

JUST PAINT

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Golden Custom Lab *Solutions Made-to-Order*

Golden Artists Colors Custom Lab is the only facility of its kind dedicated to designing products to desired specifications for individual artists. The ability to make products to meet artists' criteria has been a central concern of the Company since its inception. In fact, this was the model that Leonard Bocour and Sam Golden followed in the development of Bocour Artist Colors from the early 1930's to the late 1970's. Often artists would visit the Bocour shop in Manhattan to have a particular color or product developed. Artists clearly face obstacles in the limitations of their tools and materials. So often,

different lines of professional artist paints: Heavy Body Acrylics, Fluid Acrylics, Matte Acrylics, Airbrush Colors, Highload Acrylics, and Glaze Colors. In addition, MSA (Mineral Spirit Acrylic) Colors and a line of PVA (Polyvinyl Acetate) Colors are produced especially for the conservation community. Golden continues to produce two custom lines of colors including Paste Paint and Matte Fluid Acrylics. Added to these colors are over 40 gels, mediums and grounds. Most of these products originate from a simple request by an individual artist to overcome a particular barrier.

Over the last 20 years Golden

MSA Colors have been used for unique projects including: Restoration of the Peacock Room in the Smithsonian Freer Gallery of Art and Knox Martin's Manhattan Mural



artists know exactly what results they desire from materials, but find the resources to obtain them unavailable.

It was Sam's vision to maintain a constant dialogue with artists about their specific needs for materials. It has been this conversation with artists, discussing how products work or don't work, or discussing how to achieve a certain effect, finish, or working property, that has generated the current range of professional products available from Golden. The Company now produces 6

Artist Colors has produced over a thousand custom products to meet the individual needs of our creative customers. Through this unique facility, artists, conservators, designers, architects, manufacturing companies and other clients interested in specialized coatings are able to investigate their extensive creative possibilities.

Artists frequently encounter a lack of resources to assist them in overcoming technical obstacles. Because art tends to be such a solitary process, artists will usually try to create their own technical



Photo by Demmie Todd, ©Sony Pictures Entertainment

Golden Plays *Supporting Role*

For Golden Artist Colors, involvement in the making of the new film *Pollock*, which portrays the life of Jackson Pollock, was more than paint manufacturing. Delving into the life of an influential artist as paint formulators presented challenges beyond our usual custom work. Research of both the materials used by Pollock, as well as his techniques and methodologies for painting, were critical to understanding the nature of the custom paints required for the film.

Movie producers and staff artists determined acrylic paints would suit the film's needs for safety and fast cleanup. Dialogue with Golden Artist Color's Custom Lab began in March of 1999. Another key requirement was that the paint needed to perform in close-ups like the oils, enamels, and house-paints that Pollock actually used.

In shooting the picture, artists had to recreate paintings done by Jackson Pollock both for prop



Staff and facility dedicated to custom paint and coatings production, Golden Artist Colors, 2001

Golden Custom

(continued)

solutions. Many of these solutions are wonderfully accomplished yet typically suffer difficulties. The most endemic problem to artist solutions is that many artists do not have the technical experience to master the intricacies of paint formulation (see Just Paint #7, Just Make Paint). The other problem is not having the equipment, facilities, or materials to produce a reliable paint formula. Although many of these solutions achieve the aesthetic aim of the artist, they often fall short of being archival, reproducible, or safe.

Golden's Custom Lab works diligently to find safer materials without compromising quality. Often artists work in spaces that aren't commercially ventilated. For this reason it is important to work with the safest materials possible and to provide adequate information when these materials pose a potential health issue.

Beginning in 1987, Golden created a separate area of the facility just for custom paint production. By 2000 this facility had grown to over 1000 sq. ft. and includes a staff dedicated to

custom processes. Golden has always recognized innovation requires a real commitment of resources.

Golden supplies artists trying to innovate their paints with technical support and formulating materials. Golden maintains a very active Technical Support Group led by Mike Townsend, under the leadership of Jim Hayes, Golden's Technical Director for over 13 years. This support can be essential to artists who are pushing the boundaries of their materials. It has been the passion of Golden Artist Colors to work in association with artists to produce new materials that meet the creative needs of artists exercising the limits of their form.

