

ART 2501: Painting: Investigations in Color	Semester/Year: Fall 2018 updated 8/18/18
Meeting Times/Location: M/W 11:45AM-2:45PM FAD105	Credit Hours: 3
Instructor: Ron Janowich	Office Location/Hours: Wednesday, Room FAD227, 2:45-3:15 PM/Appointment
Instructor Email: Janowich@ufl.edu	

Course Description:

- Investigation of color interaction and its role in pictorial composition
- Exploration of color and light as well as the expressive use of color in painting

Color and Composition is a problem-solving course that introduces the fine arts major to the fundamental elements and principles of two-dimensional design as a foundation for all of the visual arts. The course broadens the understanding of compositional dynamics, compositional methods, and shape theory. The class involves the study of color theories in conjunction with studio problems allowing the student to investigate the physical, perceptual, psychological, and organizational properties of color. Color is explored as a phenomenon of light, pigment, and as an expressive and symbolic element. In addition, students strive to develop critical thinking and research skills.

Course Objectives:

KNOWING COLOR

- Understanding the distinct and separable parts of color
- Sensing the nature of color experience

SEEING COLOR

- Identifying the qualities of color
- Interpreting the world as color

USING COLOR

- Combining what is known (color theory) with what is seen (color perception)
- Creating light, space, and movement with color and shape

TOPICS

- Color Theory and Applied Color
 - Mutual intensification: Principles of interaction in value, chroma, and hue (temperature and complements)
 - Color/space
- Color Usage (optical, psychological, local color)
- Color Mixing (additive, subtractive)
- Figure-Ground Relationships
 - Figure/ground reversal, Figure/ground tension, Figure/ground pulse, Convex/concave edges
- Shape interaction—Positive and Negative
- Visual Organization
 - Harmony, Variety, Balance, Proportion, Dominance, Movement, Economy

TOPICAL COURSE OUTLINE (Tentative)

WEEK TOPIC

1 - 5 EXERCISES IN PHENOMENA

Highly defined and directed assignments focused specifically on color qualities, color theory, and color experience

6 - 10 Exercises in color refinement and discipline. Color & tonal wheel, geometric transparency projects.

11 - 16 CHROMATIC ZONES

Painting in modern techniques. Start of retinal painting projects. A series of complex observational studies both structured and free.

EVALUATION

Each project unit (listed above) will count for 30% - grading criteria on following pages

90% 5-6 Projects

10% Participation

Participation- 10%- Participation in class workdays, discussions, and critiques is expected and will reflect in your participation grade. Final cleanup will also factor into this grade.

REQUIRED/RECOMMENDED TEXTBOOKS, MATERIALS, EQUIPMENT

No Textbook required. You will be required to research 1 contemporary artist from an approved list and give a 10 minute powerpoint to the class on that artist.

Recommended readings:

- Color: A Course in Mastering the Art of Mixing Colors, Betty Edwards
- Color and Light: A Guide for the Realist Painter, James Gurney (Dinosaurs included!!!!)
- Color: A Workshop Approach, David Hornung

Online Resource:

Colormatters.com

<http://www.colormatters.com/color-and-design/basic-color-theory>

Applications

- Adobe Kuler, Iphone, Free (Also available online at kuler.adobe.com)
- Interaction of Color by Josef Albers, for Ipad, available in iTunes.

Required materials list attached

CLASS ATTENDANCE POLICY

Attendance is REQUIRED. Three unexcused absences are allowed. After the third unexcused absence, each extra absence will lower your final grade by one point. Six unexcused absences will result in a failing grade. Excessive tardiness will also affect your grade. Roll will be taken at the beginning of class. Being late three times will equal one absence. Lateness of more than 30 minutes or early departure is considered an absence. Attending class unprepared for a discussion, critique, or workday will be considered an absence. **A missed class does not constitute an extension of an assignment.** Finally, if your absence can be excused that will usually require documentation supported by the student (example, doctor's note). This kind of absence is subjective, but in most cases is restricted to exceptional situations where the student is in need. Please communicate with me ahead of time or send me a note as soon as possible, so I can determine.

POLICY FOR LATE WORK: Late work or work received after the due date will be graded down one letter grade per class meeting after the due date. Please see me if there are circumstances hindering you from completing the course requirements. DO NOT wait until the end of the semester.

GRADING SCALE

A 95-100, A- 94-90, B+ 89-87, B 86-84, B- 83-80, C+ 79-77, C 76-74, C- 73-70, D+ 69-67, D 66-64, D- 63-60, E 59-0

(Note: A grade of C- or below will not count toward major requirements)

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

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 these 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. No, she's not a Psychiatrist and you are not crazy! She is just there to help and she is getting paid for it, so take advantage of her service!

