

JUST PAINT

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Photography and the Role of GOLDEN Digital Grounds

By Michael Townsend

Over the last few years we at Golden Artist Colors have been hearing from more and more photographers who are experimenting with fine art materials. Through our conversations we began to learn about some new trends in photography. We were fortunate that three professional artists, that we have been working with, were willing to share their very different take on these trends. Tim O'Neill, publisher for *Digital Paint Magazine* and portrait photographer/artist; Marc Joseph Berg, artist and core faculty at the School of Visual Arts in New York; and Stephanie Farr, a Los Angeles-based fine artist and commercial photographer.

"...fashion photography was me trying to be practical and make a living and fashion is what I fell into because it seemed to have the most leeway as far as creativity was concerned." Photographer/artist Stephanie Farr's career as a fashion photographer was successful, but not satisfying. She wanted more, she wanted to explore her processes her way and she's been doing just that for the last several years.

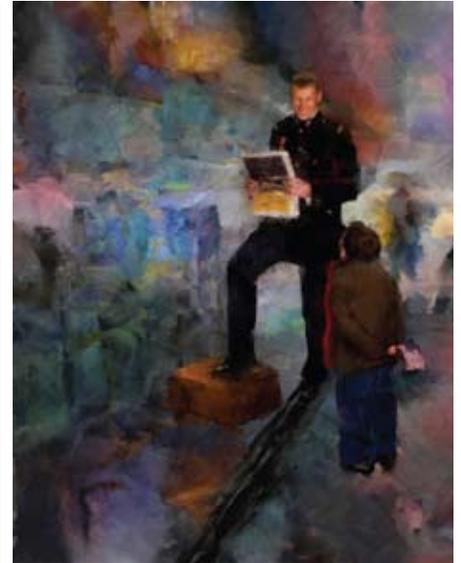
"I see myself as an artist. It just so happens that photography is my most highly developed tool. We live in an era where the world is shrinking and boundaries are dissolving. It's not just painting or just drawing or just ceramics or just photography anymore. It can be everything at once. I feel the more tools I have at my disposal, the more poignantly I can explore the layers of meaning in the subject matter of a piece."

Artist and core faculty at the School of Visual Arts, Marc Joseph Berg has also been seeking to push

against the boundaries of traditional methods of photography. "I'm based in New York City where there's an awful lot of art to look at so I'm constantly inspired by what I see going on around me. And I sort of felt like I was reaching a bit of a saturation point with the materials I had been working with." As he began searching for new areas of exploration, he became intrigued with the idea of incorporating acrylics, as it required wrestling with different issues during the process. "... quite simply, the idea of getting my hands dirty and sort of seeing where that goes."

For photographer/artist Tim O'Neill, mixing the mediums of photography and fine art has been a part of his working style as a portrait artist. His process relies upon post-manipulation. "Once we print the piece, that becomes the underpainting and then we do one more step or a few more steps after that." The desire to push the boundaries further stemmed from the "need to separate myself from not only the new folks coming in, but other professionals that have been around for a while as well."

For photographers attempting to achieve that individual distinction, the chemically infused darkroom was the development tool of the past. Today the digital studio is the photographer's primary tool for customization, once the image has been captured in the camera. Images can be manipulated in the digital darkroom in so many ways. In fact these days it would be hard pressed to find a professional image that hasn't been digitally altered and tweaked in some form or another. Yet even with all the creative options



Tim O'Neill, *Are You A Hero?*, Oil & Pigment, 16"x20", 2009

offered by software programs such as Adobe® Photoshop®, the reality is that the image is still – for the most part – printed on commercially-prepared papers and canvases designed for printing. The substrates currently available for the photographer are typically ones developed from decades of refinement.

"Photography materials traditionally are somewhat industrial and prefabricated," Marc Joseph Berg explains. "Of course I don't mean that disparagingly, it's just that there are certain limitations to those surfaces." Tim O'Neill had been feeling the same limitations, "I always wanted to be able to print on handmade paper or rag paper – anything that you could put through the printer."

For Stephanie Farr the concern with digital photography and printing was that the 'the hand' was becoming too far removed from the process. "This is one of the reasons I began exploring alternative processes in the first place. I wanted to be more invested in the final product. The click of the shutter was merely the genesis of a dialog I desperately wanted to last longer than 1/30th of a second."



Marc Joseph Berg, *F-R Triptych*, C-print, 50"x120", 2007

For all three photographers, the discovery of GOLDEN Digital Grounds has allowed them to explore new areas, as well as resolve issues with processes attempted in the past. As with other photographers who have begun using the Digital Grounds, the ability to get back involved in the process is intriguing.

From Tim O'Neill's perspective, "An artist can now find their own materials, anything that can be run through the printer – and put their hand to it. There are times when you want a very specific paper or substrate in order to create a specific effect and you can't get it. ... Now if I go to the art store and I see something that catches my eye, I go ahead and buy it. Before I was like, 'Oh, that's really cool but there's no way I can ever print on it.' Now I can go ahead and get it because I know one way or the other I can make a print on a new surface."

A photograph can now be paired up with a substrate to better convey the meaning of the image. Even acrylic paints and gel mediums are potential substrates to print upon. Stephanie Farr worked through several processes before deciding to use GOLDEN Digital Grounds.

"When I first began experimenting with alternative photographic processes, developing a way to create transparent image layers was a priority. I'd worked in the past with the Polaroid® transfer process, which does result in a transparent image that is able to be manipulated,

but they are small, very fragile, and expensive. (The average size of her work is four foot by six foot). After seeing a demo where a collage artist had used GOLDEN Acrylic Gel (using an indirect transfer technique) to lift the ink off a small black and white photocopy, I knew I had found the answer. The image gels that I now create can be applied to almost any surface. They allow me control over size, they are fairly durable, and it also allows me to incorporate color. The only drawback to the way I was doing it before, lifting the ink with the gels was that the ink was always on the bottom, underneath several layers of gel, which restricts my ability to control the clarity of the image. I was immediately drawn to Digital Ground

a learning curve. The photographer not familiar with artist products in particular, has even more to learn about working with ink-receptive grounds, creating substrates, and using artist materials.