Golden Custom Paint Production

Custom paint formulation allows the artist to concentrate on the painting process and not the materials. Golden has produced custom paints for artists in quantities ranging from less than 1 ounce to as much as several hundreds of gallons. Starting the custom production process is actually quite easy. Initially, the Technical Department will work with the artist or art supply store

to see if one of the many products in the Golden product line would suit the particular need. Customer Service will then send out samples or color cards of these products if a potential solution already exists. Usually this sample product allows a clearer discussion with the artist to adjust any or all of the product's working properties or finish. The Technical Department will also work with the artist to see if the solution can be executed by the artist with some simple additions or combinations of additives, colors or binders.

If it is clear to the client that a new product is needed then the Custom Lab Group will develop a potential plan for production and a budget for the custom paint.

Recognizing the Need for a Custom Product

For some clients this is easy. It amounts to figuring if the time, money and frustration of hand mixing the paint makes sense. Most artists are quite capable of mixing specific hues or blends effortlessly. Increasing the quantities to quarts or gallons can be quite costly however, especially if the artist misses the mark. Blend-

ing a gallon of Heavy Body Acrylic Paint evenly for a large project can be very difficult and time consuming, especially without the proper mixing equipment. Often, unless there is an exact formula to follow, one can easily make more paint than is needed creating costly waste. Our facility will make the amount specified. If required, the Custom Lab can provide samples for client approval before scaling up to produce larger sizes.

Color Matching

Color matching is the most requested custom service. As with all of the custom products, a dry film and wet lab sample are kept on file in the Golden Archives with the product formula for future reference. Golden offers professional custom color matching in the client's preferred paint system. Using a spectrophotometer as well as an experienced eye, the expert staff can match colors based on masstone and/or undertone, opacity, sheen, cost and any other factors that influence the needs of the artist.

Initially, the client submits a sample of the color to be matched, either in the form of a wet paint, or a dry swatch (brushed out onto paper, fabric, color book, LAB Plot). Golden then matches the color in the preferred paint



Spectrophotometer, color matching equipment

system. Before scaling the paint up, Golden can submit a dry or wet sample for client approval.

Custom Products

Although Golden produces a wide range of different professional products and dozens of unique mediums and gels, there may be certain product needs or properties that are not addressed with our standard products. A specifically designed painting material may be the best choice. Custom products are broken down into several categories: Paints, Mediums, Additives, Grounds and Varnishes.

Custom Paints

A Custom Paint refers to a pigmented product. Requests in the past have been for varying the level or types of pigment, changing the viscosity (thickness) or rheology (flow or leveling) of the paint, changing the finish or texture of the paint, changing the hardness of the dried product or altering the working properties of the paint.

Custom Mediums and Gel Mediums

A Custom Medium or Gel Medium refers to any of the nonpigmented products that are used alone or in combination with other paints or mediums. Custom mediums are needed to develop certain attributes such as a change in viscosity or rheology. Changes in sheen, clarity, hardness, shrinkage, adhesion and film build can also be altered to suit a client's need.

Custom Grounds

Artist's often seek to change the surface working properties of their paint. One may seek to create more or less absorbency,

