

ART 2510 INTRODUCTION TO OBSERVATIONAL PAINTING (3 credits)

Instructor: Miguel Alejandro Saludes

Contact: aaaadgi@ufl.edu

Cell: 305-519-1802

Meeting Times/Location: T, Th 8:30am-11:30am, FAD 205

Office / Hours: FAD 239 Thursdays: 11:45 am- 12:45pm

Spring 2016

COURSE DESCRIPTION: Students will be introduced to the skills and elements of observational painting. The course explores the unique properties of paint as a medium and their distinction from the descriptive line in drawing. An emphasis will be placed on the use of paint and color, tonality and color relationships. Creating accurate representations of light on objects will be explored extensively. The majority of the class time will be structured around painting and sketchbook studies. There will be informal exercises, demonstrations, slide presentations, and discussions related to specific objectives. Additionally, throughout the course, students will be introduced to artists that have made an impact in the history of painting. Their work will be a useful visual resource during the elaboration of the class assignments.

COURSE OBJECTIVES

Students who fully engage in this course will eventually be able to:

- Construct and prepare a canvas and stretchers
- Prepare colors in a palette and understand the basic principles of color mixing
- Learn to recognize and work with the three main properties of color: hue, value, and intensity.
- Perceive plane changes on forms and relate those changes to value, color, and light.
- Understand that light, tone, and color are related to temperature
- Comprehend that color temperature in observational painting is determined by light source
- Determine temperature changes in transitions of light, reflected light, and light source
- Recognize sculptural properties of paint and know how to use texture and relief in a deliberate and purposeful manner
- Understand and employ painting techniques like scumbling, wet on wet, and glazing, towards the creation of a well elaborated painting
- Create compositions that are thought out, intelligent, and engaging
- Understand that a strong drawing is the foundation for a successful painting
- Work from general to specific, and develop a painting gradually
- Make paintings of various sizes and understand the transitions of mark making during scale changes
- Participate in class critiques and apply input to discussions about class work or art in general

TOPICAL OUTLINE:**Staged Still Life**

- In-studio still life arranged within a cardboard box
- Goals will be to perceive and depict shape, volume, and arrange a successful composition

White on White Still Life:

- In-studio still life constructed with white objects
- Goals will be to see and depict subtle changes in color temperature and value in similarly colored objects.

Composite Still Life

- The painting will be based partially on an in-studio set up still-life and elements borrowed from an external source, photography, video, drawing, imagination etc.
- Your goal will be to integrate both elements in a successful painting. All the observation skills developed in the previous assignments will be required along with your imagination and your ability to create a painting that transcends observational reality.

HOMEWORK ASSIGNMENTS:**Sketchbook** (counts 5% towards participation grade)

- Ongoing throughout the semester
- Students will be required to complete assigned homework which will include: still life, landscape, and figure studies, as well as research and ideation for in-studio paintings.
- The goal of this sketchbook is to assist the student in understanding composition and form.

Quick Sketches:

- Prior to engaging on the final piece, students are encouraged to create quick studies of the painting in question, elaborated on gessoed paper.

Landscape Painting *En Plein Air*:

- Students are challenged to apply the principles learned in the classroom in a painting executed in an outdoor space.
- Nature is the primary subject.

Self-Portrait:

- This assignment will challenge students to approach the human figure as yet another object, analyzing and depicting, shifts in color, value, and temperature.

GRADING BREAKDOWN

- 45 % 3 In-Studio Paintings (15% each)
- 20 % 2 Homework Paintings (10 % each)
- 5 % Quick Studies
- 30 % Participation

REQUIREMENTS & EVALUATION:

1. 5 Paintings: 45% (15% EACH)

CRAFTSMANSHIP/COMPLETION/WORK ETHIC-

It takes time to make a painting. Students will explore the creative handling of techniques and materials, while understanding how to finish the overall form. Students will come to class early, set up, and work until the end of class. Any discussions, lectures, or critiques will take place after students have set up for the day's assignment. Students will work on two paintings at a time, one in the studio and one executed outside of class time. **IT IS REQUIRED FOR STUDENTS TO WORK ON THE THREE IN-STUDIO PAINTINGS OUTSIDE OF CLASS TIME, THIS CAN NOT BE STRESSED ENOUGH.** The time spent on homework paintings will equal the time spent on in studio assignments.

