

Moravian College Advanced Painting ART 380 Advanced Drawing ART 370  
2011 Fall T/TH 1.15- 3.30 Rm. 9  
Office hours: T 3.00- 6.30pm, TH 3-4pm in RM 102 or by appointment  
Art Office: 610. 861.1680, my ext. 1652  
[afraleigh@moravian.edu](mailto:afraleigh@moravian.edu) please let me know if you need a response as confirmation.  
Cell phone- (only contact this number as an absolute last resort) 914.475.2911

### **Course Description-**

This class will focus on strengthening conceptual, technical and observational skills. We will concentrate on the essential elements of painting and drawing, their materials, methods and craft, while studying the human form. This advanced course will focus on the development of technical and observational skills while working to a sophisticated understanding of two-dimensional composition. Emphasis will be placed on contour, gesture, value and volume coupled with the accuracy of rendering illusionistic space through an in-depth study of figurative structure, including skeletal and muscular anatomy and how these structures affect surface definition.

In addition, every two weeks, we will look at a group of artists working within a specific conceptual/ formal terrain. Every week you will complete an assignment in response to each category. The artist groupings will be loose, and many artists will be considered within more than one category. This course will not attempt to establish a cohesive and all-encompassing time-line, or restrict the many possible interpretations of a work. Instead, we will look at what conceptual or formal links exist between the different artists whose works are discussed, and begin to sketch out the theoretical and historical underpinnings of contemporary practices. In addition to your studio work you will be asked to do a small research project.

Required Text: 'Drawing: A Contemporary Approach' [Teel Sale](#) (Author), [Claudia Betti](#) (Author) Supplemental readings from 'Theories and Documents of Contemporary Art' by Kristine Stiles and Peter Selz and others

### **Course Objectives**

Development of analytical and communicative skills through regular critique sessions, and oral presentation  
Establish a positive work ethic  
Strengthen the individual student's skills in seeing and thinking  
Participate in critiques and understand the role of dialogue in the creative process  
Present and defend work and ideas in written and oral forms while utilizing art vocabulary  
Research Artists and Art Movements  
Demonstrate an understanding of value, line, texture, form, color and composition  
Understand appropriate craftsmanship and present their completed work in a professional manner.

### **Course Goals**

Developing conceptual understanding through the pictorial.  
Knowledge of the formal and material elements of Drawing.  
Critical analysis of art and its intention.  
Understanding the persuasiveness of images.  
Introducing a critical framework for thinking and looking at images with increased attention to emerging media and - new technologies.

### **Course requirements**

On time attendance for all classes  
On time delivery of homework and in class projects  
A minimum of 6 hrs work outside of class  
Participation in class discussions and critiques  
Readings, quizzes and papers.  
Sketchbook  
Field Trips  
Documentation of completed work at the end of the semester.

**Homework:** As majors you are expected to work a **minimum of 6 hours per week outside** of the scheduled meeting time. There will be outside assignments due every Tuesday morning. Due to the sequential nature of the course all assignments **MUST** be completed on time with no exceptions. This will absolutely affect your grade. A new, completed project is due every week.

**Blackboard-** I will be placing materials to read and slides to look at on blackboard every week. For homework you will be expected to have read and viewed said materials before class on Tuesdays and come prepared with three comments or questions unless otherwise noted. While we move through these different exercises different conceptual motivations of various artists with similar parameters will be demonstrated in slide form. You will be expected to develop a thoughtful approach to these seemingly simple assignments throughout the semester as well as in your homework assignments.

**Participation-** Students are expected to actively participate in class. That means you come to class on time and prepared, having read assigned readings and having completed any assignments. You volunteer thoughtful responses on a regular basis, you share your own insights and perspectives in critiques, during slide discussions, on readings and written assignments and you offer support and feedback to your fellow classmates regarding their work. This demonstrates more active learning rather than simply being in class, taking notes, and looking attentive, which is much more passive learning.