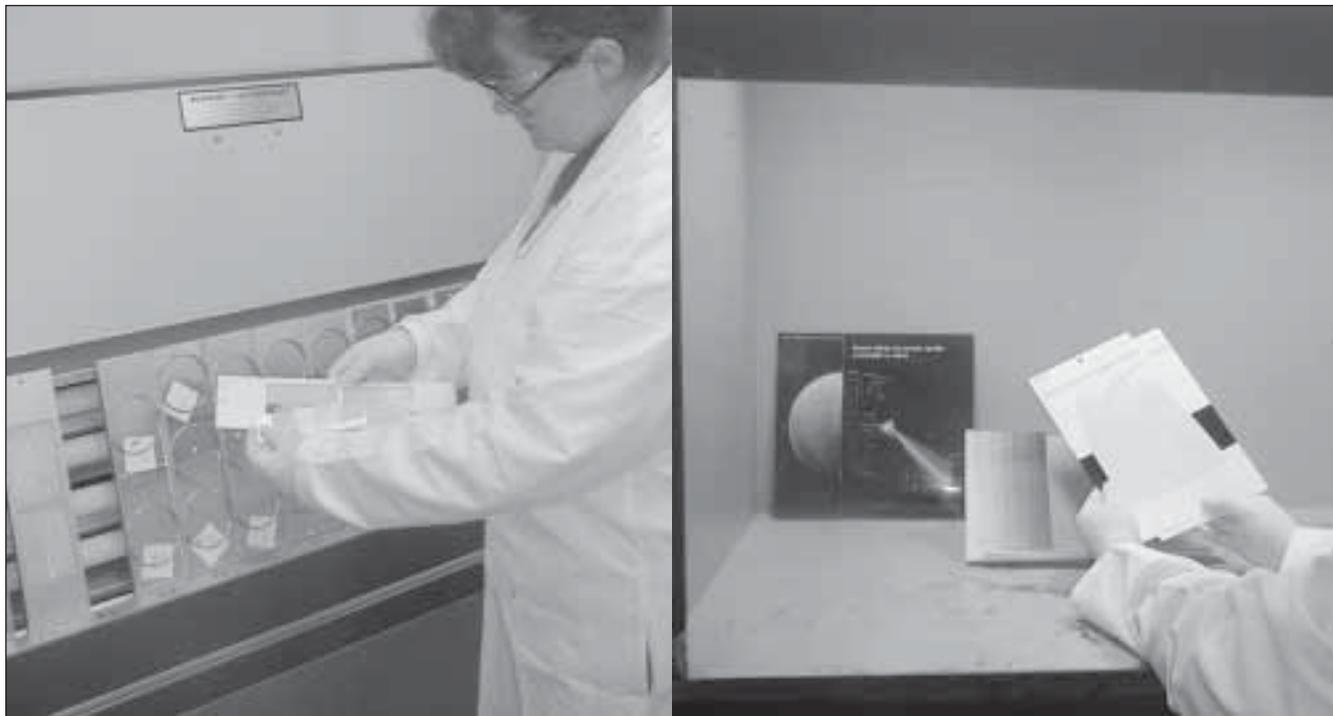


Dynamic Partners

in the Art Materials Industry, Steve Steinberg of New York Central, in Manhattan and Gil McMillon of Accent Art, in Palo Alto, CA, have been among the most influential champions in the development of custom materials for artists. Their strong relationships with artists and passion for art materials have accounted for many of Golden Artist Colors' new materials.

Some of these have been unique products, including Steve Steinberg's request for a printing ink made from crayons for a series of David Hockney prints. Gil McMillon's request for a stiffer, slower drying paint, went through several revisions for one of his customers. Eventually Gil introduced this custom paint to his customer base and now offers "High Solid" colors in a limited range. When Gil saw a need for artists to have an Acrylic Titanium White/Zinc White blend, as is common in oil paint, he created this custom project with Golden and now offers this unique product to his customers.

Both individuals' contributions to developing new products goes well beyond paints and mediums. Steve has designed new substrates and supports for artists. His knowledge of paper and materials extends to a wide range of new resources for artists. Both Steve and Gil have been able to support their customers by walking them through the process of developing and defining innovative materials. This dialogue is invaluable to us as we continue to develop artist materials.



Custom Lab testing equipment: Lightfastness testing (left), Light booth (right)

greater or lesser tooth, levels of opacity or transparency, the slip or resistance to movement of a particular surface. Artists working on various substrates sometimes require a unique material to assure additional adhesion to these substrates. Often the request is for creating a surface to then apply various types of paints or unique applications. These range from artists working in acrylic to artists working in pastels, oils, water-color, or pencils, to computer created images.

Custom Additives

Additives tend to be the least understood and most difficult to manipulate as custom products for artists. Additives are those materials that can change the working properties of the acrylic paint but do not offer additional binding capability to the finished film. These products, if overused, can reduce the permanency of the finished film. Additives can assist in altering the way the paint behaves. They can make the product slicker or stay wet longer,

reduce or increase foam generation in the paint. They can dramatically change the way the product moves or behaves.

Custom Varnishes

Golden has created several custom varnishes that have become part of our product line. These materials are used for bringing together the surface sheen and for protecting the layers of paint underneath. Golden has also created varnishes that are removable from the acrylic surface and provide additional ultraviolet protection. In some instances, artists working in unique conditions require unique varnishes. Potentially harsh chemical environments or environments with high temperature or moisture will require custom varnishes to meet the needs of those conditions.

