

# ART 280 Painting II

SPRING 2013, Monday and Wednesday 9:00-11.30am

Instructor: Angela Fraleigh

Office: Art Office

Office Hours: Monday/ Wednesday 12-1pm or by appointment

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\*\*\*Please note that email is the best way to communicate with me

This course emphasizes formal development and critical dialogue. The course will focus on technical assignments intended to increase one's ability to manipulate paint. Through regular critiques we will move into formal investigations while allowing you to consider conceptual possibilities and your own personal and historical affinities. Because this is a painting II class concentration will be heavily located in representational exercises intended to advance your skills while developing a more assertive conceptual approach. This class is an intensive look into the depiction of the physical realm and is designed to enable each artist with the basic tools that are necessary for any art you may choose to do later in life. Emphasis will be placed on contour, gesture, value and volume coupled with the accuracy of rendering illusionistic space. Assignments will be seen in the context of both classical and contemporary artists who are investigating related conceptual and technical terrain.

The overall goal of this course, in addition to developing your skill set, is to expose you to as many different approaches to image making as possible in order to help you develop your own inclinations and drives. Ultimately this course will provide a framework, a series of propositions to explore in the pursuit of your own interest, your own passionate voice.

## GOALS

Students will:

- Understand the formal elements and principals of design and successfully apply these in their work.
- Develop a conceptual understanding of visual art and be able to articulate their own ideas in their work.
- Be able to formally and conceptually critique and analyze art and its intention.
- Expand their knowledge of contemporary art and be able to critically address the arts in relationship to its history and the progress of society.

## REQUIREMENTS:

- On time attendance for every class meeting
- On time delivery of homework and in class projects
- Complete all class readings, quizzes and papers
- Actively participate and contribute to class discussion and critique
- A minimum of 6 hrs work outside of class
- Keep a sketchbook/journal
- Field Trip
- Documentation of completed work at the end of the semester.
- Attend required lectures, film screenings, or art exhibits outside of class that pertain to course topics

## OBJECTIVES:

Students will:

- Develop analytical and communicative skills through regular critique sessions and oral presentations.
- Establish a positive work ethic.
- Strengthen the individual skills in seeing and thinking.
- Participate in critique and discussions and understand the role of dialogue in the creative process.
- Apply the basic rhythms of the creative process in order to generate ideas, problem solve, and follow through with successful execution.
- Present and defend work and ideas in written and oral forms while utilizing appropriate art vocabulary.
- Research art and art movements, especially in the contemporary art arena.
- Demonstrate an understanding of value, line, texture, form, color and composition
- Understand appropriate craftsmanship and present their complete work in a professional manner.

Homework: 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 Monday 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.

Readings- I will regularly assign readings as handouts or in your textbook. You will 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 critiques as well as 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 you, the student, how to arrive at creative, personal solutions to problems and ideally steer them towards personal expressive work. In an effort to help you reach this goal we will work one-on-one basis to help you find your 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. You should use this book as an opportunity to practice your skills, examine other artist's works and ideas, and figure out how your study of art "fits in" with the rest of your life and other interests. It is a private place, an arena where you 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 perhaps 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.

To help move things along I have included word prompts for each week. In addition to your other course work you will respond to these "prompts" each week in your sketchbook. This can find various forms. Your responses can be literal, formal, opposing, found, created, staged, etc.

See examples:

[www.artmuseums.harvard.edu/sketchbooks/html/frameset.html](http://www.artmuseums.harvard.edu/sketchbooks/html/frameset.html)

<http://www.gis.net/scatt/sketchbook/links.html>

<http://www.arthousecoop.com/library>

**ATTENDANCE:**

The Art Department established this department-wide attendance policy to apply to students in all art classes. PLEASE READ CAREFULLY.

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) ON-CAMPUS HEALTH SERVICES WILL NOT BE ACCEPTED. 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 and are not excused.

**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:**

Students will be assessed through frequent critiques, studio projects, assignments, and participation as outlined below. Again, it is important to note that students will be graded on class participation, especially during critiques. Students will be made aware of the expectations for each assignment in terms of grading.

Both the form and content of work will be evaluated on each project, as well as effort, originality, personal progress, and timely completion of assignment. While competency in basic skills can be objectively determined, creativity and aesthetics are more subjective. The instructor reserves the right to apply qualitative judgments in determining grades. It is the professor's responsibility to assist and give feedback to the students throughout the course of the semester. It is the student's responsibility, however, to ask for help when a particular problem arises, miscommunication, or there exists a misunderstanding of requirements.