2. Sketchbook (5% of participation grade)

Before students embark in the often difficult and overwhelming task of depicting life they will choose what elements are most interesting and worth investing time in producing, as well as worth for the audience to spend their time looking at. This means they must learn to compose. The first step in the production of the paintings will be a series of thumbnail sketches in the sketchbook which will allow a thorough exploration of the scene and will provide a selection of areas that are dynamic and rich in variety, and again, worth looking at. Without these preliminary studies students might side for the first image that comes before them and which might end up being not as interesting as first thought.

3. Studies. 5%

From the thumbnail sketches then the strongest composition for the main painting will be chosen. However, before beginning work on the three main studio paintings students will spend a day or two working on a monochromatic oil study of the still life. This exercise will familiarize them with the composition and will allow them to understand its main values and forms, and will ultimately test its effectiveness.

3. Participation (30%)

STUDIO - Participation, support, and respect in all phases of this course are imperative. The class dynamic depends on the group's energy, initiative, attitude, productivity, and willingness to get involved. Students are expected to participate in a responsive manner during studio time. Students are expected to clean up as well as practice safe and thoughtful use of materials, tools, and facilities.

CRITIQUE - Students will prepare questions, solicit responses, and encourage constructive criticism during group discussions and critiques. Students will also consider comments (take notes in your sketchbook during discussions) using any and all to gauge the effectiveness of their work. It is expected that students will be able to allow the evolution of ideas to influence formal and conceptual choices in their work. Development as an artist hinges on an artist's ability to make effective choices and express ideas clearly. Therefore, your participation in these critique sessions is necessary and mandatory.

ATTENDANCE - Attendance and participation are synonyms in the class. You must come to studio to work on your projects during class and after. This discipline will be essential in your growth as artists and as professionals in general, and therefore has a great weight on your final grade. Please refer to your attendance policy to better understand how it will affect this section of the grading.

GRADE EXPECTATIONS.

A = Superlative work: Careful attention to craft and presentation. Intent and execution of the piece work together in a significant and original way. The work goes beyond merely solving the problem. One who performs at this level is visibly outstanding, in every respect.

B = Above average: Solution to the problem and idea well planned. The work is well executed and goes beyond merely solving the problem. This is an honorable grade.

C = You have solved the problem: The requirements of the problem are met in a relatively routine way. Average work.

D = Inadequate work: The requirements of the problem are not addressed. The piece represents careless and /or incomplete effort. Some criteria met but the work is substandard.

F = Unacceptable work and effort.

Talent will not be a priority in judging the work. Overall effort and general attitude towards your work, and improvement during the semester will factor into your grade.

Assignments will be evaluated according to the following criteria:

1. Successful resolution of the assigned problem
2. Initiative - scope of undertaking. Did you challenge yourself?
3. Craftsmanship, neatness and attention to detail
4. Inventiveness
5. Overall artistic design

Grading Scale:

A (100-95) / A- (94-90)

B+ (89-87)/ B (86-82)/ B- (81-80)

C+ (79-77)/ C (76-72)/ C- (71-70)

D+ (69-67)/ D (66-62) D+ (61-60)

F (59-0)

Letter Grade % Equivalency

A 4.0

A- 3.67

B+ 3.33

B 3.00

B- 2.67

C+ 2.33

C 2.00

C- 1.67

D+ 1.33

D 1.00

D- .67

***Please Note: A grade of C- or below will not count toward major requirements.**

School Grading Policy Link

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

ATTENDANCE POLICY

- Attendance is mandatory. Each student is allowed three unexcused absences.
- Every unexcused absence afterwards will deduct one-third from your final participation grade, which has a weight of 30%.
- As previously stipulated, your attendance during critique sessions is necessary and mandatory. An unexcused absence during critique will cost you one-third of your participation grade, regardless of a clean attendance record.
- 7 overall unexcused absences will result in your failure of the course.
- Unexcused tardies (10 minutes after the beginning of class) will be noted. An addition of three will contribute a deduction of 10% from your participation grade. It is your responsibility to see that the record is corrected from an absence to a tardy if you are late.
- Unexcused early self-dismissals will also count as a tardy.
- Announced changes to the course calendar, demonstrations, or general classroom critiques demand your presence; compensatory work of another kind cannot be accepted in lieu of missed instruction in this area.
- Most excusable absences are related to personal health. However there are always exceptions. Regardless of the case it is your responsibility to communicate with me on time and provide proof of your absence.
- A missed class does not constitute an extension of an assignment. Attending class unprepared for a discussion, critique, workday, or presentation will be considered an absence.