Other Custom Services

Golden has provided other services beyond custom paint production. The Golden Lab has the ability to do various levels of

testing for properties such as lightfastness, adhesion, stability, and application testing. These support services are necessary when an artist is required to work under a condition which is outside the normal performance boundaries of the materials.

Lightfastness Testing

Lightfastness, or the resistance of a material to fade or change when exposed to sunlight, is a key indicator in assessing the archival integrity of an artist material. Fortunately, it is a characteristic which can be tested in a controlled manner and quantified through measurement on a spectrophotometer. As a manufacturer, performing these tests is the most important part of developing and introducing new products. Careful evaluations are made of every pigment and binder we use in manufacturing Golden products. Standard test conditions, including ASTM standards are used as guidelines for sample preparation. This includes factors such as substrate selection, film



thickness and pigment concentration. Additionally, we test the products according to how they might be used. However, the reality is that we are constantly presented with examples of the products used in new and innovative ways. Unique combinations, supports, the addition of unique materials and unusual environments can create concern for the permanency of the artwork. For this reason, we offer our clients lightfastness testing, so they can confidently use pretested materials or applications in their work. As these tests can take considerable time, it is necessary to consider your need for lightfastness testing well before the custom product is required for use.

Adhesion Testing

Another common cause of failure in an innovative application is the loss of adhesion between the paint film and the substrate. The potential for this failure can be evaluated through testing samples following ASTM standards for adhesion. This will enable the client to make the best possible choices when deciding on surface preparation, primers, transition coatings, etc. Golden can perform tests on prepared samples sent to us, or we can prepare them in our custom facility.

Application Testing

When an artist is working with new substrates, materials, or application methods, there is a concern that the new methods might reduce durability of the finished film. Artists can submit samples of new substrates they are considering. The Golden Custom Lab will test for key issues such as yellowing or fade resistance using the application procedures required by the work. This may require spraying, screening, or various other methods of application. As with lightfastness testing, these procedures often require additional time to assure thoroughness.

New Product Development

There are times when an artist requires a product so unusual that standard paints, gels, mediums, or additives and other common products do not meet the specific need. Such products require a great deal of testing and many trial batches to ensure that the product performs adequately, and is archival. With such product development, several rounds of trial batches are formulated, with the client's suggestions being essential in defining all of the required attributes. Testing to

meet requirements may include: UV stability, adhesion, freeze-thaw stability, flexibility, and durability. Creating a new product is a complicated and time-consuming process. It is successful when the artist becomes part of the process of development. Golden Artist Colors has been privileged to participate in the creative process of many artists and companies by providing them with a wide range of custom services that cannot be obtained by any other means.

Invitation Accepted Invitation Extended

Being invited into the creative process by some of the most talented visual artists in the world is a true honor. Golden takes this honor and commitment very seriously: to produce materials that can to the best of our ability, assure the lasting legacy of each artist who uses our products, whether it be in our product line or custom produced.

Should you require custom products or any of our technical support services, the first step is to call our Technical Department toll free at (888) 397-2468.

They will guide you through the process to assure that all of your needs are met.

GOLDEN Acrylic Glazing Liquid

by Mike Townsend

GOLDEN Acrylic Glazing Liquid is a 100% acrylic polymer emulsion-based painting medium. Many artists who desire longer working time have enjoyed the benefits of this product. This simple blend of acrylic polymers, water, and retarder is complemented with a perfect combination of leveling and an ability to show brush texture. Acrylic Glazing Liquid allows for thin, even paint films with more time to blend and soften than any other acrylic painting medium available.

For many artists, the fast-drying nature of acrylics allows for immediate realization of the creative impulse and represents a benefit of the media. To other artists, however, rapid drying is perceived as a burden. Acrylics offer less time to blend colors and soften edges, a characteristic that seemed unsolvable to artists dependent on longer open time. This created conflict for artists interested in looking beyond oil paints for application methods and products that would achieve their painting goals.

Use of Retarder

Artists who first began to experiment with slowing the drying time of acrylics tried a variety of additives and methods including alcohols and glycerins. Most trials failed to achieve desirable results, until retarder came to be popularly known. Retarder is only one ingredient in the combination necessary to make an acrylic medium dry slowly. The exact combination is extremely difficult to formulate correctly. Finding the right amount of retarder to add safely, without weakening the paint too much or making it take forever to lose its tackiness, can be tricky because it relies on other external factors.