### Assignments/ Grading

Studio and Homework	40%
Participation in critiques, quizzes and reading discussions	30%
Sketchbook	15%
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 critique 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:

- Consistently going beyond the basic requirements of the course/ each assignment
- Innovative and meaningful solutions for all assignments, both conceptually and formally
- Demonstrates technical expertise and evidence of competency in techniques learned or discussed in class
- Productive use of class time
- Homework assignments that show a strong degree of effort and engagement
- Clean, well crafted presentation
- Consistent, on time attendance and active engagement while in class
- All work completed and submitted on time
- Class participation as outlined in syllabus

#### FINAL PORTFOLIO:

A final portfolio of your work submitted to me on CD will be due at the end of the semester. (I will go into this in more detail later in the semester.)

Be sure to SAVE and DOCUMENT all your work.

#### LATE ASSIGNMENTS:

I will mark down all late projects one letter grade for each class period they are late unless you give me a satisfactory reason (in my estimation) for their lateness. Projects may be reworked for the final portfolio review.

#### DISABILITY STATEMENT:

Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

#### ACADEMIC HONESTY POLICY:

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.

Plagiarism in any form will not be tolerated and will result in a failing grade. Cheating on exams or quizzes is not tolerated and will result in a failing grade. Written assignments are designed to engage students with material covered in class through personal reaction. Papers must be your own thoughts, ideas, impressions, or reflections. The Internet can provide valuable source material, but remember that not all published sites are legitimate. Be aware that I read student papers on this subject every semester and I am very familiar with a variety of information published on the web.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure. For further information, please refer to the Moravian College policy in the Student Handbook.

#### CLEANLINESS:

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

#### MATERIALS:

You are responsible for your own Paint and Drawing supplies (detailed list at end of syllabus). Dick Blick is located at South Mall, 3152 Lehigh Street, Allentown, PA 18103, (610) 791-7576, or you may order supplies online.

A folder specifically to hold reading handouts and technical information sheet

Sketchbook

Supplies and materials as it relates to student studio work (for more information on venues to purchase supplies – see me)

All students should have an external hard drive for storage of work in a digital format

\*\*\*Digital SLR camera, video cameras, tripods, lights are available for check out from the department.



#### MISCELLANEOUS:

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- All phones must be turned to the Silent position. No texting while class is in session. Absolutely no texting or emailing during class lectures, critiques, or demonstrations. Students that abuse this rule will be marked down on "participation" grade.

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 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.

#### SAFETY PROCEDURES:

1. Spray paint, aerosol glues, paint thinner, paint mediums and fixatives are extremely flammable, do not use near an open flame. If you are going to use any of these products at home, spray outside or wear a high-quality respirator.
2. Only use aerosols in the spray booths provided in the studios or outside well away from the classroom.
4. Turn on the spray booth first and follow the instructions on the can. Avoid breathing these vapors as they are a health hazard. After the work has dried, discard scrap papers in the metal cans provided. When finished, turn off spray booth and store spray cans in fireproof metal cabinet with other flammable supplies.
5. Report any unusual incident with materials, tools or equipment immediately to the instructor and to the College Health Center, 610-861-1567 (evenings, to Campus Safety Office, 610-861-1421).

## Course Calendar Painting II

\*\*\* Note Syllabus subject to change

### Week 1: Indirect Painting Grisaille

- M 1/14 Intro. Syllabus review, materials list. Quick stretcher demo.  
HW- Go to the art store and purchase any missing materials. Begin 20 paintings Due 1/23.  
Read Chapter 1 and 2
- W 1/16 Indirect painting. Slide discussion on Grisaille under-painting/ glazing. Class constructs and begins Color Still-life in Grisaille. Translating complex complementary color still-life into B/W using Direct light. Spatial element: 3 different levels of space, Intent: balance, clean finish, realism.  
HW- Finish 20 paintings on canvas paper or gessoed cardboard 5x9. These are to be done within a 3 hr. time period. Focus on composition and brushwork. Due 1/23. Finish Grisaille.  
Read Chapter 4
- TH 1/17 Payne Gallery opening Constance Garrow Diamond

### Week 2: Indirect Painting Burnt Sienna

- M 1/21 NO CLASS/ OPEN STUDIO
- W 1/23 Critique of 20 paintings and completed Grisaille still-life from Wed. class. Begin Indirect painting- burnt sienna and ultramarine blue, no white.  
Intent/ Composition: compressed, shallow space. Using texture to create space. Color: Neutrals.  
HW-10 b/w studies and 10 burnt sienna (no white) on canvas paper or gessoed cardboard 5x9. These are to be done within a 3 hr. time period. Focus on composition and brushwork.  
Continue Color Still-life Burnt Sienna and Grisaille (if necessary) Read pg 122-126 & Chapter 3

### Week 3: Impasto Warm and Cool

- M 1/28 Critique and Slide Discussion on temperature. Begin Direct Painting warm and cool. Intent: Texture, Visual Hierarchy, and Unification. Color: Warm and Cool.
- W 1/30 Impasto HW-Complete 5 studies Read chap. 6