**Critique Sessions-** There will be a scheduled critique every other **Tuesday** to look at your response to that week's topic. We will also have regular working critiques at the end of most classes. Everyone will be expected to share their thoughtful opinions about their peer's work. The purpose of the critique is to learn and utilize the art and design vocabulary needed to describe art formally, conceptually and contextually. In addition to these purposes, the critique should aid you in developing objectivity about your work. All comments are meant to aid in your development of seeing and thinking in an objective manner. Group dynamic fuels this class. You are all here to learn, not just from me, the instructor, but also from your peers, who are, after all, dealing with these problems for the first time themselves, and therefore are a tremendous asset to your development.

**Attending Exhibitions, Lectures, the NYC trip and other Events-** Any component of scholarly activity entails an understanding of not only the tools, techniques and language of a given discipline but also the history of that discipline and the ability of the student to be able to contextualize their own work/ or study within the continuum of that discipline. This being understood the students in this course will need to take advantage of the rich cultural activities on campus and throughout the neighboring communities. In particular, the Visiting Artist Series will present several distinguished lecturers, some in conjunction with exhibitions and the New York City trip, which is mandatory, and is an incredibly enriching art experience.

**Sketchbook-** *"An artist is a sketchbook with a person attached."* Irwin Greenberg. It was stated prior that one of the primary goals of this course was to teach the student how to arrive at creative, personal solutions to problems and ideally steer them towards personal expressive work. In an effort to help the students reach this goal the instructor will work with the students on a one-on-one basis to help them find their art historical kindreds. This investigation/exploration will manifest itself in the sketchbook through research and writing assignments, master "adaptations" and personal critiques and examination. A sketchbook should be viewed as a journal or moreover a diary, it is a place of retreat, a safe place to explore ideas and examine the world. The student should use this book as an opportunity to practice his/her skills, examine other artist's works and ideas, and figure out how his/her study of art "fits in" with the rest of their life and other interests. It is a private place, an arena where one should feel free to experiment with new techniques and ideas. Use it each day and date each entry. Sometimes you may find that a sketch takes you several hours, sometimes-just minutes. The point is to take what you learn in class, personalize it and experiment with it in your sketchbook. Take it with you everywhere you go. Find a book that suits your personality; something you want to have on you at all times. Be fetishistic about it. It should become a visual diary of your life and something that you will be able to return to again and again for inspiration or previously thought, but never carried out, projects. You will be graded on this and you must have it in class with you at all times. If it is missing it will be marked against you.

\*\*\*\*It bears reiteration that skill and verisimilitude are not the only things that compose a "good" piece of art. The work has to be about something, it should reflect something important and uniquely personal to the artist. It takes time to explore ideas and interests and find that elusive steering concept/belief that will guide one's work for many years. Concepts will oscillate over time, which is good. The sketchbook becomes most beneficial as a document of one's artistic development over many, many years. <http://www.gis.net/~scatt/sketchbook/links.html>

**Attendance-** The Art Department established this department-wide attendance policy to apply to students in all art classes. For classes that meet twice a week -- After the second unexcused absence, final grade will be dropped by one full letter. After the fourth unexcused absence, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services. Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence. Job interviews or doctor's/dentist's appointments are not to be scheduled during class or any required events.

**Missing Portions of Class: The following count as unexcused absences**

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class early by 15 minutes or more
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class
- Missing a major critique is equivalent to missing a final exam and will be graded accordingly.

*Students: If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to do the missing work **by the next class**.*

**Grading-** It is the responsibility of the professor to assist the student with the development of each and every segment of the class. The professor should give opinions in a helpful and collaborative manner. It is, however, the responsibility of the student to ask for help when he or she is confused, a misunderstanding exists, or there is simply a question that may hinder the student's development if not addressed. This is a safe environment where learning is the primary goal of both parties. Yet, if the student does not ask questions when help is needed the professor has no choice but to grade accordingly (i.e. the professor is not a mind reader and will assign a grade based on the criteria below). Please feel free to meet with me at any moment throughout the course. I have posted office hours but am also available by appointment.