This is not to say retarder doesn't work, as it is used quite successfully by many artists. But testing and experimenting are usually required for acceptable performance in each application.

History of AGL

Golden Acrylic Glazing Liquid sprang from the request of professional decorative artists for us to create waterborne decorative glazes rivaling traditional oil-based versions, without the toxicity. As we closed in on achieving a system for decorative artists, it was apparent this new product was also going to be beneficial to fine artists. After testing the archival qualities and assuring good film formation upon drying, GOLDEN Acrylic Glazing Liquid (AGL) was launched.

AGL is actually a mixture of acrylic polymers, retarder and water. It contains additives like Acrylic Flow Release, which contribute to AGL's leveling and thickness attributes. These characteristics result in increased open time, better flow from the brush, and smooth blending.

Oil-Like Glazes

Oil painters take a slow-drying, viscous paint and add a medium to create fast drying glazes. Glazes usually need to dry fast enough to re-coat within a couple of days of each application. Essentially, the reverse is necessary with faster-drying acrylic glazing; open time has to be increased in order to effectively glaze large areas. Retarding the paint is just one aspect of achieving better open time. It is important to also consider the surface absorbency, airflow, temperature and humidity. The more these conditions can be

favorably altered, the longer the open time.

Techniques:

There are many great techniques for which Golden AGL is useful:

Wet in Wet

On the palette, blend equal parts paint to AGL. You should experience at least double the open time of paints compared to paints without AGL. Increase the AGL and you should get about 30 minutes of working time or more.

Pre-coats before painting

AGL really slicks up a surface for paints to glide across. Seal painting surface with a coat of Golden Matte Medium, Gel, or Polymer product and let it fully dry. With a flat brush, apply an even layer of AGL. While wet, begin painting into this layer. This technique helps the paints flow even if they haven't been blended with AGL.



Oil-like glazing technique

Blending with the paints

Don't be fooled by the "glaze" part of the name, blends of 1:1 with most colors can still be very opaque. Adding AGL will increase working time proportionately. Don't worry about adding too much or sticking to an exact ratio, blend as needed.

Adding AGL as layers tack up

Expect about 30 to 45 minutes of working time before you feel the brush dragging and the surface tacking up. If you feel an area getting tacky and you're not quite ready to stop painting, dip the brush in some AGL and keep working, but don't expect large areas to be very receptive for long.

Preventing Palette "Skins"

Dried paint skins can be really aggravating as you are trying to mix colors. An easy way to prevent this is to cover the paint dollops and the mixing area with thin coats of AGL. This prevents the skinning on the outer layer and assures at least a little AGL is in each color mixture.

Add Water as Needed

When you add water after the paint has been sitting out for a while, you really are not adding - you're replenishing what was lost to evaporation. Plant misting bottles work great for this.

Try Decorative Finishing Brushes in Fine Artwork

Who says you have to use flats, brights and filberts only? If you want perfect blending and never used a badger-haired softening brush, now is the time to learn. There are plenty of great stippling and texturing brushes available as well. The combination of the right brush and paints mixed with AGL will create softer blending and perfect gradations.

Knowing when to stop working a section is essential. If large areas are getting tacky, stop working in that section, or take a break. If you have to keep working, get a hair dryer and warm up the surface. Avoid overheating the surface. Wait until the paint loses the majority of its tackiness, before continuing with additional painting.

Golden AGL is an essential painting medium for artists who desire slower-drying acrylics. Oil painters in particular, who are used to having the luxury of hours to blend paints, find it hard to make the transition to acrylics. Commonly they attempt the switch to acrylics because they are commissioned to do an unusual