Marc Joseph Berg puts it in wonderful perspective. "For me this is still very much in its infancy in terms of my practice. It's super interesting, extremely exciting, but also terrifying in some ways. But, you know, I sort of see all that as being part of the process. I mean, you sort of go where you're going and there's not really much that I can do about where my interests are taking me sometimes."

Tim O'Neill adds, "There are so many different avenues to approach and go down that maybe someone hasn't gone down before. That's one of the really interesting things about the technology that's available to us today is the combination of various things, there are so many combinations out there that you have a really good shot of getting into something new. Go down a path that no one has been before and you may end up being a market leader in that. Having said that, there are probably 100 of those paths you'll go down and they don't



Stephanie Farr, *Shoe Ad*, Multimedia, 72"x48", 2008

because it works better than any other liquid emulsion I've tried – I have experimented quite a bit – because it brings the image up to the surface."

Whether photographer or fine artist, anyone embarking on this area of exploration is going to encounter

produce the results you're looking for. However, eventually you will find one where you'll say, 'Oh, okay, I think we have something here.' The point is, there's a whole new wide open playing field that absolutely did not exist before and it's open for anybody. Furthermore, it's a lot less expensive

to play and to experiment than it was even just two or three years ago.”

Using the Digital Grounds allows these photographers to break into new territory. There have been ways to add images into paintings, and paint onto images, but now the lines are beginning to blur and past rules are being broken. At a minimum, the use of unique substrates can give the photographer the sense of having their hand back into the process. “Now we can go in, we can paint it, we can tweak things around that way and we can print it on a rice paper or we can print it on papyrus or we can print it on bark if we want,” said Tim O’Neill.

As shared by Stephanie Farr, “the novelty of the photograph itself has begun to wear off, allowing those of us who are inexplicably drawn to the viewfinder, to reach beyond. As an artist, you dedicate your life to exploring the work of those who have gone before you, and with that knowledge, you then strive to move art forward. I have merely tried to learn from what the masters before me have achieved while taking stock of current possibilities. With this in mind, I choose the pieces and methods that I feel will best help me answer the questions I have to ask.”

Over the last two decades the number of artists and photographers asking us for help with this process has steadily increased. The Digital Grounds have now allowed the GOLDEN Technical Services Department to explore an even greater array of products and combinations of techniques and materials. For us here at GOLDEN, we continue to learn about these materials, just like we still do with our other acrylic products. The process never ends, and we will continue to engage with artists to discover new uses and what new products need to be developed next. With the help of photographer/artists like Tim O’Neill, Marc Joseph Berg & Stephanie Farr, we are all learning new solutions and processes together. Marc Joseph Berg summed up all of the thoughts nicely by saying, “I’m sure you guys are aware that the possibilities are truly endless and I’m sure it’ll be very interesting to see how people are going to be using these materials.”



Tim O’Neill, *Grandma Rocks!*, Acrylic & Pigment, 45”x30”, 2008



MARC JOSEPH BERG
Marc Joseph Berg was born in Cleveland, Ohio, and attended Kent State University. Several one-person exhibitions of his pictures have been mounted in the United States and Europe. He lives and works in New York City, where he also teaches at the School of Visual Arts.



STEPHANIE FARR
Originally raised in Missouri, Stephanie Farr has been learning and practicing her medium in Los Angeles for the last eight years. After receiving a Bachelor of Fine Arts from the University of Missouri, she sought out a more technical knowledge of the camera, and decided to attend Brooks Institute of Photography where she was the head of her class, receiving the Outstanding Achievement Award. Next she secured an internship with a fashion photographer, learning how to produce shoots, manage archives, and find clients. After absorbing as much as she could, she began her own studio, producing images used by companies in the likes of Universal® and Avon®. Four years ago, she left the commercial world behind and began dedicating herself completely and entirely to her artistic work.



TIM O’NEILL
Nebraska portrait artist Tim O’Neill began his career as an artist and photographer working in a darkroom lab and processing film for a local company in his high school years. There have been many different directions of study in fine art, photography and business that he has pursued since. The digital revolution found its way to his studio in 2002 and breathed new life into his portrait art. Commissioned mixed media portraits are becoming more and more prevalent with discriminating clients. He is a self employed entrepreneur creating art, growing his brand, as well as teaching business and marketing skills to artists in online and offline workshops and seminars. Current passionate pursuit is building his online businesses, painting commissioned portraits and fine art pieces.

Some Tips and Starting Points for Photographers

by Michael Townsend

The GOLDEN Digital Grounds, Gel Mediums and Archival Spray Varnishes have created options that will feel very familiar to photographers and are creating a platform for new alternatives for hands-on control of the final image.

Many photographers have in the past been able to use the darkroom as an additional stage for manipulating the image. Through various mechanics of light, filters, chemistry, substrate, and timing, artists had evolved both subtle and dramatic effects. In this digital environment, much of this control has been replaced with the control of the software and digital printers. With Digital Grounds, the artist again has physical control of the medium. The techniques for applying the Digital Grounds and making your own surfaces for these grounds are available on our Web site at mixmoremedia.com. There are also video resources showing how to create unique acrylic printing and painting surfaces as well as the “how-tos” for running these unique substrates through your printer.



Blending Painting and Photography

Creating the receptive surface by applying a Digital Ground allows the photographer total control over where the image is going to be transferred. Normally the digital ground is applied over the entire substrate, but it is

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Sarah Sands has been leading Technical Support Services since early 2008.

TECHNICAL SERVICES SUPERVISOR, SARAH SANDS CLOSE-UP

Mark Golden: Let me start by asking about your first interest in art – was there some time during childhood that you had an avid interest in drawing or any kind of visual arts?

Sarah Sands: Nothing passionate. By the time I got to high school I had copied some album covers meticulously, but that's it.

Mark Golden: So your interests were in other studies or activities?