**Assignments/ Grading**

Studio and Homework	30%
Participation in critiques, and reading discussions	30%
Sketchbook and Lineage Assignment	25%
Final	15%

**Grade Determination- The following list can serve as a guideline for assessing your development:**

- Development of skills in seeing and thinking. Sensitivity toward thoughtful expressive solutions to course problems.
- Development of skills in technical application of media.
- The on-time completion of course problems.
- Participation in group critiques and presentation of work.
- Full and on-time class attendance
- Commitment; measuring how far you will go to solve an assigned problem.
- Attention to solving problems in a creative, unique and expressive manner.
- Presentation of work. Presentation skills include verbal and written articulation of ideas as well as neatness and clarity of visuals.
- Thoroughness of preparation for class is marked by following instructions, consistent work habits, meeting deadlines, presentation of completed work, and by general performance, involvement and effort.

A: Excellent, outstanding achievement, mastery of skills and highly developed conceptual approach

B: Above average. Demonstrates understanding of material and is above average in thought, effort, creativity, or technique.

C: Adequate understanding of essentials. Fulfills assignment but lacking in content, effort, and/or skill.

D: Does not fulfill assignment and exhibits little skill, effort, and thought.

F: Failure, no credit

I: Incomplete, will only be given in the most extreme of circumstances.

**No extensions** will be given for an assignment without a legitimate reason.

**Missing critiques, tests, or presentations is not permitted.**

Late projects will receive a penalty of 1/3 of a grade for each week it is past due. Missing a test will result in a failing grade and a late presentation will result in a 5% penalty.

Incompletes will not be given except under the most extreme circumstances.

Not having your sketchbook in class counts as not being prepared and will result in 5% penalty.

**Receiving an A-** is a special accomplishment and is the result of consistently going beyond the basic requirements laid out for the course. **Grades are earned.** Here is a summary of the requirements for a grade of A for this course:

Innovative & Meaningful Solutions for all Assignments clearly *exceeding* the Basic Requirement.

Technical Expertise. Evidence of Competency in Each of the Processes Learned in Class.

Productive Use of Class Time.

Homework assignments that have *clearly* been given the same thought and effort as would be in class with the instructor.

Clean, Well-Crafted Presentation

Consistent, On Time Attendance.

All Work completed and Submitted On Time.

Class Participation as Described in Syllabus.

**Disability-** Any student with documented disability needing academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All discussions will remain confidential. Students with disabilities should also contact Disabled Student Services.

**Academics Honesty** (*issues of plagiarism*)

Plagiarism and cheating are serious offenses that erode the academic environment. Moravian College and the Department of Visual Arts will condone NO form of plagiarism- Defined as the use of another's words, ideas, visual or verbal material as one's own without proper permission or citation. Each student has the responsibility to make sure they have a clear understanding of this important issue and how it applies to a studio class and their imagery. Any and all image appropriation needs to be discussed with the professor prior to usage. This includes material found on the internet.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure.

**Supplies-** you will now be responsible for your own art supplies. Dick Blick is located at South Mall, 3152 Lehigh Street, Allentown, PA 18103, (610) 791-7576, or you may order supplies online.

**Attitude-** this is college. Approach each class with an open mind and lots of energy. No complaining. No whining. It brings down the morale of the class, will be viewed as poor participation and you will be graded accordingly.

**Hard work is rewarded-** meaning effort that is visible and clear. Not what you say, but what you do. The skill level you begin the course with is not as important as what you put into this class and how you progress. If you apply yourself you will do well and be amazed at your development.

**Note about parking-** If you park illegally you will get a ticket. It will hurt your wallet. You won't like it. Trust me, I know. Plan to arrive early in case parking is not available. Traffic, parking, shuttle problems are NOT legitimate excuses and will be marked against you as tardiness. This will affect your overall grade. *See attendance policy for more info.*

**Cell Phones-** must be turned to the Silent position. No texting while in class.

**Cleanliness-** It is the job of every student to leave the studio better than the way they found it. Disrespecting your environment and those around you implies poor participation and will affect your grade.

**Being on time-** means arriving 15 minutes early, materials ready, paper prepared, paint on palette, artwork up on the board for critique and ready to go.

