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## Indian yellow paint substitute

Indian Yellow is a series 2 transparent color. It is a good glazing color that has a masstone of warm orange yellow, with an undertone with a rich yellow. This colour is available in 80ml, 250ml and 500ml sizes. Color Detail Undertone Mixed with Titanium White Crops with Water Color Equations Green Gold/Red Gold/Transparent Yellow/Indian Yellow The first page shows three very transparent colors in masstone and minus white in mid and pale tones. The first color is Green Gold the second color is Red Gold the third color is Transparent Yellow and the fourth color is Indian Yellow. This shows four very transparent colors when reduced as Glazes. The top is Indian Yellow which shifts to a more yellow shadow in Glazes the next is Red Gold, which shifts to yellow as it is thinned the next is Green Gold, which also shifts to yellow when it is thinned. The fourth is Transparent Yellow, which becomes more vivid when it is thinned out. The last two steel tones Red Gold and Green Gold very thinned and show the vivid Yellowish undertone. Color Information Chroma is committed to the responsible use of art materials. Atelier is professional acrylic paint and not intended for use by children. Artists need to make personal decisions about the toxicity and dangers of the materials they use. Surface area, temperature, humidity and paint application affect the performance of each paint. Because of the individual nature of art, Chroma makes no explicit or implied guarantees regarding the suitability of a particular paint for a particular situation. Click here for detailed health and safety information. Indian yellow Indian yellow, historical dye collection of the Technical University of Dresden, Germany Color coordinatehex plyth #E3A857sRGBB (r, g, b)(227, 168, 87)CMYKH (c, m, y, k) (0, 26, 62, 11)HSV (h, s, v)(35°, 62%, 89%)SourceThe Mother of All HTML Colo(u)r ChartsISCC–NBS descriptorModerate orange yellowB: Normalized to [0–255] (byte)H: Normalized to [0–100] (hundred) Indian yellow is a complex pigment consisting mainly of euxanthic acid salts (magnesium euxanthate and calcium euxanthate).[1] euxanthone and sulfonated euxanthone.[2] It was also known as purree, snowshoe yellow, gaugoli, gogili, Hardwari peori, Monghyr puri, peoli, peori, per i rung, pioury, piuri, purrea arabica, pwrree, jaune indien (French, Dutch), Indiangelb (German), yin du huang (Chinese), gia indianloo (Italian) , amarillo indio (Spanish). [3] The crystalline shape dissolved in water or mixed with oil to produce a transparent yellow paint used in Indian frescoes, oil paint and watercolors. After applying Indian yellow produced a bright, deep and luminous orange-yellow color which, due to the seems especially vivid and bright in the sunlight. It was said that it was unpleasant smell. [4] It was most commonly used in India in the Mughal period and in Europe in the nineteenth century, before becoming commercially unavailable circa 1921. [5] The origin and manufacture of Indian yellow were long disputed partly because of variations among the sources themselves which include both pure materials and mixtures of chromium salts, dyes of plant origin and those of animal origin. Studies in 2018 of a sample collected by T. N. Mukharji in 1883 give credibility to his observations that it was obtained from concentrated urine from cows fed on a diet of mango leaves. V60 [7] History Indian yellow was widely used in Indian art, painting of the cloth and other products. It was known for its intense clarity and was best known for its use in Rajput-Mughal miniature paintings from the 16th to the 19th century. It may also have been used in some murals. [8] The pigment was introduced in Europe and its use is known to some artists, including Jan Vermeer, who is believed to have used Indian yellow in his *A woman weighing gold* (1662-1663). [9] Indian yellow pigment is claimed to have originally been manufactured in rural India from the urine of cattle fed only on mango leaves and water. The urine would be collected and dried, producing smelly hard dirty yellow balls of the raw pigment, called purree. [10] The trial was allegedly declared inhumane and banned in 1908.