Sarah Sands: Yeah, mostly writers. I wanted to be a novelist and later a poet. If you want to know the dirty truth of it, and this is embarrassing, I mainly took art because I figured you couldn't fail it. I remember taking what we affectionately called 'Rocks for Jocks', which was a really easy Geology course, along with Intro to Drawing. I just needed to stay in college. As it turned out I really liked drawing and went on to take Beginning Painting the next quarter. But it wasn't planned. It wasn't me saying, "I've always wanted to learn how to draw."

Mark Golden: Did you continue with the painting full time?

Sarah Sands: Yes, I did. I got my Bachelor's in '84, then did a fifth-year certificate program at my college, which gave students more experience so they could compete against BFAs. At this point I was 25. I then set up my studio and had a job as a baker. So

I baked and painted and baked and painted. I did eventually apply to grad schools, but didn't get into any of the ones I wanted.

Mark Golden: So how did you continue with the career in painting?

Sarah Sands: I showed locally mostly in cafes and coffee shops. Santa Cruz is very much a college town in that sense. Eventually I thought I should go to New York so I saved up \$3,000 but quickly found out that \$3,000 wouldn't buy me anything in New York City. Then a friend of mine just came back from Spain and said, "It's great there. You can probably live for six months on \$3,000." I didn't know Spanish at the time but she gave me the address of a painter there and I hooked up with him.

Mark Golden: Did you paint while you were there or just explore?

Sarah Sands: I painted – fanatically. That was a tremendous time. I went to the Prado. I went to Toledo. I gobbled up anything and everything I could. It was my first time living near great art.

Later I came back to the States and sublet a friend's apartment who was going to Yale as a graduate student in painting. I painted in New Haven, Connecticut and had my first show there at the John Slade Eli House. So that was very encouraging.

I then traveled back to California. I kept painting and approached some galleries in San Francisco. I eventually connected with the Hackett-Freedman Gallery and they offered me a one-person show. Of course I was baking full time.

Mark Golden: Still?

Sarah Sands: Yes. So, in my naivety, I applied for a Pollock-Krasner Foundation Grant. I didn't have a graduate degree or anything, but – well, the folks there actually gave me a \$10,000 grant.

Mark Golden: Wow. What an incredible affirmation for what you were doing.

Sarah Sands: Yeah. It was fortuitous. It could have gone the other way and I would have needed to figure out something else to do. But it went that way, so I quit baking. I painted. Then, with the portfolio I created for the

show, I applied to Yale and got in.

So, I was 30 years old, and I knew I could either own a bakery or try going to graduate school. And it was not so much about learning how to paint, because I thought I knew that part and was already getting enough recognition.... But it was to get a degree that could allow me to make a living teaching. I never had an illusion and always assumed it would be too difficult to make a living solely off of my painting. And so that got me to grad school.

Mark Golden: During grad school, you obviously had exposure to some valuable teachers and mentors.

Sarah Sands: I did. There were some really bright painters there – solid and very, very challenging. It was also like boot camp in some ways, and not all rosy and helpful.

Mark Golden: While you were studying, you assisted in a conservation studio?

Sarah Sands: The Yale Art Gallery. The Conservation Department had a part time job for an art student to work as a studio assistant, which meant you helped around with odd jobs and acquiring materials.

I worked there for about a year while I was a student and I loved it. Once I graduated, I continued in a position there as an assistant.

Mark Golden: So did this start an interest in materials or did you always have that?

Sarah Sands: Yale was home to the Ralph Mayer Learning Center and had this very well-known emphasis in materials. Every undergraduate art student there was really well schooled in materials. That really descends, I think, from Albers. It made me very conscious of how little I knew. Yale was very formal and rigorous in its approach to art, and that went all the way down to the materials.

Mark Golden: So it was part of the graduate requirements?

Sarah Sands: Well, not for the grad students – for the undergrads. The grad students were free to be ignorant.

Mark Golden: Interesting...so from Yale, you continued painting and actually got teaching positions?

Sarah Sands: I did. I started down that road and did well. I had some good positions.

Mark Golden: Did you do the typical CAA conventions and that sort of thing?

Sarah Sands: Yeah, I did that whole bit every year. I got a job teaching in the Graduate School at New York Academy of Art, which was a hoot. That was really fun because it was like teaching in the 19th century French Academy. And then Indiana University, which was my major position. I was 37 when I finished my three-year appointment there, and I had some additional bites but none of them were tenure track.

At that point I was a very passionate customer of Williamsburg Artist Colors and, with my background in baking, I thought I knew enough to be a paintmaker. I figured, well, making dough is mixing liquids and dry stuff. I'm serious! I figured it couldn't be that different. You have mixers and dry stuff and wet stuff and –

Mark Golden: Absolutely. You have a formula. You have preparation time. You have rest time. You have all those things that are required.

Sarah Sands: So I called them up and I said, "Look. You know me. You know how much I love your stuff. Any chance you need a paintmaker?" And they didn't. But they needed a business manager.

Mark Golden: And of course you had business experience.

Sarah Sands: Yes, I had managed a bakery. I knew about cash flow so I came out and I met Carl Plansky and Karl Kelley. And we got along, connected. And so I decided I would go for it. I also remember Carl Plansky saying, "Look, I have to be honest. We don't have any money. I can pay you \$250 a week and no benefits." But it turned out to be an incredible period. That's probably where I learned more about pigments and materials and the needs of artists and talking to painters.

Mark Golden: Folks would call in and they would leave the questions to you.

Sarah Sands: Yeah. I was the tech support, the web person and the

business person all rolled into one. I wore four or five hats, and even worked in shipping.

Mark Golden: So you did a little of everything. You had a career there for several years.

Sarah Sands: Yes, four years – '96 to 2000. I even learned about GOLDEN while I was there. I remember calling here and talking to some folks, although I don't remember who they were, but you guys were very gracious.

Mark Golden: I know around that time our need for additional technical support staff was growing – more phone calls and emails to respond to. Nancy (HR Director) said she had been in contact with an incredibly talented candidate who had been speaking to us for a while. When we saw your resume of all the skills you brought it seemed like a wonderful fit.