### Week 4: Glazing

- M 2/4 Demo on Glazing. Glazing over grisaille. Intent: transparency, rich, deep space Color: full range of transparent glazes, using layers to create varying hues
- W 2/ 6 Glazing  
HW- Complete Glazing on Grisaille and Burnt Sienna under-paintings Read chap. 7

### Week 5: Interior/Exterior

- M 2/11 Figure and light- 2 day pose.  
Interiors & Persons: paintings from architecture. Two types of space: Cavernous & Expansive.  
Intent: Memory and Loss. Color: Limited palette.  
Read Supplemental reading.  
Grades on all work handed back.
- W 2/13 Figure and light- 2 day pose. Direct light. HW- Paint a wall. Read chap.5

### Week 6: Figure

- M 2/18 Critique and Slide Discussion on structural elements of the Figure.  
Figure- Analysis and Expression- 2 day pose  
Intent: Geometric and Organic mark. Color: Warm.
- W 2/20 Figure- Analysis and Expression. 2 day pose  
HW- Partner & self portrait.
- TH 2/21 Payne gallery opening Karl Stirner
- F 2/22 Midterm

### Week 7: Figure

- M 2/25: Figure- Analysis and Expression- 2 day pose. Open Space. Color: Cool. Intent: Rough/ Raw and Lyrical/ Fluid.
- W 2/27 Figure- Analysis and Expression- 2 day pose. HW- Paint something beautiful.  
Read chap. 10

### Week 8: Spring Break and Midterm

### Week 9: Figure

- M 3/11 Critique of Indirect painting, 2 outside works and Figure paintings.
- W 3/13 Portrait. 2 day pose. Intent: Gesture & Rhythm. Dynamic. Boisterous. Loud. Brash. Aggressive.  
Material experimentation. Color: Expressive. Addition of figures through use of mirror.  
HW- Narrative of love. Read chap. 8
- TH 3/14

Week 10: Landscape (Angie at Bemis)

M 3/18 Portrait. 2 day pose.

W 3/20 Figure in the environment. 3 day pose.

Landscape with people #1. Collage. Focus on textural variety. Larger work beyond the single frame in 2 dimensions. Compositional variety. Implied narrative structure. Order. Color: Tetradic color scheme. Read chap. 9  
HW- narrative of despair.

Week 11: Figure

M 3/25 Figure in the environment. 3 day pose.

W 3/27 Figure in the environment. 3 day pose. HW- narrative of divinity.

Week 12: Figure

M 4/1 NO CLASS- EASTER BREAK

W 4/3 Critique of in class paintings and 3 outside paintings.

HW- proposal for final. Read chap. 11

F 4/5 Last day for withdrawal with a W, NY Field trip

Week 13: Final

M 4/8 DUE: NY TRIP. Final proposal.

Figure- 2 day pose. Landscape with people. Collage. Focus on textural variety. Larger work beyond the single frame in 2 dimensions. Choose one: Compositional variety. Narrative structure. Disorder. Execute bad painting. God's/Bird's eye view.

W 4/10 Figure- 2 day pose.

S 4/15 Senior Show opening

Week 14: Final

M 4/15 Final

W 4/17 Final

S 4/20 Senior Exhibition and Opening

Week 15:

Final Critique. All work due. Amazing Conversation and snacks.

Final Critique. All work due. Amazing Conversation and snacks.

\*Note- syllabus subject to change

You must consider these elements each time you are creating a painting: composition, technique, observation, color and effort.

Composition: What about your composition makes this an interesting painting? How does the viewer's eye move throughout the painting? What is the focal point of the work? What creates a sense of unity within the work? How does it hold itself together? What is the relationship between the painting and the picture plane?

Technique: What are you doing with the materials to make this an interesting work? Are you approaching each mark the same way? Are you dealing with the application of mark making differently than in other areas? Are you really mastering the materials you are using?

Observation: How hard are you really looking at you subject matter? Do you need to draw every last detail, or do you get a better painting by making some artistic choices? How well do you know the object after you have finished painting it?

Color: Where did you use color in this painting? How did you use color in this painting? Why did you use color in this painting? How do the colors relate to one another? How do the colors relate to the mood of the painting? How do the colors relate to the picture plane? What did you use to add color to the painting, what are your materials? Do you need to use color throughout the painting or as an accent to drive home a point?

Effort: Are you putting effort into this painting? Are you making this painting to fulfill an assignment or to become a better artist? How much have you planned for this painting? Are you working from preliminary work and references or are you working off the cuff?

## Supplies-

### Oil paint Must haves

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-

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:

#### Understanding whites

**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