

8/25/2020

<b>ART 2501C: Painting: Investigations in Color</b>	<b>Semester/Year: Fall 2020</b>
<b>Meeting Times/Location: M/W FAD</b>	<b>Credit Hours: 3</b>
<b>Instructor: Ron Janowich FAD 105-107 Hybrid. M-W 5-7 (11:45-2:45) Additional Course Instruction via ZOOM</b>	<b>Office Location/Hours: Wednesday, Room FAD227, 2:45-3:00 PM + Appointment via Zoom</b>
<b>Instructor Email: Janowich@ufl.edu</b>	

**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. The projects will consist of formal color theory projects as well as observational and abstract painting that reflects the color theories that are being taught.

**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

## COURSE OUTLINE (Tentative)

### WEEK TOPIC

- 1 - 5**     **Introduction to the course ( syllabus and supply list)**  
Project 1: color squares and gradation strips  
Project 2: value wheels  
Project 3A, 3B, 3C, 3D outline project, muted color project, prismatic color project, combined saturation project.  
**Critique 1 9/28/20 Due:** Projects: 1, 2A, 2B, 3A, 3B, 3D, 3D
- 6 - 11**     **Increasing complexity projects & exploring transparency**  
Project 4 color proportion project  
Project 5A & 5B color transparency projects  
**Critique 2 10/19/20 Due:** project 4,5A,5B color proportion, color transparency paintings  
Retinal paintings #1, #2, #3 Start 10/14/20  
**Critique 3 11/11/20 Due:** retinal paintings #1, #2, #3
- 12 - 16**     **Advanced formal color projects and observational color still life paintings**  
Project 9 color progressive projects, project 10 color positioning studies  
**Critique 4 11/30/20 Due:** project 9 color progressive studies, project 10 color positioning studies  
Project 11A personal observational paintings or formal structured abstract painting on canvas  
**Critique 5 12/16/20 Due:** final critique project 11A personal color still life, project 11B structured abstract painting on canvas.

**ART 2501C COURSE CALENDAR AND REQUIRED PROJECTS.** This is subject to change. I will give you advanced notice if this happens. Please always check dates on canvas assignments.

### Week 1

8/31-9/2

8/31 Introduction to course; Go over syllabus/materials list; safety and rules in the studio

9/2 First Workday Start Project 1 Color value squares and gradation strips

### Week 2

**Monday no class labor day**

9/9

Introduce Value Wheels

Achromatic Outline Project 3A

### Week 3

9/14-9-16

Project 3B Muted Color Studies

### Week 4

9/21-9-23

Prismatic Color Studies, Combined Saturation Studies

By the end of week 4 you should be finished: **Project 1, 2A, 2B, 3A, 3B,3C,3D**

**Week 5**

9/28-9-30

**Critique 1**, Project 1, 2A, 2B, 3A, 3B, 3C, 3D & **Start Project 4**  
Project 4 Color Proportion Project

**Week 6**

10/5-10/7

project 5A, Color Cross Transparency Project  
,finish 5A and **Start 5B Color Transparency Paintings**

**Week 7**

10/12-10-14

Monday, work on color transparency paintings.  
Wednesday, finish color transparency paintings on canvas.

**Week 8**

10/19-10-21

Monday, **Critique #2** Due: Color Proportion Project 4, Color Cross Transparency Project 5A, Color  
Transparency on canvas 5B  
Wednesday, start **Project 6 Retinal Painting 1**

**Week 9**

10/26-10/28

Monday, continue work on retinal painting #1 that focuses on transparency  
Wednesday **Project 7** start retinal painting #2 that focuses on transparency

**Week 10**

11-2-11/4

continue working on retinal painting #1 & #2  
start retinal painting #3

**Week 11**

11/9-11/11 **November 11 is a holiday**

Monday, workday to finish retinal paintings #1,#2, #3  
Wednesday, **Critique #3** Due retinal paintings #1, #2, #3

**Week 12**

11/16-11-18

**Project 9** Color Progressive Studies #1 & #2  
Keep working on your Color Progressive Studies #1 & #2

**Week 13**

11/23-11/25 **November 25 is a holiday**

**Project 10, Color Positioning Project** (Hue and Value)

**Week 14**

11/30-12/2

**Critique #4 November 30th** Project 9 Color Progressive Studies & Project 10 Color Positioning Studies  
**Project 11A**, A Personal Observational Color Still Life on canvas or **Project 11B**, formal structured Abstract  
Painting on canvas

**Week 15**

12/7-12-/9

workday for **Project 11A or Project 11B**  
workday for **Project 11A or Project 11B**

## **Week 16**

12/14-12-16

Workday for **Project 11A & 11B**

Wednesday **Critique #5** This will be our final critique. **Project 11A** Personal color still life on canvas or **Project 11B** Structured abstract painting on canvas.