Sarah Sands: What interested me about coming here was the fact that GOLDEN had a sterling reputation. And so I was tremendously interested in being part of that culture. But it was definitely a learning curve. At that point I had never painted – I mean, literally never painted with acrylic. But I also remember saying I would only 'not know' an answer once, right? That if someone asked me and I didn't know, I would learn it and then that would be taken care of. It was just so complex, but eventually I just figured it out. When I came here, I never wanted to be in tech support. Let's be honest. I always thought of myself as a professor, as a painter in a gallery. I mean, tech support?

But what I eventually learned to love was that there was a perfect fit here. Because at heart I am a generalist. I love a ton of stuff, and my mind can go anywhere from Web site design to systems of information to art materials to teaching to tech support.

Mark Golden: Really for you, tech support was a launching pad to be able to express all of those desires.

Sarah Sands: Absolutely.

Mark Golden: And also something I have to mention here, as you won't, is your leadership ability, you've been a teacher and mentor for all of us, Sarah. You've led this program and moved it beyond what we thought it could be.

Creating an even greater place of support for us and artists around the world.

Sarah Sands: I remember being told you can make your own position here. And so at some point I remember writing up a proposal, and saying, "This is where I want to go. This is what I want to do."

And one thing that I learned is true about being here is that we encourage people. We all, I think, encourage each other to reach and to grow. So I never felt boxed in. I was never told, "Look, this is what you do and this is the only thing you'll do for the rest of the time you're here."

Mark Golden: Sarah, what gets you the most excited about leading Technical Support Services here?

Sarah Sands: That we're inventing – we're inventing this. And there is no model for us to look out and say, "Okay, that's what Tech Support at an art company looks like. That's our model to grow towards." We are our own model. And we're inventing this. We're setting the standard.

And what I love is that we don't lower that standard. We challenge ourselves to be better. I love the fact that every time we get a call and we tell someone, "I don't know," that we take that as an incentive to learn.

That tells us the borders of what we know. And that also tells us where we can stretch those borders so that the next time that person calls – or someone else calls – well, we do know. And there's just something – I mean, I don't want to sound corny – but there is something about driving into work and realizing that your job is to delight people.

That's my job today. My job is to delight as many people as I can. And to leave each one of those people thinking, "Wow. That was special." And when you have those days, they're enough to carry you. And you know how gratifying that is.

Mark Golden: Well, you do that for all the folks – all the customers who call and all the people here who interact with you, Sarah. So, thank you. Thank you for that. What a good note to end on for now.

EXPERIMENTAL MIXTURES WITH DIGITAL MIXED MEDIA

by Amy McKinnon

When new and innovative products allow artists to break out of restrictive boundaries, what occurs is an opening of subsequent doors. Once our standard testing of a new product is complete, we proceed to experiment with the knowledge that visions are not abandoned because of product limitations and that artists will force the product beyond its intended use. By nature, artists rarely play by the rules, let alone read instructions, resulting in exciting discoveries, happy mistakes or lessons learned.

Golden Artist Colors' new Digital Grounds have graduated from nascent stages and have started to establish themselves within the many realms of those who use digital imagery and ink-jet printing. Allowing the artist to print on their choice of flat substrates using an ink-jet printer has freed many from the conventions of what they could print on. The ability to alter the grounds increases the possibilities and varieties of each print. We have done a fair amount of mixing of other products into the Digital Grounds to test limitations, compatibilities and potential and have arrived at some interesting results that range from the expected to pleasantly surprising to the unexpectedly exciting.

There are three versions of the Digital Grounds: White (Matte), Clear (Gloss) and Non-Porous. They are used by applying the Digital Ground to a flat substrate, once dry the flat substrate can be fed through an ink-jet printer and the grounds will act as a receptor to the printer inks. The use of the Digital Grounds allows for clear prints on almost any flat surface that can be fed through a printer. Each of the three Digital Grounds functions

in a different way. The White (Matte) is a porous coating that is made up of tiny solid particles that absorb the printer inks into the space between the solids, coating the particles in the process. The structure of Digital Ground White (Matte) causes the inks to dry almost instantly. Digital Ground Clear (Gloss) is a transparent medium for porous surfaces that allows the substrate to show through. The Clear (Gloss) is a water sensitive polymer that swells around the printer inks when printed upon. While it takes longer than the White (Matte) to dry, the encapsulation of the inks gives it greater protection, deep rich colors and excellent transparency. Like the Clear (Gloss), Digital Ground for Non-Porous Surfaces is transparent and swells when printed upon. The difference between the two is that Digital Ground for Non-Porous Surfaces is formulated to adhere to non-porous substrates such as foils or plastics while the Clear (Gloss) is made for porous surfaces.

Adding paints, mediums, gels, pastes and grounds to the Digital Grounds in varying amounts yielded some interesting results allowing the artist greater control of the outcome of the printed image. The Digital Grounds are formulated to accept printer inks and altering the composition of the grounds too severely can negate their properties. In our testing we started by adding only 1% of each particular component to the Grounds. Ever increasing the ratio, we went as high as 25% with some mixtures proving that this was the tipping point since the image began to lose some of the clarity and benefits the Digital Grounds offer.