LATE WORK POLICY

- Assignments are due when indicated by the instructor.
- Late assignment will drop 1 letter grade per class period that is late.
- An assignment more than 3 days late will receive an F.

CELL PHONE/ELECTRONIC DEVICE POLICY

- Cellphones must be kept away from the work area (in bag, pockets, etc). If phone rings or a text is received you must walk out of the classroom to tend to it. I recommend you limit the phone to emergencies, otherwise, any unauthorized use of your phone or any other electronic device during class will impact your participation grade. In any one work day, a first occurrence will receive a warning, a second occurrence will receive a tardy, and a third will constitute in your dismissal from the classroom with an unexcused absence.
- There will be a source of music in the classroom, so there won't be need for you to plug in to your phone during the work session.

WORK ETHIC POLICY

- Apart from arriving to class on time and coming prepared to work with the necessary materials you are also expected to be serious and respect the concentration of your classmates. You are encouraged to socialize with your classmates and engage in conversation during class, however, you must limit the subject matter to class-related topics or constructive comments about the

work in progress. A violation of this ethic will be punished, first with a warning, then with a tardy, and finally with a dismissal from class with an unexcused absence.

ACADEMIC HONESTY POLICY

The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at <http://www.registrar.ufl.edu> and <http://www.dso.ufl.edu>

STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Dean of Students Office. The DOS will provide documentation to the student who must then provide this document to the instructor. DOS can be contacted at: 352-392-1261 or <http://www.dso.ufl.edu/drp>

COUNSELING SERVICES

Growing up is tough, and especially if you are away from home and enrolled in college! Along the way you will meet cool friends that will be there in your moments of need. However, there are times when neither friends, nor even you parents, can reach out to provide the help you need. But don't despair. When things get dark you have a friend you can count with. Meet Dana Myers! She is an undergraduate counselor employed by the department of Art and Art History to help you ease the load and give you quality of advice and wisdom. Any problems you encounter along the way, any frustrations, concerns, insecurities, impediments, you can freely and securely discuss with her. Do not hesitate!

This is her contact info:

Room FAC108

T: (352) 273-3056

F: (352) 392-8453

E: dmyers@arts.ufl.edu

HEALTH AND SAFETY POLICY

This course will adhere to the School of Art and Art History's Health and Safety Policy which will be reviewed in class. All students are required to sign and submit to the office (FAC 103) the SAAH Health and Safety Student Signature page. The handbook and the signature page are located at: <http://saahhealthandsafety.weebly.com/handbook.html>

Health & Safety Area Specific Information: Painting

1. Hazards (inherent)

Acrylic Paints

May contain ammonia which may cause eye, nose, throat irritation, especially if large amounts are used; may contain preservatives, such as formaldehyde.

Precautions: Good hygiene; switch to formaldehyde-free painting medium; avoid inhaling pigment powder; use least toxic preservatives possible; clean brushes properly.

Watercolors and Gouache

Inhalation: Moderately toxic - Skin Contact: Slightly toxic - Gum arabic and gum tragacanth cause skin allergies; gum arabic can cause asthma; may contain preservatives, such as formaldehyde.

Precautions: Good hygiene; switch to formaldehyde-free painting medium; avoid inhaling pigment powder; use least toxic preservatives possible; clean brushes properly.

Tempera

Inhalation: Highly toxic- Skin Contact: Highly toxic- Hazards in pigments & preservatives; tetrachloroethane highly toxic; more toxic than carbon tetrachloride, causing severe liver damage.

Precautions: Good hygiene; clean brushes properly; DO NOT USE tetrachloroethane.

Latex

Ingestion: Slightly toxic if glycols are present - Skin Contact: Possibly toxic if the paint contains glycol ethers - May contain glycols, mercury.

Precautions: Good hygiene; clean brushes properly; DO NOT USE paints with mercury preservatives.

Oil Paints

Ingestion: Pigment Poisoning - Skin Contact: Pigment poisoning; When used with solvents: all solvents are moderately toxic by all routes of entry- ingestion, inhalation, and skin contact.

Precautions: Good hygiene; adequate ventilation; wear nitrile gloves; clean brushes properly; DO NOT USE with banned solvents.