[5] but no record of these laws has been found. [11] A description of the above process was given by Calcutta T.N. Mukharji, who investigated in response to a request from Sir Joseph Hooker, an animal source in Monghyr, northeast Bihar, India. [12] Mukharji identified two sources, one of mineral origin and one of animal origin. The latter was of particular interest and he noted how cows were fed with mango leaves, suffered from poor nutrition, with the scarce urine to collect in small pots, chilled, and then concentrated over a fire. The liquid was then filtered through cloth and the sediment collected in balls, then dried over a fire and into the sun. Importers in Europe would then wash and purify the balls, separating greenish and yellow phases. Mukharji also sent a sample to Hooker. Hooker had part of the sample examined by the chemist Carl Gräbe, who took considerable interest in its chemistry. A 2018 publication documented the analysis of part of this sample. It confirms the animal origin of the sample and identifies the source as urine based on hippuric acid which is an important marker. The pigment can be clearly by spectroscopic techniques. [13] The Art of Painting in Oil and Fresco.[14] a translation of the French *De la peinture à l'huile* by Léonor Mérimée, suggests a possible source for the pigment: ... the dye is extracted from a tree or large shrub, called Memecylon tinctorium, whose leaves are his by the natives in their yellow dyes. From a small like cow urine, which exhales from this color, it is likely that this material is used in extracting the hue of the memecylon. In 1844, chemist John Stenhouse investigated the origin of Indian yellow in an article published in the November 1844 edition of the Philosophical Magazine. At that time the balls of purree imported from India and China came in balls of about 3-4 oz (85-113 g) which when broken open showed a deep orange color. Viewed under a microscope, it showed tiny needle-shaped crystals, while its smell was said to resemble that of castor oil. Stenhouse reported that Indian yellow was generally thought to be either composed of gallstones from various animals, including camels, elephants and buffaloes, or deposited from the urine of some of these animals. He carried out a chemical analysis and concluded that he believed it was in fact of plant origin, and was the juice of a tree or plant, which, after it has been expressed, is saturated with magnesia and boiled down to its current consistency. [15] In her 2004 book *Color: A Natural History of the Palette*, Victoria Finlay investigated whether Indian yellow was really made from cow urine. The only printed source she found mentioning this practice was the only letter written by T.N. Mukharji.[12] that claimed to have seen the color made. Finlay was very skeptical as she found no oral evidence of the production of pigment in Mirzapur and she failed to find legal records regarding the supposed prohibition of Indian yellow production in Monghyr around 1908 as demanded by Mukharji. Other researchers have pointed out that this ban may have been possible on the basis of pre-existing Bengali acts to prevent animal cruelty 1869. However other investigations have found many lines of evidence including Pahari paintings of c. 1400 showing the use of urine from cows fed on mango leaves. [9] [17] Several studies in 2017 and 2018, including a new study of the sample mukharji supplied to Hooker, confirm that Mukharji was accurate in his observation and points to the origin of Indian yellow from urine by identifying metabolic studies in animals that demonstrate the production of euxanthic acid through glu through liver. [6] Modern alternatives The replacement for the original pigment (which was not fully resistant to light), synthetic Indian yellow hue, is a mixture of nickel azo, hansa yellow, and quinacridone burnt orange. It is also known as azo yellow light and deep, or nickel azo yellow. The main components of Indian yellow, euxanthic acid and derivatives, can be synthesized in the laboratory. [18] References ^ Nicholas Eastaugh; Valentine Walsh, Tracey Chaplin; Ruth Siddall (2004). The pigment compendium : a dictionary of historical pigments. Elsevier Butterworth-Heinemann. Butterworth-Heinemann. ISBN 978-0750657495. OCLC 56444720 – via Google Books. ^ Martin de Fonjaudran, Charlotte; Accocella, Angela; Accorsi, Gianluca; Tamburini, Diego; Verri, Giovanni; Rava, Amarilli; Whittaker, Samuel; Zerbetto, Francesco; Saunders, David (2017). Optical and theoretical research of Indian yellow (euxanthic acid and euxanthone) (PDF). *Dyes and pigments*. **144**: 234–241. doi:10.1016/j.dyepig.2017.05.034. 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