**No food please-** be ready to begin working at the class start time. Eating in the studio is not only kind of gross, it is hazardous to your health. You may eat, outside of the classroom, on break.

**Wear appropriate clothing-** you will get some kind of art material on everything you bring into the studio... it just happens.

**Music-** may be played in class but no headphones. I speak to the class as a whole at random times and will not compete with your i-pod. Whatever you guys bring is fine by me but it has to be cleared with everyone in the class and kept at a reasonable volume.

## Calendar:

### Week one

- 08/30: Introduction to course goals, objectives and requirements. Text and supplemental reading.  
*HW- Bring in three examples of sketchbooks from the sketchbook website that you admire. Obtain any missing supplies.*
- 09/01: Warm-up day. Painting and Drawing from the skeleton.  
*HW- Finish skeleton start and five 8 x 11in pieces. Focus on composition. Five different approaches to create five different experiences. Chapter 2 from DCA*

### Week two

- 09/06: Critique skeleton pieces.** Warm-up continued, Painting and Drawing from the skeleton.
- 09/08: 1 day model. shape  
*HW- Finish Skeleton piece. Read 'Figure Paintings are not made in heaven', Phillip Pearlstein, "Chuck Close interview with Cindy Nesmer". Bring in photographs you think you would like to work from for photo-realism assignment. DCA chap 3*

### Week three

*Refiguring the Figure. Slide discussion on Photorealism and Traditional approaches to the figure. Artists may include: Chuck Close, Malcolm Morley, Claudio Bravo, Vija Celmins, Robert Bechtle, Phillip Pearlstein, Catherine Murphy, Antonio Lopez Garcia, Kurt Kauper, Frank Auerbach, Alice Neel,*

**09/13: Critique. Discussion on readings and short slide presentation.**

- 09/15: 1 day model. Capturing essence. plane and volume  
*HW- Photorealism #1*

### Week four

- 09/20: 2 day model. Capturing essence. value/ descriptive structure
- 09/22: 2 day model. Capturing essence.  
*HW- Photorealism #2. 'Some Thoughts on Painting', Lucien Freud and 'Floating in Gender Nirvana', Jenny Saville.*

### Week five

*Refiguring the Figure- Continued. Artists may include: Lisa Yuskavage, Lucien Freud, Francis Bacon, Kathe Kollwitz, Jenny Saville, Marlene Dumas, Margherita Manzelli. Luc Tuymans, Daniel Richter, Eric Fischl, Michael Borremans,*

**09/27: 2 Photorealism pieces due. Critique. Discussion on readings and Slide presentation.**

- 09/29: 3 day model. Thrust. value/ weight  
*HW- Psychological Figure # 1*

### Week six

- 10/04: 3 day model continued. Thrust. Value/ light **Notes for lineage assignment due.**
- 10/06: 3 day model continued. Thrust. MIDTERM *HW- Psychological Figure painting # 2. Read Interview with John Currin...*

### Week seven

*Form Follows Fiction- which was an exhibition that articulated the deliberate confusion between reality and fantasy in the work of artists like John Currin, Chris Ofili, and Takashi Murakami, Neo Rauch, Gerhard Richter, Raymond Pettibon, Wangechi Mutu, R. Crumb, Marcel Dzama, Jockum Nordstrom, Mamma Anderson, Hernan Bas, Kara Walker, Kiki Smith, Kaye Donachie*

- 10/11: NO CLASS: FALL RECESS.**

**10/13: 2 Psycho figure due. Critique. Discussion of readings and slide presentation. Lineage assignment handed back.**  
*HW- Form follows fiction #1*

Week eight

10/18: 2 day model. space Character.  
10/20: 2 day model. Portrait. Expressive. Character.  
*HW- Form Follows Fiction #2. Read 'All Over the Place: Gerhard Richter, 40 Years of Painting', Chicago Reader. Individual lineage assignment pieces. Finalize lineage notes presentation with peer.*