Alkyd and Other Solvent Based Paints

Inhalation: Toxic - Pigment hazards; solvent-based paints more hazardous than oil paints; much more solvent exposure; toluene/xylene much more toxic than paints with mineral spirits – Ingestion: Pigment and solvent poisoning – Skin Contact: Pigment and solvent poisoning - Flammable

Precautions: Good hygiene; use with adequate ventilation; wear nitrile gloves; clean brushes properly; DO NOT USE toluene or xylene based alkyd paint; DO NOT USE with banned solvents.

Solvents

Inhalation: slightly to highly toxic depending on type; acute inhalation can cause dizziness, nausea, fatigue, memory loss, coma, and respiratory irritation; chronic inhalation can cause organ damage, respiratory allergies, and brain damage – Ingestion: slightly to highly toxic depending on type; ingestion can be fatal and cause aspiration into the lungs after vomiting – Skin Contact: slightly to highly toxic depending on type; can cause defatting of the skin and dermatitis; can be absorbed through skin – Flammable: solvents can spontaneously combust; dispose of solid waste contaminated with solvents in red bin – Volatile: solvents will evaporate quickly; keep containers closed at all times, even while using.

-Precautions: Use with adequate ventilation; wear nitrile gloves; keep all containers tightly closed; store only in glass or metal that have lids; minimize use and reuse; use least toxic types; never dump down drain; clean brushes properly; do not clean hands with solvents; dispose of solid waste contaminated with solvents in red bin; DO NOT USE banned solvents.

The following solvents are not permitted for use in the SA+AH: Turpentine, Turpenoid, Mineral Spirits, Oil of Spike, Damar Varnish, Denatured Alcohol, Benzene, Toluene, Paint Thinner

The following solvents (odorless mineral spirits) and solvent containing-mediums are allowed for use in the SA+AH: Gamsol (Gamsol is supplied by the SA+AH), Sansador, Galkyd, Liquin

*This is not an exhaustive list. If you want to use something not listed here please check with your instructor or lab specialist.

Pigments (see attached chart)

Many pigments are toxic, including those based on lead, cadmium, mercury, chromates, manganese, and cobalt. The main risk is from accidental ingestion of the pigments due to eating while working, nail-biting, pointing your brush with your lips, and similar means of hand-to-mouth contact. Using dry pigments can allow the pigments to be breathed in through the air (this also occurs when using encaustics in an unventilated space.)

2. Best Practices

- Don't eat, drink, smoke in studio
- Wash hands, including under fingernails (good hygiene)
- Wear nitrile gloves
- Avoid inhaling pigment powder
- Use least toxic versions of paints, mediums, solvents
- Don't do solvent washes
- Reuse solvent: Used solvent can be reclaimed by allowing the paint to settle and then pouring off the clear solvent into another jar. The sludge that remains at the bottom must be disposed of in the liquid waste jug.
- Remove paint from hands with baby or vegetable oil—Do not wash it down the sink
- Work in a well-ventilated area. Use solvents near exhaust vents.
- Take breaks during painting to step outside for fresh air.

3. Links

<http://www.ci.tucson.az.us/arthazards/paint3.html>

<http://web.princeton.edu/sites/ehs/artsafety/sec10.htm>

<http://www.chicagoartistsresource.org/node/9279>

4. Area Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
- In case of emergency, call **campus police** at **352-392-1111**
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office. Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media. Keep the Satellite Waste Management Area (SWMA) clean and organized. Follow the SWMA guidelines posted.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- Keep solvent fumes to a minimum by covering containers in use even while painting. Don't leave brushes sitting in jars of solvents.
- Clean up after yourself. Wash hands and all tools properly. Dispose of all towels and gloves in the red bin. Close all containers, and return anything flammable to the yellow flammable cabinet.

- No hazardous materials, oils, or solvents down sinks.
- Follow guidelines for brush cleaning found at each SWMA.
- Store all flammables in the flammable cabinet, Keep flammable cabinet closed at all times.
- All Hazardous Waste must be labeled with the yellow labels found at the SWMA (use this label when item is designated as trash).
- Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- No aerosol cans may be sprayed in any classroom/studio in the SAAH. A spray booth is located in FAC room 211A.
- Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios.
- Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must be immediately taken to the dumpster. All oversized trash (has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster. Glass with hazardous materials must be wrapped, labeled with a filled out yellow hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of 23 anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- No eating, consumption of alcohol or smoking is permitted in the studios.
- Clean up after yourself- wipe down surfaces (easels, drawing boards, stools with a wet towel).
- Do not block doorways.
- Do not block access to lights.
- Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- Do not create “daisy chains” with multiple electric cords. Unplug cords when not in use.
- First aid kits are found in each studio. Notify your instructor if supplies are low.
- Locate the nearest eyewash unit and familiarize yourself with its functions.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- Follow the SA+AH CONTAINER POLICY (see policy below)

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

White:

All new and or used product in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow:

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.

- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5 gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%.

Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area.

Toxic Paint Pigments/ Painting

The following paint ingredients are extremely toxic to you through skin contact, inhalation, or if swallowed.

Know that you have a choice when purchasing art supplies and chose paints that are non-toxic to you, others and the environment.

Highly toxic pigments- Avoid at all costs

Lead Red (Red 105) Contains lead

Molybdate Orange (Red 104) Contains lead and chromates

Chrome Orange (Orange 21) Contains lead and chromates

Mercadmium Orange (Orange 23) Contains cadmium, mercury and sulfides

Barium Yellow (Lemon Yellow, Barium Chromate, Yellow 31) Contains barium and chromates

Chrome Yellow (Chrome Lemon, Primrose Yellow, Lead Chromate, Yellow 34) Contains lead and chromates

Zinc Yellow (Zinc Chromate, Yellow 36) Contains chromates

Naples Yellow (Lead Antimonite, Antimony Yellow, Yellow 41) Contains lead and antimony

King's Yellow (Yellow 39) Contains arsenic

Strontium Yellow (Yellow 32) Contains strontium and chromates

Zinc Yellow (Yellow 36) Contains chromates

Chrome Green (Milori Green, Prussian Green, Green 15) Contains chromates 24

Emerald Green (Paris Green, Vienna Green, Green 21) Contains arsenite

Scheele's Green (Schloss Green, Green 22) Contains arsenite

Cobalt Violet (Violet 14) Contains cobalt and arsenite

Flake White (Cremnitz White, Lead White, White 1) Contains lead

Lithopone (White 5) Contains zinc sulfide

Zinc Sulfide White (White 7) Contains zinc sulfide

Witherite (White 10) Contains barium

Antimony White (White 11) Contains antimony

Antimony Black Contains antimony sulfide

Possibly toxic pigments- Avoid unless necessary

Vermilion (Cinnabar, Red 106) Contains mercury compounds

Cadmium Red (Red 108) Contains cadmium
 Cadmium Orange (Orange 20) Contains cadmium
 Cadmium Yellow (Yellow 37) Contains cadmium
 Cobalt Yellow (Aureolin, Yellow 40) Contains cobalt
 Cobalt Green (Green 19) Contains cobalt
 Chromium Oxide Green (Olive Green, Permanent Green, Green 17) Contains chromic oxide
 Viridian (Emerald Green, Green 18) Contains chromic oxide
 Prussian Blue (Iron Blue, Milori Blue, Bronze Blue, Blue 27) Contains cyanide compounds
 Antwerp Blue (Blue 27) Contains cyanide compounds
 Cobalt Blue (Kings Blue, Blue 28) Contains cobalt
 Manganese Blue (Blue 33) Contains manganese
 Manganese Violet (Permanent Mauve, Violet 16) Contains manganese and barium

Potentially toxic pigments- Use caution

Lithol Red (Red Lake R, Red 49) Sometimes contaminated with soluble barium
 Nickel Azo Yellow (Green Gold, Green 10) Contains nickel
 Barium White (Blanc Fixe, White 21) Sometimes contaminate with soluble barium
 Note: If paint is listed as a hue, for example, Cadmium Yellow Hue, then that means that the paint is made of derivatives to look like Cadmium and it is usually nontoxic.

SAFETY: The studio is for your use outside of class time. You will be given the combination to the studio and are expected to follow studio guidelines at all times, Do not work alone in the rooms. The closest telephone is on the second floor/SE corner. There is a first aid kit in each room as well as a sharps container for your use.

STUDIO USE: Please read and respect studio use guidelines posted in classrooms. Do not pour solvents down sinks, Fixative must be sprayed in the FAC 2nd Floor spray booth-NO exceptions. Each student is responsible for assisting in studio clean-up. Your instructor will assign you a duty. The classroom should be organized at the end of each class 10 minutes prior to the beginning of the next class with the help of all students enrolled in the course. Keep all newsprint pads closed while in storage with bull clips. Keep all portfolios closed with bull clips at all times while in storage.