This is her contact info:

Room FAC108

T: (352) 273-3056

F: (352) 392-8453

E: dmyers@arts.ufl.edu

SA+AH HEALTH AND SAFETY POLICY (SEE ATTACHED APPENDIX)

The School of Art and Art History Safety Manual will be reviewed in class. Students and instructors are responsible for following policy and procedures for making art safely at all time. The entire document is available online <http://saahhealthandsafety.weebly.com/handbook.html>

All students are required to sign and turn in the signature page to the instructor on the first day of class.

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>

Cell Phone Policy:

Students in the SAAH **must** turn off all cellphones and smart devices during class. No texting allowed in class. If an emergency call occurs, you may step out of the classroom to attend it.

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 (Milor 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 (Emeraude 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.

ART 2501

TENTATIVE CALENDAR (subject to change with notification from the instructor)

Week 1

8-22 Wednesday

Introduction to course; Go over syllabus/materials list; safety and rules in the studio

Week 2

8-27 Monday

Introduce Value Interaction Assignment;

Introduce Value Scale Assignment: Make value gradation strip studies

Workday

8-29 Wednesday

Color strip gradations

Workday

Week 3

9-3 Monday Labor Day no classes

9-5 Wednesday

Achromatic Outlines / Muted Color Studies

Workday

Week 4

9-10 Monday

Prismatic Color Studies / Combined Saturation Studies

Workday

9-12 Wednesday

Prismatic Color Studies / Combined Saturation Studies

Workday

Week 5

9-17 Monday

Critique: Muted Color/Prismatic Color/Combined Saturation Studies

9-19 Wednesday

Introduce Color Wheel & Tonal Wheel Project

Workday

Week 6

9-24 Monday

Color Wheel & Tonal Wheel Project

Workday

9-26 Wednesday

Start Geometric Transparency Project (2-4 workdays)

Week 7

10-1 Monday

Geometric Transparency Project (paper)

10-3 Wednesday

Geometric Transparency Project (canvas)

Week 8

10-8 Monday

Critique of Transparency Project **Oct 8 (tentative)**

Workday

10-10 Wednesday

Critique of Transparency Project **Oct 10 (tentative)**

Week 9

10-15 Monday

Workday

2-Color Free Studies on Paper

10-17 Wednesday

Color Free Studies on Canvas

Workday

Week 10

10-22 Monday

Color Free Studies on Canvas

10-24 Wednesday

Critique of Color Free Studies **Oct 24 (tentative)**

Week 11

10-29 Monday

Start of Retinal (Observational) Painting Series (Transparency Still Life)

Workday

10-31 Wednesday

Workday (Transparency Still Life)

Week 12

11-5 Monday

Workday (Transparency Still Life)

11-7 Wednesday

STILL-LIFES DUE WITH COLOR STUDIES: CRITIQUE

Week 13

11-12 HOLIDAY Monday

11-14 Wednesday

Workday

Start of Color Light Complex Still Life (Total of 4)

Week 14

11-19 Monday

Workday

Color Light Complex Still Life Continue

11-21 Wednesday NO CLASS THANKSGIVING HOLIDAY

Week 15

11-26 Monday

Workday

Color Light Complex Still Life Continue

11-28 Wednesday

workday

Final Painting (Personal Retinal Still Life)

Week 16

12-3 Monday

Workday- (Personal Retinal Still Life)

12-5 Wednesday

FINAL CRITIQUE- any leftover time devoted to clean-up

Art 2510 PAINTING- INVESTIGATIONS IN COLOR

MATERIAL LIST

For project one (Weeks 1-5)

-Acrylic paint (Student/Studio Grade)

Large Tube ~200 ml Titanium White,

Small(er) Tube (amount and size varies)

Ivory Black, Ultramarine Blue, Pthalo Blue, Cadmium Red Medium Hue, Alizarin Crimson, Cadmium Yellow Medium Hue, Burnt Sienna.

(the **local Michaels** is well supplied in student grade acrylic paint. I recommend Liquitex Basics or Windsor and Newton Galleria.) **SoMA Art Media** at 601 S. Main St. 352-792-6554 This is a new art store in Gainesville. For online ordering with great prices go to **Dick Blick** www.dickblick.com They have everything.