Mixing the Digital Grounds

Prior to mixing our huge range of products with the Digital Grounds we needed to witness how the Digital Grounds performed with one another. The mixture that combined the Clear (Gloss) with the Non-Porous yielded no interesting results since it only offered a difference in mechanical adhesion to the given substrate. Since the mechanism of ink reception of the White (Matte) differs from that of the Clear (Gloss) and Non-Porous varieties, the outcome of their marriage was anticipated to be a departure from the norm. The ratios of the mixtures of White (Matte) to either of the swellable grounds largely affected the product. The ratios that were of a greater proportion of White (Matte) [3:1, White (Matte): Clear (Gloss)/Non-Porous] resulted in very little change of the imagery. As the ratios started to even out [2:1, White (Matte): Clear (Gloss)/Non-Porous] slight changes began to emerge, differentiating the Clear (Gloss) from the Non-Porous. With both, some slight loss of detail was exhibited but the defining factor was an overall warmer hue to White (Matte): Non-Porous mixture. The reds in the imagery became almost fluorescent. When the White (Matte) was mixed with either the Clear (Gloss) or the Non-Porous in equal proportions, the image resulted in a complete segmented generalization of shapes and colors. This effect is commonly known as posterization, in which areas of continuous gradation are translated into several bands of solid color resulting in an abrupt transition from one area to the next. The difference between them was again a warmer, redder hue to the



(A) White (Matte) : Non-Porous 1:1



(B) White (Matte): Clear (Gloss) 1:1



(E) White (Matte) : 5% HB Quinacridone Magenta



(F) White (Matte) : 5% Fluid Quinacridone Magenta



(G) White (Matte) : 5% Airbrush Quinacridone Magenta

White (Matte): Non-Porous mixture. The posterization effect only existed in equal proportions. The White (Matte): Clear (Gloss) mixtures in both 1:2 and 1:3 ratios balanced out to a clear and decipherable image. When White (Matte) was mixed with Non-Porous in a 1:2 mixture the dark areas began to exhibit a bit of a splotchy character and as we increased the ratio to 1:3 White (Matte): Non-Porous we found that the darker areas began to display a loss of clarity and effect similar to pixelation. Upon closer investigation, the image revealed little cracks throughout the darker areas of the printed space.

Mixing with Paints

The effects achieved by mixing paints with the Digital Ground White (Matte) were a tinting of the ground coupled with a speckled bird's egg effect. The particular pigment size and line of paint directly determined the size and frequency of the speckles. The various lines of paints that we chose to mix with the Digital Grounds were Heavy Body, Fluid, Matte Fluid and Airbrush colors. Each offered slight variations of one another. The Airbrush colors had the smallest pigment particles resulting in a very uniform surface. The Matte Fluid colors exhibited slightly larger particles than that of the Airbrush Colors, achieving a uniformly speckled surface. As we moved through the lines to the Fluid Colors there were slightly larger particles that were further apart and the Heavy Body exhibited larger, less frequent but more varied speckles. The lighter the color, the less chance there was of seeing the pigment particles and the speckling effect. Mixing the White (Matte) Ground with 1% paint

resulted in a clear and discernable image, but as the percentage was increased up to 5% the image began to exhibit less contrast due to the lightest areas of the image adopting the darker background. The use of the Clear Grounds with the paints continued to yield the speckles, but the color tended to obscure the printed image.

Mixing with Metallic Paints

Much like the pigmented paints behaved with the Digital Grounds, the metallic, Iridescent and Interference paints tended to exhibit themselves as flecks but without the overall tinting. Unlike the pigmented paints, increasing the amount of metallic, Iridescent or Interference paints to Digital Grounds yielded more clarity in its reflective sheen than seen straight on. When the paints were added in 5% or greater amounts and printed over a black surface, what resulted was a ghost image since the inks only registered on the flecks of paint. The Interference paints behaved similarly to the metallic, but with the trademark flip altering the image at different angles.

Mixing with Grounds

The four selected grounds we used for mixing with the Digital Grounds were Gesso, Absorbent Ground, Acrylic Ground for Pastels and Light Molding Paste. Gesso mixed with White (Matte) yielded an image that had a good amount of clarity and remained true to its original color. We increased the Gesso from 1% to 5% which resulted in a loss of clarity, intensity, crisp edges and saturation of color. The Absorbent Ground had a similar effect, except it exhibited a grainier texture than the Gesso. Much like the Absorbent Ground, the Acrylic

Ground for Pastels altered the image only through a change in texture. The texture still retained enough tooth for drawing purposes without affecting the overall imagery. It functioned best with the Clear Digital Grounds at 25%. The Light Molding Paste when mixed with the Digital Grounds has the texture of suede. The grains appear differently from various angles. Viewing the image straight on is evidence that the ink hit the top most part of the texture but as you view the image on an angle, the sides of the grain are still white.

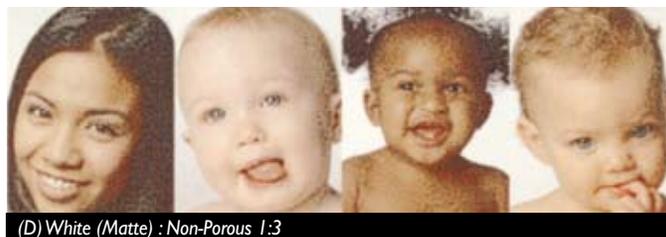
Mixing with Mediums

Mixing the Digital Grounds with various mediums resulted in great clarity and good color, which suggests that in conjunction, the two mediums may serve two separate purposes. We chose to mix the Digital Grounds with Matte Medium, Super Loaded Matte Medium, GAC 100 and GAC 900. The GAC 100 and 900 showed very little change but opened the possibilities to different substrates.

Experimenting with alterations of the Digital Grounds has achieved only a small indication of the potential possibilities in printing. While we may now have a general idea of the ratios to use in order to maintain the utility of the Digital Grounds, there are still endless options for further mixtures and applications. Some of the largest factors not covered in this article have to do with the color, texture and absorbency of the substrate, the image to be printed and the printer and inks used. As always, we encourage artists to experiment and to push the materials in order to achieve either the desired effect or the unexpected discovery.



(C) White (Matte) : Clear (Gloss) 1:3



(D) White (Matte) : Non-Porous 1:3



5 NEW HEAVY BODY COLORS

by Scott Bennett

The following new colors will be available in stores in the early part of 2010. It may be possible some time in the future that they will also be available in the Fluid Acrylics line.

All are rated I for lightfastness, Excellent for permanency, and are single pigment colors except for Permanent Maroon, which is made up of a blend of five different pigments.