LOCKERS/STORAGE: The SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students. You are responsible for keeping the locker form attached AT ALL TIMES to your lockers. Lockers will be cleaned out at the end of each semester. When storing materials you must write your name on everything with a black marker, the course you are in and the instructor's name. The SAAH is not responsible for items left in classrooms.

List of Materials

Oil Paints:

- Zinc White (large tube) around 200 ml ^^^
- Titanium White (small) 37 ml
- Cadmium Yellow light (hue) 37 ml
- Cadmium Yellow medium (hue) 37 ml
- Yellow Ochre 37 ml ***
- Burnt Sienna 37 ml ***
- Cadmium Red Medium (hue) 37 ml
- Alizarin Crimson 37 ml
- Ultramarine Blue 37 ml ***
- Cobalt Blue (hue) 37 ml
- Pthalo Blue 37 ml
- Burnt Umber 37 ml***
- Dioxazine Purple 37 ml
- Paynes Gray 37 ml

*** you will be using a lot of ultra, ochre, sienna and umber to make neutral grey tones, so you will most probably run out of the 37 ml tubes. I'm giving you the option to either buy the small tubes now and then restock as you start running out, OR, to buy the 200 ml tubes which will last you longer.

^^^ a large tube of zinc is imperative, since you will be using white the most.

Although 37 and 200ml are standard measurements, some brands will bring a bit more.

What brands to get? I am giving you the freedom to buy the brand that best suits your pocket. However, I do recommend you to keep it cheap. If the product becomes too precious for you, then you will be reluctant to take risks with it.

Paint is sold in two categories. Studio/student brand, being the cheapest alternative, and Professional, the more expensive one. Studio paints are made with rather inexpensive pigments and with synthetic inks or (hues) that resemble the actual pigment. Professional paints on the other hand are composed of actual minerals which can make them quite expensive.

YOU WILL BE BUYING STUDIO PAINTS ONLY.

If you visit the Dick Blick website you will find that their cheapest option is the Blick Oil Colors, which actually have pretty good reviews.

Here's the link to the full list of Studio or Student oil colors.

<http://www.dickblick.com/categories/oilpainting/#studentoilcolors>

Brushes

In the class you will be working with three main types of brushes: rounds, filberts, and flats. Here are the sizes you will need to get.

White Bristle ONLY (no synthetic soft hair, camel, mongoose, squirrel, or sable)

Filbert: 1 large (measured from side to side, around an inch and a quarter)

1 medium (around $\frac{3}{4}$ of an inch)

1 medium-large (around an inch width) not required but recommended

1 small (between $\frac{1}{4}$ and $\frac{3}{8}$ of an inch)

Flat: 1 medium

1 small ($\frac{1}{4}$ of an inch)

Round: 1 large ($\frac{2}{4}$ of an inch radius)

1 small ($\frac{1}{4}$ of an inch) recommended but not required.

Gesso brush ~4 inches (house paint brush will do)

Chip brush (can be found in art stores and also in Home Depot and Lowes)

Mediums

Linseed oil. (Small to medium size bottle will suffice)

Other

The department will supply Gamsol, some canvas, and gesso for you to use, so don't worry about those for now.

Sketchbook

No smaller than 8 $\frac{1}{2}$ by 11 and preferably hardbound as it will last you longer.

Miscellaneous Materials

-Palette Scraper (glass scraper): Retractable single edge blade (can be found at lowes/home depot)

-Palette Knife (large, 1 inch width, diamond shape) for scraping and mixing: steel is preferable due to its flexibility and durability.

-Solvent Container: 2 medium jars or containers with lid (the opening must be big enough to fit your widest brushes through). If budget allows get a Silicoil jar. (will explain in class)

Here's the full list of containers provided by blick.

<http://www.dickblick.com/categories/brushwashers/>

Silicoil is one of the popular picks

<http://www.dickblick.com/products/silicoil-brush-cleaning-tank/>

-Roll Paper Towels

-Cotton Rags

-Bar or container of soap: This product works like magic

<http://www.dickblick.com/products/the-masters-brush-cleaner-and-preserver/>

- Staple Gun: lowes/h. depot
- 100-grit sandpaper
- Masking Tape
- Drawing Pencil set

I know the list might seem overwhelming to you (like it was for me when I started) but it is an investment that will last you a good time. Buy as much as you can now, especially paints and brushes so you don't have to worry about that later.