-Disposable Paper Palette Pad 8x10in or 10 x 12in

* This one is an optional. For those of you who haven't used one before, it is a pad of a wax-covered paper that provides a convenient surface for mixing paint, especially acrylic. Since the quick drying properties of the paint won't allow you to save it, you can just get rid of the sheet at the end of your session. Notice that you will be asked to get a glass palette for mixing your oils, which you will be using after week 5. If you have one or wish to get one, you may use it from the beginning of class. You are required to get a medium sized glass palette, ideally with a sealable container, so the oil is kept from drying up. This kind you can find in art stores. You may choose to custom cut the glass, but know that you will need to place it on top of an equal-sized white foam board and tape the edges together. I will explain more of this when class starts. If you are interested and want to find out more before class starts you are free to email me and I will give you more details.

- **Brushes:** FLAT size 10 (3/4 inch), 8 (1/2 inch), 4 (3/8 inch) and 2 (1/4 inch) soft haired brushes for acrylic and watercolor. Natural Camel hair, artificial camel hair, or soft white synthetic recommended.

*Be warned that sizes advertised online might change from maker to maker.

*If you find a pack that brings the large, and medium flats around the same size I asked for and a combination of other brushes, and for a reasonable price, please be my guest and go for that option.

-Artist's Soap/Brush Cleaner

*This one is also optional. The product comes in various kinds, of which I can recommend the Masters Brush Cleaner the best out of personal experience. You may choose to clean your brush with water and regular detergent, but if not cleaned well the acrylic will dry leaving the brush stiff. The soap also helps the brush preserve its original and intended shape.

-Paper: 18 x 24in pad of Bristol or Mixed Media (for acrylic and watercolor) paper. Strathmore and Canson are the most popular makers, but you will find other choices.

-One medium size sealable plastic jar for water

-Set of Drawing Pencils.

-White magic eraser.

- 12 inch metal ruler with cork backing
- Exacto knife with new blade
- Sketchbook
- Roll of paper towels
- Glue for paper
- A lock (recommended if you want to keep your art supplies in school)

For Project 2 and 3

Oil paint

Buy one- Azo Yellow, Hansa Yellow, Cadmium "Hue" Yellow, (light or medium)
 Buy one- Permanent Magenta, Naphthol Crimson or Scarlet, Alizarin Crimson, Permanent Rose (Medium)
 Buy one- Azo Orange, Hansa Orange, Cadmium "Hue" Orange
 Buy one- Naphthol Red, Quinacra or Acra Red, Quinacradone Red, (Light of Medium)
 Buy one- Phthalocyanine Blue or Pthalo Blue or "Thalo" Blue
 Buy one of each- Ultramarine Blue, Viridian Green, Yellow ochre, Ivory black, Titanium White

Oil medium

A small container of Neo Megilp by Gamlin

Brushes- Long Handled bristle brushes

A small, medium, and large Flat brushes
 A small and medium round brushes
 Chip brush for gessoing / Gesso Brush

Gamsol Containers – Two medium sized, sealable containers for the mineral spirit. Note that it might work its way through soft plastic.

Glass Palette (No smaller than 12x16) Ideal if sealable, so your oil colors won't dry. Could also be bought individually as a glass sheet, but needs to be backed with a foamboard or cardboard backing.

Palette knife- Medium size diamond-like shape

Hand stretched and primed or pre-stretched and pre-primed canvas- Purchase after size and shape have been determined

Cotton Rag - a large used cotton rag to wipe and clean your brushes on. An old t-shirt works.

IMPORTANT INFORMATION FOR YOUR FIRST PROJECT

This (below) will be your first project that you will start on Monday 8/27/18. It's very important that you **bring the essential art supplies that you need to start this project.**
What you must bring to class on 8/27/18:

1 - 18in x 24in Bristol or Mixed Media paper tablet. Strathmore and Canson are good brands

1- 18in ruler

one large tube of acrylic white paint

one large tube of acrylic black paint

one large tube of red, yellow and blue acrylic paint

a few pencils

a roll of blue tape

a paper palette or a wax paper palette

acrylic brushes, Flat size 10-3/4in Flat size 8-1/2in Flat size 2-1/2in

a palette knife

Don't buy super cheap paint the colors of poor quality!!!

PROJECT 1 ART 2501 Painting:Color

VALUE: Value signifies the relative lightness and darkness of a color

1A.