I am including the opacity rating for each new color. For those of you not familiar with our opacity/transparency rating system, it ranges from 1 to 8, with 1 being the most opaque and 8 the least opaque, or very translucent. You can access this, and other information for all of the colors we make, by clicking on the color swatches in the virtual color charts on our Web site. Examples of products that are rated 1 are Carbon Black, Burnt Umber, Red Oxide, and Chromium Oxide Green. Examples of colors that are rated 2 are our Cadmium Reds, Yellow Ochre, Cobalt Blue, Titanium Dioxide, and just about any Hue that has Titanium White added. On the other end of the spectrum you have our Transparent Pyrrole Orange, and all of our Interference Colors at 8.

Continued from page 3

also possible to apply the coating to just a select section of the substrate. This allows for several options: from creating a deckled watercolor paper-like feel to creating brushstroke patterns or passages in the printed image. After printing, the uncoated areas will result in a diffused print quality. By using different application tools and techniques, an unlimited variety of surfaces and photographic textures can be created.

The Altered Image

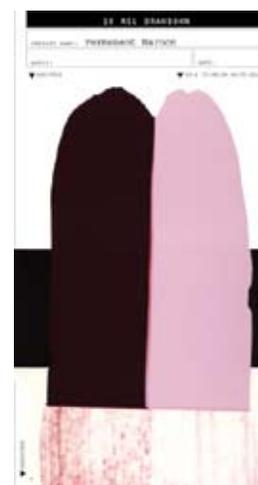
Altering the image after printing can be accomplished most easily on non-absorbent surfaces with Digital Ground for Non-Porous Surfaces. After applying this Digital Ground onto a glossy acrylic gel skin or other substrates such as foil, where the Digital Inks will dry fairly slowly, using water with a brush or rubbing the image with a cotton swab in water, will re-dissolve the image which can then be subtly moved or erased in areas, or bled into other areas of the piece. Photographers working in Polaroid® photography would be very familiar with this sort of treatment possibility. Please note that more absorbent papers, however, can be much harder to lift the inks from, especially when using pigmented inks that resist water. These images, like many of the other techniques described here and online in past issues of *Just Paint* (Issue #20) need to be protected with our Archival Spray Varnish to be able to seal the manipulated sensitive image to allow

for continued painting on the surface of these pieces. A transparent image on gel can be both manipulated on the printed surface after sealing, but can also be painted on the reverse, non-printed side without sealing, similar to reverse painting on glass. In fact, images can be transferred onto both sides of these transparent surfaces, allowing for multiple levels of overlaid transparency, building up the image complexity like a multi-layered cake. Using multiple transparent layers, the image can be color separated, printed and combined to recreate the image.

Direct Color Application

In this example, a black and white image is printed on a gel skin of cheesecloth and Coarse Molding Paste to create a canvas-like surface for the image. After printing, the image serves as an underpainting and then glazes (made from GOLDEN Fluid Acrylics and Acrylic Glazing Liquid) are applied to colorize the image. If transparency of the ground is desired, use Digital Ground Clear (Gloss), but realize it is much more water sensitive and a coating of MSA Varnish or Archival Varnish will be necessary to prevent the paints and mediums from adversely altering the print.

As photographers begin to explore the digital grounds and their combinations with all the tools of the painter, entirely new areas of discovery are clearly opened up and boundaries once thought sacrosanct will be broken through. The excitement is in seeing what will be accomplished.

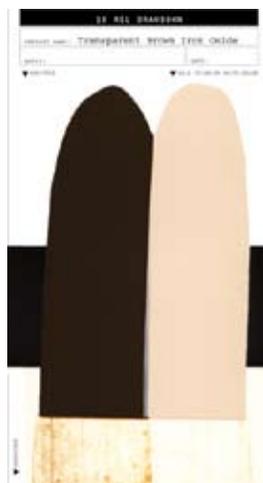


Permanent Maroon
0012520
Opacity: 3

This color, or one like it, has been on our "must have" list for quite some time since we stopped production of the beloved

Naphthamide Maroon in 1997 due to pigment availability. We investigated numerous replacements over the years, but in the end we felt this blend of well tested and very reliable pigments would work best, maintaining our high standards for pigment and color stability. It fills the color space where Naphthamide Maroon used to be, which is somewhere between Quinacridone Crimson and Alizarin Crimson Hue. It is mostly synthetic organic pigment, with the Transparent Red Iron Oxide providing the inorganic component. Naphthamide Maroon was a single pigment color, while Permanent Maroon is comprised of a very specific ratio and blend of five different colors: Quinacridone Crimson (PR 206 and PR 202), Quinacridone Magenta (PR 122), Transparent Red Iron Oxide (PR 101), Phthalo Green (Yellow Shade) - (PG 36), and Quinacridone Burnt Orange (PR 206).

I think all the Naphthamide Maroon lovers out there, and anyone who loves Alizarin Crimson-like, smokey, reddish violet colors, will be very happy with our Permanent Maroon. True Naphthamide Maroon is just a tiny bit bluer than this blend, and somewhat cleaner in the undertone, as would be expected in a single pigment color. Otherwise, this Permanent Maroon is very close and a gorgeous color in its own right. It dries with a sheen that is between gloss and semi-gloss.

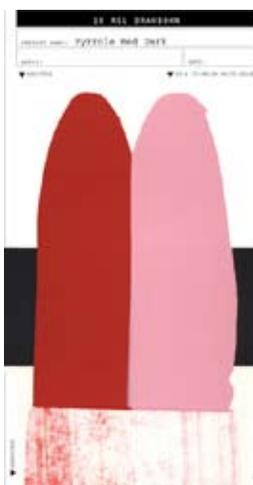


Transparent Brown Iron Oxide
0013830
Opacity: 3

This color really fleshes out our line of browns, as it fills a color space between Burnt Sienna and

the Burnt Umbers, but with a much cleaner, redder undertone. Imagine

a dark valued, reddish Burnt Umber, with a warm, clean, rich chocolate brown undertone. In the masstone it will appear as dark or darker than Raw Umber, but will quickly show its warm brown undertone which looks similar to Burnt Sienna. I think this will prove to be a most useful new color. The moniker of “transparent” is a bit misleading for this color as it does have an opacity rating of 3, but compared to most iron oxide pigments, not including our existing Transparent Red and Yellow Iron Oxides, it is somewhat more translucent. It is a synthetic inorganic pigment, and dries glossier than most of the other earth colors, which tend to be almost matte.