Week nine

*All over the Place- Artists may include Gerhard Richter, Sigmar Polke, Karl Otto Götz, Gotthard Graubner, Mary Heilman, Fabian Marcaccio, David Reed, Katherina Grosse, Jessica Stockholder, Thomas Nozkowski, Jonathan Lasker*

**10/25: Critique of form follow fiction. Discuss readings. Slide presentation.**

10/27: 3 day model. Rhythm. Line/ structural  
*HW- All over the place piece.*

Week ten

11/01: 3 day model continued. Rhythm. Texture.  
11/03: 3 day model continued. Rhythm.  
*HW- Lineage assignment piece.*

11/04: last day for withdrawal

Week eleven

**11/08: 2 All over the place/ Lineage piece due. Critique. Lineage presentations**

**11/10: Lineage Presentations.**

11/11: NY Trip

*HW- Find one artist that fits into your lineage assignment write 1 pg. response paper.*

Week twelve

11/15: **Response paper due.** Class choice- model 5 day large painting/ 2.5-day large drwg.

11/17: Class choice- model 5 day large painting/ 2.5day large drwg. Line/ lyrical  
*HW- lineage assignment #3*

11/19: Chelsea and Hunter open studios for Studio Seminar; open to advanced students

Week thirteen

11/22: **Lineage piece #3 due.** Class choice- model 5-day large painting/ 2.5-day large drwg. Line/ aggressive

11/24: **NO CLASS... THANKSGIVING**

Week fourteen

11/29: Class choice- model 5 day large painting/ 2.5-day large drwg. Final

12/01: Class choice- model 5 day large painting/ 2.5-day large drwg. Final  
*HW- lineage piece #4*

Week fifteen

**12/06: Final critique. All assignments due... also extremely interesting conversation and delicious snacks.**

**12/08: Final critique. All assignments due... also extremely interesting conversation and delicious snacks.**

\*Note- syllabus subject to change

### **Artistic Lineage assignment**

To further infuse your practice with common issues and help you to uncover and articulate what it is you are seeking in your work right now you will be asked to do a small research project which culminates in a 15-20 minute oral presentation, at least four artworks and a 3-5 page paper. Notes of artists chosen will be due October 4<sup>th</sup>, presentations to the class will be on November 8<sup>th</sup> and 10<sup>th</sup>.

The idea of the project is to locate your work within an "artist's family tree". You will begin by perusing the Contemporary Art Books made available by the Professor and jotting down anything that you might be drawn to, any artist, any idea, any media, color, texture, concept etc. After compiling a page or two full of notes you will take that information and begin drawing connections between your findings, your work and those of up to five generations prior. You will ultimately decide on three contemporary artists to research and two- three influences for each of those three artists. For your final presentation and paper you will have researched 9-12 artists total. These connections can be based on any criteria following formal, conceptual, psychological, or material threads.

Not only does this assignment give you a footing in the development of certain ideas and processes throughout history but it links your understanding of your work to this as well. You will come into contact with different ideas and images that will perhaps trigger new ideas you didn't expect. This is the whole point. This will also help you form your artist statement and will provide a great foundation for your capstone courses. The more exposure you have to artists and the more research you do into their conceptual motivations/ methodologies now the better.

Collect at least 25 quotes from artists of interest to you.

Example: From Irwin Greenberg's *THE PAINTER'S PRIMER*:

Add new painters to your list of favorites of all time.

Study especially those artists who are dealing with problems that are the same as the ones you're trying to solve.

When at an impasse, look at the work of masters.

Analyze the work of the great painters. Study how they emphasize and subordinate.

Read. Be conversant with the great ideas.

Find the artists who are on your wavelength and continuously increase the list.

When you are in trouble, study the lives of those who've done great things.

Look at what you can learn from the great painters, not what's wrong with them.

Stay away from put-down artists.

Vermeer found a life's work in a corner of a room.

Compose a picture, making a lot of thumbnails, rejecting the obvious ones.

Study how Rembrandt creates a flow of tone.

If you've been able to put a personal response into your work, others will feel it and they will be your audience.

If you're at a loss for what to do next, do a self-portrait.