USE 18 in x 24in Paper

VALUE: Black to White gradations (Black & White Acrylic Paint)

3 strips 2in x 24in divided into three equal segments. (see example 2.8)

3 strips 2in x 24in divided into 11 equal segments. (see example 2.7)

3 strips 2in x 24in going from black to white painted freehand. (see example 2.6)

IMPORTANT: Use a palette knife and palette to mix your colors

1B

Paint 2 squares next to each other 8in x 8in where the primary hues match the relative grey values. Do 2 each using Red Yellow and Blue. (see example 2.5)

PLEASE TAKE YOUR TIME WITH THESE PROJECTS. QUALITY IS IMPORTANT. THESE ARE NOT MEANT TO BE SKETCHES

This project will be evaluated on the accuracy of your gradations and the technical care that you take.

Do at least one color strip gradation in 11 segments 2in x 24in (Red, Yellow or Blue)

Time: 1 to 2 class periods

VALUE

Value signifies the relative lightness or darkness of a color. Another word for value is luminosity. In *Colour: A Text-Book of Modern Chromatics* (published in 1904) the color theorist Ogden Rood explains that the more light a color reflects, the more luminous it is said to be. A pure white piece of paper would, therefore, show maximum luminosity while a black piece of paper would have no luminosity at all. (In reality, there is no perfectly white or black paper; some light, albeit a small proportion, will be absorbed by even the whitest paper and some light reflected by even the blackest.)

The “pure” primary triad exhibits differing degrees of luminosity, yellow being the most luminous or lightest in value of the three. Blue and red are similar in value.

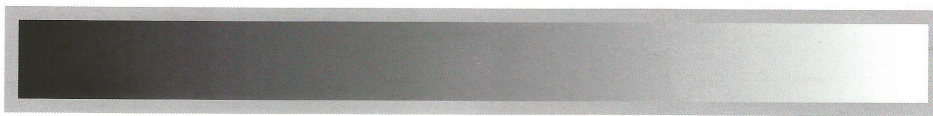
In figure 2.5, the three primaries are shown next to neutral squares that match their values but lack the qualities of hue and saturation.



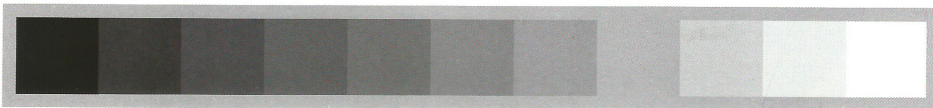
2.5 The primary hues with matching gray values.

Visualizing the Value Continuum

As with the hue continuum, the VALUE CONTINUUM contains infinite variations (fig. 2.6). The full gamut of values is often simplified into a graduated scale called a GRAYSCALE. The grayscale shown below (fig. 2.7) consists of 11 steps ranging from black to white in even, progressive increments.



2.6 The value continuum.



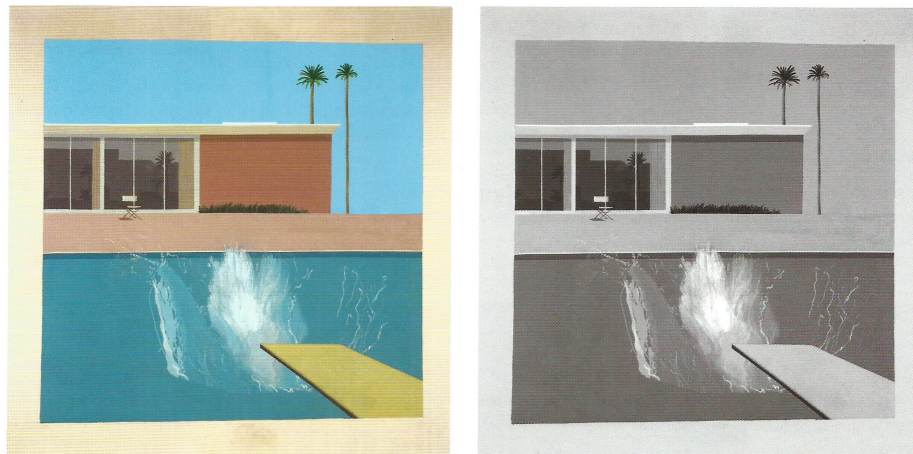
2.7 An 11-step grayscale.

An even simpler way to envision the value gamut is to break it down into three distinct categories: dark, medium, and light (fig. 2.8). The middle value should bisect the distance from the black to the white precisely.



2.8 The value continuum evenly divided into three.

Black and white photography eliminates hue and saturation, leaving only value. Two versions of a painting by David Hockney are shown below (fig. 2.9). In the version on the right only the values of the colors are visible.



2.9 David Hockney, *A Bigger Splash*, 1967, acrylic on canvas, Tate, London. The image on the right shows only the values of the painting's colors.