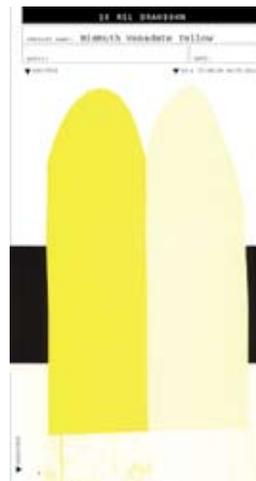
Pyrrole Red Dark
0012780
Opacity: 2

What a great red this is! Clean, dark and rich, it fills a color space between Cadmium Red Dark and Cadmium Red Medium.

It is a heavy metal free, higher chroma Cadmium Red Dark alternative that can be used in outdoor murals without the sensitivities that Cadmiums have with combinations of UV light and moisture. The opacity rating is 2, the same as our Cadmium Red Dark, and it dries with a similar level of gloss as our Cadmium Reds, which is closer to semi-gloss. Like all Pyrrole colors, it is a synthetic organic pigment. It dries with a fairly glossy surface sheen.

Bismuth Vanadate Yellow
0010070
Opacity: 3

Like the Pyrrole Red Dark, this new yellow is a great substitute for the Cadmium that can be used in outdoor murals without the sensitivity issues associated with the Cadmiums. The color and chroma is very similar to



Cadmium Yellow Light, with just a bit more translucency. Cadmium Yellow Light has an opacity rating of 2, while Bismuth Vanadate Yellow is a 3. It will provide a much needed

bright yellow to the “Best Colors” list in our Exterior Mural Tech Sheet that is also included in issue 10 of our *Just Paint* newsletter.



Chromium Oxide Green Dark
0010610
Opacity: 2

This new green is a darker and cooler version of the well known, very useful and long used green pigment. It

fills a color space somewhere between Jenkins Green and Sap Green Hue, with very good opacity, and adds to a relatively small line up of inorganic greens. It is not quite as opaque as our standard Chromium Oxide Green, which is rated 1. It dries to a satin like finish.

To learn more about these new GOLDEN Heavy Body Acrylic Colors, visit our Web site: goldenpaints.com/products/color/index.php



by Gallery Director, Jim Walsh

Golden Artist Colors has forged unique relationships with artists for decades. Paints, mediums, varnishes, application techniques and archival practices have been explored and developed in collaboration with artists around the world. The opportunity to exhibit some of the works of these artists and collaborations came to fruition when on Sunday, September 13, 2009 the Sam & Adele Golden Gallery (SAGG) was inaugurated with 'Darryl Hughto: Diamonds,' an exhibition of eleven paintings created by painter Hughto from 1975 to 1979.

The 2,500 square foot SAGG is located at Golden Artist Colors, Inc. in New Berlin, NY, within the campus that houses the GOLDEN offices, manufacturing facility and the Sam & Adele Golden FoundationSM for the Arts office and just several 100 yards from the Sam & Adele Golden Foundation Residency Barn, now under construction and slated for completion in summer of 2011. The SAGG is open to the public and will feature a revolving schedule of curated exhibitions.

A virtual tour of SAGG exhibitions as well as essays about the artworks and exhibitors' resumes will be presented on a dedicated Web site: thesagg.org. All of the SAGG exhibitions will be archived on the Web site for reference in the future.

The mission of the Sam & Adele Golden Gallery is the exhibition and presentation of artworks that focus on the explorations and investigations by artists of the painting media of the 20th and 21st centuries. The SAGG is not a commercial venue. The curatorial function of SAGG seeks to cast light upon artists' methods, points of view and achievements.



In 1999 the Sam & Adele Golden Foundation for the Arts was formed as, 'a meaningful resource for the professional visual artist' and as a way 'to thank the community of artists for their support, encouragement and friendship.' The Foundation's ongoing programs reflect the connection that Sam and Adele shared with artists. The SAGG will enable a parallel focus on their legacy.

HISTORY

Over the course of several building expansions since the formation of Golden Artist Colors, the exhibition of original artworks at the GOLDEN facility has grown from hanging artworks in common areas, individual offices and a conference room, to the newly dedicated space of the SAGG. A visitor to the GOLDEN plant might wait for a few moments in the reception area with Larry Poons' 1986 painting, "Affetso" and soon find themselves in another part of the building with works by Dale Chihuly or Frank Stella on the wall. The opportunity to experience and to be challenged by a wide range of artist's works has been a critical component of employment at Golden Artist Colors. The heart and soul of the corporate endeavor has not been simply and only the manufacturing of paints but has been concerned with advancing every aspect of the artistic endeavor – whether technically through education or research. Golden Artist Colors

has led the art materials industry by active example, by listening to artists' needs and translating them into usable products and expanding the vocabulary of tools. This inclination, to go beyond the corporate function of solely manufacturing, has led to the eventual outreach through several pre-SAGG exhibitions.

PRE-SAGG

In 1992 the first curated exhibition titled 'For the Seventh Generation: Native American Artists Counter the Quincentenary, Columbus, New York' was mounted. Curated by artist Phil Young and supported by grants from New York State Council on the Arts, the Chenango Arts Council and GOLDEN, the exhibition featured 16 Native American artists and marked the Quincentenary of Christopher Columbus' appearance on the continent by positing an alternative view.

In 2000 the first Silent Auction on behalf of the Sam & Adele Golden Foundation for the Arts was held with nearly 70 works offered and the proceeds of that auction enabled support for a number of individual artist grants and support for several dozen arts organizations including Triangle, Womens Studio Workshop, Art Omi, Change, and many others.