## **Materials list**

### **Figure Drawing supply list**

Bull clips  
18"x24" newsprint pad  
18"x24" pad of acid free white drawing paper  
3 ft. roll of Strathmore white drawing paper  
Cotton Rag (old t-shirts are fine)  
Tortillions (blending stumps) (small or medium size)  
Razor blade (or exacto knife)  
Graphite pencil set  
Vine Charcoal (box)(Soft) – you may also want to get loose charcoal powder for toning the paper.  
Compressed charcoal  
Charcoal Pencils (Generals, soft, ex-soft or 4B and 6B)  
Black Conte Crayon Sticks (or Compressed Charcoal sticks -soft)  
Erasers (get 3 of each: kneaded, white (Staedtler), pink)  
India Ink  
Various brushes, cups, paper  
3 ft Dowell will be supplied  
Masking tape or blue painters tape  
Experiment with different media. Watercolor on paper, Ink washes, Acrylic and oil overlay, Impasto, washes. Etc.

### **Advanced Painting Supply list**

#### Must have oil paint

Dioxazine purple  
Ultramarine blue  
Pthalo blue  
Titanium white  
Flake white  
White titanium zinc blend  
Hansa/ Lemon Yellow  
Cadmium yellow light  
Indian Yellow  
Raw sienna  
Cadmium red medium  
Crimson / or Madder Lake  
Burnt or Raw Umber  
Yellow ochre

And any others you may want to use... please see suggested palettes below

We will provide Gamblin Odorless Mineral spirits or Turpenoid (nothing but odorless) if you purchase your own this should be the only thing you use.

We will also have very limited supplies of the following mediums for you to *try*. You will need to purchase your own... neo megilp, liquin, windsor newton blending/ glazing medium, galkyd, galkyd light.

Brushes- Each artist will eventually follow his/her own preferences when it comes to brushes.

The essential thing is that you NOT limit yourself to too few, or badly worn brushes.

I recommend the following:

Natural bristle brushes for oils, #1, #3, #4, #8, #12 (filberts or flats).

Natural Sable flats brushes, #2, #4

2 rounds: #1, #4 #2

Brights: #4, #8

Some soft large watercolor brushes for blending

One big flat bristle brush for gesso, about 12/14 cm. wide.

#### Supports-

Various sizes of pre-stretched canvas, masonite, canvas boards etc.

Canvas- you can buy canvas and frames separately. You will have to stretch and prepare the canvas each time. You do not need to buy expensive canvas—cotton canvas is all right. We will do a demo in class.

#### Other materials-

Sketchbook

Color Aid or paint swatches from a hardware store

Cans or jars (glass or metal)

Rags- Old T-shirts work best

Gesso

grayscale

color wheel

Palette

Palette knife

Palette Scraper

Oil pastels or normal pastels

Kneaded eraser

Pencils, Charcoal sticks, Conté

#### **Suggested Palettes from Gamblin to help guide your purchases**

**Flake White** — A permanent, very heavy-bodied, opaque, warm white. With its reputation as the most permanent of all whites, Flake White is ideal for heavy impasto applications, or where several layers of color must be built up.

**Titanium White** — Titanium White is a permanent, heavy-bodied, versatile, opaque, pure white that is neutral in hue. It's ideal for applications where great opacity is required, and is considered the strongest tinting white.

**Soft Titanium White** — Soft Titanium White is a permanent soft-bodied, opaque, non-yellowing Titanium White that is ground in poppyseed and sunflower oils, rather than linseed oil. These oils do not yellow with age, as does pure linseed oil. Soft Titanium White is also recommended for fluid wet-in-wet techniques.

**Zinc White** — Zinc White is a permanent, heavy-bodied, semi-opaque, cool white. It's designed especially for brilliant clear tints with all oil colors, and is excellent for glazing.

#### **Transparent Glaze Palette**

The colors in this palette are ideally suited for use in glazes. Due to the strength and intensity of these colors, painters only need to mix a small amount of color with a suitable painting medium to produce a rich and vibrant glaze.