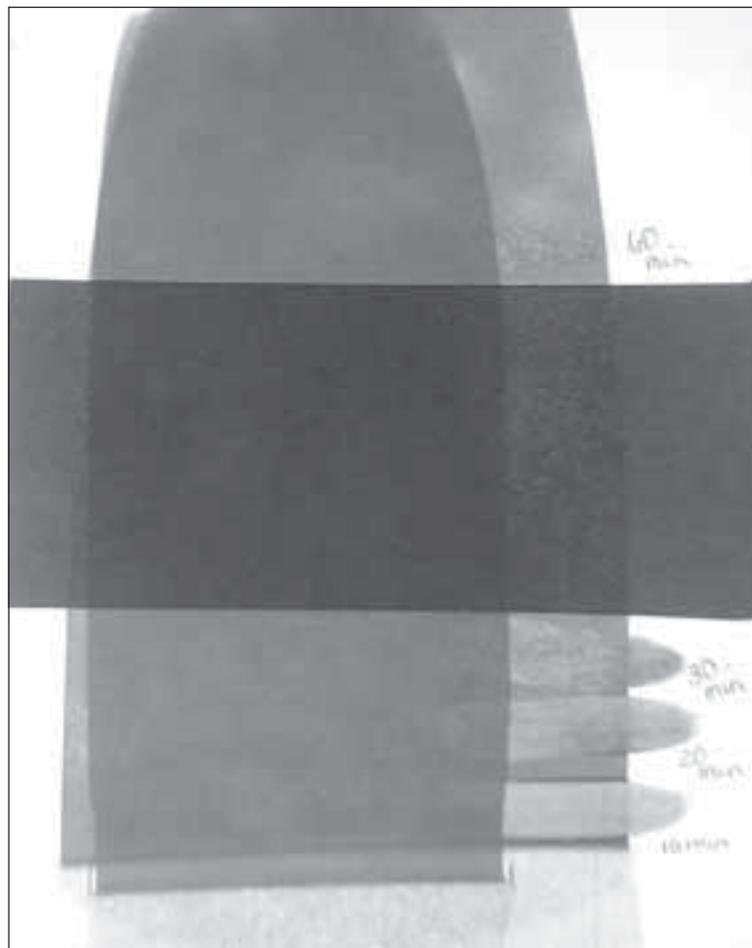
project, or to reduce their exposure to solvents. They find they cannot paint like they are accustomed to with oils. With AGL, artists should be able to blend acrylics paints with better results.

Take some time to experiment with how this medium responds on test artwork, or certain areas of a painting where you really need soft gradations.

Visit www.goldenpaints.com for more information. You may discover a highly flexible and essential new component for expanding the possibilities of acrylics.

Information Sheets to Read:

- Acrylic Glazing Liquid
- Technical Notes on Drying



Drying test of Golden Acrylic Glazing Liquid



"The paints needed to be captured on film dripping, drizzling, and splashing onto the canvas."

Bill Berthel, R & D Projects Coordinator

Photo by Demmie Todd, ©Sony Pictures Entertainment

Pollock (Continued)

usage and action shots. The finished paintings made by staff artists were used to surround the sets and studios reconstructed to mimic Pollock's Long Island studio.

Color matching was only one of the criteria involved in creating paints for the film. The colors needed to be as true as possible to the original paintings. As varied and complete as Golden Artist Color's palettes are, we needed to develop the majority of colors required for this project. This was primarily due to Pollock's unique uses of such materials as house-paints and roof coatings as an artist's material. Pollock was part of a group of artists that borrowed materials from industrial sources for use in fine art.

The reflectiveness of the aluminum roof coatings, the many colors of oil and alkyd house-paint

and industrial coatings used by Pollock, all needed to be precisely matched in acrylics. We matched several artists' oil colors also as Pollock used artists' oils in many of his works in conjunction with the other paint types. Many of the pigments found in the paints used by Pollock are no longer available or are not compatible with acrylics. Alternative pigments were chosen for more problematic colors and many synthetic blends and hues were created to emulate Pollock's palette in an acrylic paint system.

The need to have materials that would perform like different types of paints Pollock used would prove to be one of the project's most challenging aspects. The paints needed to be captured on film dripping, drizzling, and splashing onto canvas. Our custom acrylics had to flow and level, spot and stain like Pollock's

oil's, alkyds and aluminum roof coatings. Formulating a paint system that behaved like the combination of paints used by Pollock in the late 1940's also required the addition of special thickeners and rheology modifiers.

Special treatments of substrates added to the project's complexity. This required pre-wetting with water, use of Golden Acrylic Flow Release and Golden Gessos. To recreate stains reminiscent of Pollock's work in the early 1950's, Golden Fluid Acrylics with water and Golden Absorbent Ground were used.

This highly involved project is a wonderful and comprehensive example of Golden Artist Colors Custom Lab's abilities. The opportunity to develop paints to meet exacting criteria is both the specialty and passion of our custom operations.



Testing for the "Pollock" movie project



The Sam & Adele **Golden Foundation** for the Arts, Inc.