By 2006 construction had been completed on a facility expansion at GOLDEN and on July 12, 2007, Golden Artist Colors officially opened its Gallery's doors. The inaugural



Some of the artwork from the GOLDEN permanent collection.

show, “A Gathering of Friends,” told the stories of some of the early supporters and friends of the Golden family. Artwork featured in the show included works by Larry Poons, Paul Jenkins, Dale Chihuly, Jules Olitski, and John Griefen, just to name a few. The artwork marked not only specific milestones in the company’s history, but conversations between the artists and company founders Sam and Mark Golden throughout the past 29 years.

Later that same year, the second Silent Auction on behalf of the Sam & Adele Golden Foundation was held in the gallery space that was in 2009 to become the SAGG. In this Silent Auction the number of works offered swelled to 150 and for the first time, the auction was viewable on the Internet.

2009

On September 13, ‘Darryl Hughto: Diamonds’ opened as the first exhibition presented in the newly named Sam & Adele Golden Gallery. The works in the exhibition were created thirty years ago when Hughto explored this series of abstract paintings combining raw canvas stained with liquid acrylic and thicker paint applications in an unique synthesis that explored how format, in this case a diamond shape within a rectangle, could liberate drawing and color in painting. This focused chapter in Hughto’s development

presents him as an unmistakable, expressive and strongly independent artistic voice, a voice that continues to innovate to this day.

ONWARD

SAGG joins the other esteemed viewing spaces of Central NY: Everson Museum of Art, Syracuse; Munson Williams Proctor Arts Institute, Utica; Schweinfurth Memorial Gallery of Art, Auburn; Picker Gallery at Colgate University in Hamilton, and the galleries at Hartwick College, SUCO, UCCCA, and Earlville Opera House, all of which contribute not only to a vital local arts community but are linked to the rest of the art world.

Noticeably, the SAGG has been inaugurated during the most dire financial crisis in generations. To do so, to have allocated resources to initiate a program of exhibitions underscores the commitment that Golden Artist Colors has always maintained with artists.

Visitors will find that the immediate landscape outside of the SAGG is the verdant, pastoral environs of Central NY where the landscape and varying cloud cover are their own unformalized and powerful aesthetic. And inside the SAGG is a fabulous gallery space that physically could be anywhere in the world: New York, London, Berlin, but as would happen, can only work its own particular magic from right where it is!



St. Gingerbread, Acrylic on Canvas, 80” x 80”, 1976

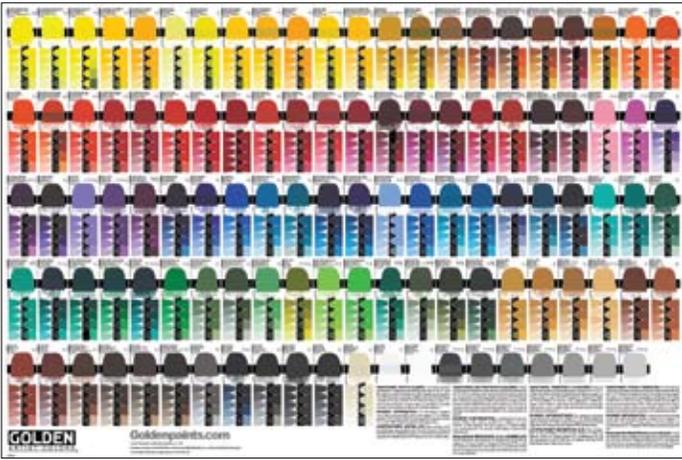
DARRYL HUGHTO ‘DIAMONDS’

by Gallery Director, Jim Walsh

‘Darryl Hughto: Diamonds’ focuses on a body of work by Hughto that had wide exposure in commercial galleries during the period of their execution but that had not been the subject of a retrospective examination in decades. The methodology of the making of these paintings can truly be said to be intrinsic to the world of waterborne paints. Hughto utilized the options presented by acrylics to their fullest: fulgent soak-stained grounds and thicker declarative paint applications that describe and modulate the diamond shapes. The rationale of figure/ground, historically rooted in portraiture, enjoyed a fresh perspective, an arena of dissolving and reassembling shapes that dispense with the evidence of their making for maximum optical and pictorial effect. The equilibrium of the diamond afloat in its morphing field was enabled by the pliant and improvisatory qualities that waterborne acrylic paints provide. This series of paintings, demanding and immensely satisfying, attend to the notion of structure that can liberate drawing and color for aesthetic effect.



DRAWDOWN COLOR CHART POSTER NOW AVAILABLE



When Sarah Sands wrote “The Subtleties of Color” in our last issue of *Just Paint* (#21) we assembled the entire Tech Support Services team to review the enormous number of exquisite drawdowns that had been created to then generate all the spectral data. All the members, being incredible color fanatics, wanted a full set of the dried color samples for their own work. This quickly resolved into requests to have all our colors analyzed in multiple tint and glaze let downs. When we counted the colors and the number of drawdowns, (close to 1,000 for one complete set) it was clearly not something

we could do by hand, but we would certainly consider putting all the data into a form that could be used by all the team members. Word got out to the rest of the artists in the company that we had all these drawdowns and soon, requests began to pour into the lab for these color samples. It didn’t take long for the idea to take hold that these color samples even in printed form would be incredibly valuable for all our customers ... so was born the new Drawdown Color Chart Poster.

You can see Sarah’s article on our current Web site at <http://www.goldenpaints.com/justpaint/jp21article1.php>. Embedded into this article are some of these drawdowns. Just looking at these imperfect representations on your computer monitor still gives an incredible reference as to how the very subtle differences in color, tints or glazes makes all the difference as to how these various pigments react and move in color space.

Starting this February we are offering this rolled poster to all our customers for \$9.95 (plus shipping and handling). The higher resolution printing process we’re using to create this chart will make the blue, green and orange tones much more vibrant, offering the truest printed color interpretation available. Simply go to goldenpaints.com and look for the chart banner, fill out the information required and we will send you this dazzling color tool.

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