**Indian Yellow** — warm yellow makes painting look lit by sunlight

**Transparent Orange** — warm orange for sunrise/sunset

**Perylene Red** — cool red with dramatic yellow undertone

**Quinacridone Red** — cool red replacement for Alizarin and makes high key tints

**Quinacridone Magenta** — cooler high key red

**Quinacridone Violet** — clean, warm violet

**Dioxazine Purple** — cold purple that can be used for a black

**Manganese Blue Hue** — cool (toward green) transparent blue

**Phthalo Blue** — 20th century replacement for Prussian Blue

**Phthalo Green** — cold, dark green with great transparency and tinting strength

**Phthalo Emerald** — warmer, more natural looking Phthalo Green

In addition to Transparent Glaze Palette, these colors provide the abstract painter with a unique set of visual possibilities:

**Mono Orange** — clean, bright semi-transparent color, masstone of Cadmium Orange

**Mars Black** — dense, strong mark making black

**Black Spinel** — only black with neutral masstone and tint, dries matte

**Hansa Yellow Deep** — golden yellow, semi-transparent

### Old Masters' Palette

Because the Old Masters' palette has been obsolete since the middle of the 19th century, Robert Gamblin suggests this palette of color that will give excellent results plus lightfastness.

[Transparent Earth Yellow](#) — use in place of Yellow Ochre for glazing

[Transparent Earth Orange](#) — use in place of Burnt Sienna for glazing

[Transparent Earth Red](#) — use in place of Venetian Red for glazing

[Asphaltum](#) — lightfast match to popular 19th century glazing color

[Terre Verte](#) — muted earth green, great for grisaille

[Naples Yellow Hue](#) — light earthy yellow with great hiding power

[Yellow Ochre](#) — traditional earth yellow

[Cerulean Blue](#) — cool, semi-transparent blue, muted in tint

[Ultramarine Blue](#) — warm transparent blue

[Cobalt Green](#) — cool green with muted tint

[Burnt Sienna](#) — natural calcined earth color

[Venetian Red](#) — dense with great hiding power, more a brick red

[Ivory Black](#) — general mixing black with moderate tinting strength

[Flake White Replacement](#) — replicates the working properties of Flake (lead) White DOES NOT CONTAIN LEAD.

### Portraiture:

[Naples Yellow Hue](#) — light earthy yellow with great hiding strength

[Caucasian Flesh Tone](#) — light pink base for mixing skin tones. Consider mixing with Yellow Ochre, Olive Green, Venetian Red, Van Dyke Brown

[Yellow Ochre](#) — natural earthy yellow

[Transparent Earth Yellow](#) — use in place of Yellow Ochre for glazing

[Transparent Earth Orange](#) — use in place of Burnt Sienna for glazing

[Transparent Earth Red](#) — use in place of Venetian Red for glazing

[Terre Verte](#) — muted earth green, great for grisaille

[Ultramarine Blue](#) — warm (toward red) transparent blue

[Cobalt Green](#) — cool green with neutral tint

[Van Dyke Brown](#) — brownish transparent black

[Flake White Replacement](#) — replicates the working properties of Flake (lead) White DOES NOT CONTAIN LEAD.

### Basic High Key Palette:

With this palette of Gamblin Artists Colors, painters can explore high key situations with bright tints and mixtures. Consider using the Portland Greys to mix tints if you want more natural looking tints using modern colors. The two basic palettes also work very well together so painters can choose one Cadmium Yellow for opacity and one Hansa Yellow for transparency and tinting strength etc.

[Hansa Yellow Lt.](#) - cool (toward green) semi-transparent light yellow

[Hansa Yellow Med.](#) - warm semi-transparent yellow

[Naphthol Scarlet](#) - warm (toward orange) semi-transparent Vermillion red

[Quinacridone Red](#) - cool (toward blue) transparent red

[Phthalo Blue](#) - warm (toward red) transparent blue

[Manganese Blue Hue](#) - cool (toward green) transparent blue

[Phthalo Emerald](#) - warm (toward yellow) transparent green

[Ivory Black](#) - mixing black with moderate tinting strength

[Titanium-Zinc White](#) - best general mixing white