$23
Portland Stiff Black	\$23
Bone Black	\$23
Carbon Black	\$23
Graphite	\$29
Dioxazine Purple	\$33
Hansa Yellow Light	\$33
Naphthol Red	\$29
Phthalo Green	\$29
Prussian Blue	\$29
Quinacridone Red	\$33
Sepia	\$29
Ultramarine Blue	\$29
Yellow Ochre	\$23
Etching White	\$23
Transparent Base	\$23

Relief Ink 175ml

Portland Intense Black	\$17
Hansa Yellow Light	\$24
Naphthol Scarlet	\$24
Phthalo Blue	\$24
Phthalo Green	\$24
Prussian Blue	\$20
Quinacridone Red	\$20
Sepia	\$20
Titanium White	\$17
Transparent Base	\$17
Textile Black	\$24
Outlaw Black	\$24

Modifiers

Tack Reducer 5.1oz	\$12
Burnt Plate Oil #000 8.5oz	\$12
Burnt Plate Oil #2 8.5oz	\$11
Magnesium Carbonate 16oz	\$14

Lithography Ink 300ml

Portland Litho Black	\$23
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The Gamblin Guarantee

We will deliver the right product for your work at an honest price. We're painters too. Count on us to put our heads, hearts, hands, and everything we've learned into everything we do.

We promise to be kind to you, the team of people here at Gamblin, and the planet we share.

We promise to inform and inspire you, just as your work and ideas inspire and inform us. And we're always here to help you bring your best self to your biggest painting challenge.

Our materials should feel good from the first squeeze down to the last pour. If you ever feel like something isn't right, we want to hear from you and we will take care of you.

We promise to never stop moving painting forward. If there's a better way, we'll find it. We always do.

Always forward. Together.™

Gamblin



2022-2023