As an enduring gesture to the memory of Sam and Adele Golden and their intricate relationship to the community of artists who skirt the boundaries of contemporary painting, The Sam and Adele Golden Foundation for the Arts was established three years ago. The mission of the Foundation is to become "a meaningful resource for the professional visual artist and a significant contributor to the artist's support system." According to the Foundation's Executive Director, Lucy Funke, great strides were made this year in reaching those goals. "We have provided \$14,000 in grants to art organizations and, for the first time, to individual artists as well", explained Ms. Funke. The awarding of individual grants is an achievement that has been the focus of the foundation since its inception. To facilitate these awards to artists, the foundation has been working to build the necessary infrastructure to create a vital and blossoming contribution to the arts community and it was an important milestone to finally be able to award these first individual grants.

To review the numerous applications from individual visual artists received by the Foundation, a selection committee was formed consisting of John Marciari, Assistant Professor of Fine Arts, Loyola College, Mary Murray, Curator of Contemporary Art, Munson-Williams-Procter Institute, and Frank Owen a professional artist working in paint. Funke remarked "We were so grateful that we could start the process of individual grant making with such a prestigious panel." The panel reviewed several thousand works and selected three artists, Doug Argue, Creighton

Michael and Catherine Kehoe, all innovative painters and working in very diverse techniques, to receive an award of \$3,000 each.

Doug Argue paints in both oils and acrylics, and considers scale critical to his work. His pieces range from 4 feet to 22 feet and "the importance of painting as an object that exists in public space," explains Argue, "make permanent collections very important to me." The Walker Art Center, the Minneapolis Institute of Arts, the Weisman Museum at the University of Minnesota and the Minnesota Museum of American Art have Argue pieces in their collections and Doug received a National Endowment for the Arts Fellowship in the late 1980s. As Argue describes a current project, he is using copied sections of earlier paintings which he is arranging in sections into one work to be titled "chronology." The organizing principle of the piece is "inventing possibilities for the images through experimenting with different materials or different configurations of the images. The constancy of the individual images allows me to focus intensely on the physical qualities of the painting."

"The cognitive, suggestive and collective power of marks," is the central theme of Creighton Michael's artistic investigations. In his words, his current work probes "the subconscious for new worlds" as he seeks "to create painting that explores the sensuality of paint while providing a sanctuary for the contemplative viewer." Creighton has received prestigious awards from the Pollock Krasner Foundation and from New York Foundation for the Arts and has been showing in solo and group exhibitions for 15



©Catherine Kehoe: *Herself*, 2000, oil on wood 6" x 6"

years. His process has resulted in the development of a variant Venetian painting technique that relies on an acrylic underpainting that bleeds color through the top layers of oil - resulting in a subdued light that permeates the interior of the oil layers.

A figurative painter, Catherine Kehoe is "increasingly fascinated with the structure of the body and especially the face, the subtlety of the planes as revealed by light." Kehoe is an oil painter, specifically interested in painting women over 40. "I am drawn," she notes, "to the beauty and power of women of this age, a power not diminished by its near-invisibility in our youth-oriented culture."

Institutional awards were also distributed, totaling \$5,000, to four arts organizations whose purpose is to promote and support the visual arts. ArtOmi, based in Hudson NY, received support for their international artist residency program; Triangle, based in Manhattan, received a grant for their artist workshops, which bring painters together from around the world. Ceres, also based in NYC was awarded funds to provide women painters with studio space and artists materials. Preservation for Posterity, a Boston group, received a project grant toward the publication of "A Guide to the Preservation and Storage of Art Archives Lacking a Contemporary Market."



Label Update: **NEW** **Health & Safety Format**

Golden Sets A New Standard.

A new Health & Safety format will soon begin to appear on GOLDEN labels. This year, we will be phasing out the use of the ACMI AP and HL Seals on our labels and putting a finer edge to the wording in the section on Health & Safety advice. We are introducing a new icon for products that do not pose a significant health risk when evaluated according to ASTM D 4236. It acknowledges three things: First, potentially toxic chemicals are likely present at *some* level regardless of risk assessment; second, it is inappropriate to assume that all possible chronic hazards of chemicals are currently known; and Third, personal exposure should be prevented when using the product. The new icon is a facsimile of a playing marble. It was chosen to symbolically represent art materials that should be taken away from anyone who puts them in their mouth.