**DEC 16 will be our final critique date**

## **EVALUATION**

**Each** You will be evaluated based on the specific criteria for each project  
80% Projects 80%, Homework, 10% Participation

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

## **REQUIRED/RECOMMENDED TEXTBOOKS, MATERIALS, EQUIPMEN**

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!!!!)

**REQUIRED: Color: A Workshop Approach, David Hornung**, ISBN 9781856698788

Publisher: Laurence King Publishing Ltd

Materials: See attached materials list

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.

## **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 advise 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](mailto: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.

**IMPORTANT COVID INFORMATION:** Updated 8/15/20

### **ART 2501 COLOR: FAD 105 and 107**

We will be using two classrooms for this course. FAD 105 and FAD 107. At this time there are 17 students enrolled. Two students are listed as 100% online. The class will be divided into 7 or 8 students per classroom. Each student will have their own work space. **You must wear a mask at all times in the FAD building as well as the classrooms.** Absolutely no exceptions! You must also keep to your spaces as much as possible.

If you decide to take the course 100% online please let me know.

The structure that I will be using for this course will evolve and change as the semester progresses. A lot depends on the rate of infection and if anyone tests positive. I assume this will happen sometime during the semester, so we all have to be prepared.

If anyone gets sick I must know asap. In the event that we start getting positive results for the virus we will switch to 100% online via zoom and canvas. I'm not sure how this will effect the FAD studio spaces, but I assume that they will stay open as long as possible into the semester. If the building does get shut down we will probably get advanced notice.

The first structure that we will be using will be: *(I will give you daily updates via announcements in canvas. Please check announcements regularly.)*

PART 1: I will start the class via zoom or in-person and we will go over the assignments for the day. If it's

remote you must be on Zoom at this time either at home or in your FAD studio. You will need your laptop or smart phone opened to Zoom regardless of where you are. The daily assignments are on canvas, so it's a good idea to review the assignment before class to make sure you are ready with your materials.

PART 2: After the first part of the class, you should be working in your fad studio or home studio. This is important studio work time where you do the bulk of your creative work.

PART 3: The last part of the class we will meet via zoom or in person to review your progress.

*YOU MUST ATTEND ALL PARTS OF THE CLASS TO BE MARKED PRESENT*

We will not have full class critiques in person, but will conduct them via zoom. In addition, I will schedule small in person critiques of 3 or less students. This structure is necessary for your safety.

### BELOW IS OFFICIAL COVID INFORMATION FROM UF. PLEASE READ CAREFULLY

1. For face to face courses a statement informing students of COVID related practices such as:  
We will have face-to-face instructional sessions to accomplish the student learning objectives of this course. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.
  - You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
  - This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
  - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
  - Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.
  - If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms](#).
    - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. [Find more information in the university attendance policies](#).

## 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](http://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 (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.

## **COLOR SUPPLY LIST: ART 2501 Paint Investigation in Color**

*Updated 7/11/20 Ron Janowich Instructor*

The following supplies are required for this course. **It's important that you purchase high quality acrylic paint.** Poor quality paint makes it impossible to mix your colors accurately. You can buy all the supplies at **BLICK ART MATERIALS** website: Order materials ASAP since it takes about 7 days for delivery.

Acrylic Colors:

**Order # B00620-3009 Golden Heavy Body Classic Theory Mixing Set. Contains 8 colors: Cadmium Yellow Light, Indian Yellow Hue, Cadmium Red Light, Alizarin Crimson Hue, Ultramarine Blue, Prussian Blue Hue, Viridian Green Hue, Titanium White. Set \$57.74**

**Additional:**

**B00620-1013 Titanium White \$8.61 1 2oz tube**

**B00620-2123 Carbon Black \$8.61 1 2oz tube**

**Just to get started for the first 1.5 weeks you can get white, black, red, yellow and blue**

**Brushes:** A range of brushes that are good. Basic: Princeton #2,#4,#6 Bright , or another brand of similar quality.

Richeson Grey Matters Paper Palettes:

B03092-2569 6 x 9in \$4.39

B03092-2523 9 x 12in \$9.16

You can also use wax paper and blue tape with a cardboard base and make your own palette.

A palette knife to mix colors **DON'T FORGET THIS!**

Blue tape

A few drawing pencils

03008-1002 Masterson Sta-Wet Palette 8 1/2 x 7in This can be very useful in keeping your paints wet for days.

A ruler and compass. **DON'T FORGET THIS!**

IMPORTANT: The first projects will be done on paper, so make sure you have the 18in x 24in paper tablet by the second class day.

B10324-1009 Strathmore 400 series Recycled Drawing Paper **(bright white) 18 x 24in \$14.15**

**A jar to clean your brushes** & paper towels

You might have to purchase several 18 x 24in canvases. These might be covered by lab fees

About mid way thru the semester you will need 18 x 24in pre-primed canvases. Usually we supply 3 of these, after that you will have to buy their own. I will let you know if and when we can supply the canvases.