Risk Assessment?

For years, federal law has required that toxicologists evaluate art materials and appropriately label them with warnings for any potential acute or chronic health hazards. This evaluation is per-

formed according to the guidelines of ASTM D 4236, Standard Practice for Labeling Art Materials for Chronic Health Hazards. The assessment uses factors such as chemical form and concentration, anticipated frequency and duration of use, and bioavailability¹ of the chemical.

This mathematical process necessarily relies upon the use of averages and assumptions, as well as significant compensating safety factors. It boils down to whether the nature of the process is such that there is room for debate over many of the individual factors used. The result is that different opinions may arise as to the relative toxicity of a material. These are complex issues and there is validity in more than one opinion.

Toxicological assessment can only rely upon *current* scientific and medical knowledge of chemical hazards. Although ASTM D 4236 states that “knowledge about chronic health hazards is incomplete”, we have seen the leap made from the “absence of known hazards” to the declaration that a product is “non-toxic” under this Standard. We do not believe these phrases mean the same thing and our new labels reflect this.

California Warnings

Recently some citizens of the State of California became concerned that art materials contain chemicals that are listed in the California Safe Drinking Water and Toxic Enforcement Act (otherwise known as Proposition 65) as being known to cause cancer and/or reproductive toxicity. If chemicals on these lists are in products sold in California, the product label is required to provide clear and reasonable warning to that effect. The Act exempts products that do not pose a significant risk from the labeling requirement. However, as described above, “significant risk” is debatable. The result is that we have consented to apply warnings, regardless of relevant risk assessments, to all products which contain any Prop 65 –listed chemicals, where such are listed as ingredients on the product’s Material Safety Data Sheet and/or label. These labels were in place for shipments leaving our facility after October 6, 2000.

Chemicals on the Prop 65 Lists include cobalt, nickel compounds, cadmium compounds, chromium, lead and crystalline silica. For products

Reality Labeling

“ Most chemicals are not fully tested for chronic toxicity. Always protect yourself against known and *potentially unknown* chronic hazards of this and other chemical products by keeping them out of your body. Do this by avoiding ingestion, excessive skin contact, and inhalation of spraying mists, sanding dusts and concentrated vapors”



containing these chemicals, we have agreed to label with the phrase “**WARNING:** This product contains a chemical known to the State of California to cause cancer” (or “reproductive toxin” or both).

What about ACMI Seals?

For fourteen years we have been a member of the Art and Creative Materials Institute (ACMI), and have displayed their globally recognized “AP” seal on GOLDEN products that, according to toxicological evaluation, pose no significant risk to the user. It has been through the use of the ACMI AP and Health Label (HL) Seals that consumers have been able to quickly differentiate between products that do and do not pose significant known risks. However, the AP seal has become well known as representing a “non-toxic” product and would conflict with California Prop 65 warnings. We have also chosen not to label these products with the ACMI HL Seal, which has been traditionally used on products requiring warnings under federal law, based on toxicological risk assessment. Therefore, after careful consideration, we have chosen a separate

path and will be phasing out use of the ACMI seals. All products will continue to be evaluated by a board-certified toxicologist and will continue to verify this assessment on the label, by including the phrase “Conforms to ASTM D 4236”.

X Means Harmful

Products deemed to present a significant risk under conditions of foreseeable use, based upon Federal guidelines (ASTM D 4236), will now carry the European icon for a harmful product, which is a prominent black X on an orange background. All GOLDEN cadmium colors will be included in this group in order to better draw attention to the fact they should not be spray applied. This change will more closely align these products with the Occupational Safety and Health Administration’s risk analysis of cadmium compounds.

It’s A Better Label

We have always believed that people have a right and need to know what chemicals they are working with, and that they should follow basic precautions

when using any of our products. This approach has been reflected on our labels, which give pigment identification information and general guidelines for safe use, and on our Material Safety Data Sheets (MSDS) which list hazards of product components without incorporating the use assumptions of toxicological risk assessment. The changes we are now undertaking will reemphasize the need to err on the side of caution when using art materials. At the same time, we will reinforce this message by explaining why. It’s a lot of information to fit onto a label, but we believe it’s the best we can offer. For more information, contact Ben Gavett, Director of Safety and Compliance.

¹ *bioavailability* is the extent that a substance can be absorbed in the body in a biologically active form

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