JUST PAINT

Published by Golden Artist Colors, Inc. / Issue 33

From Mark Golden

We've just passed several milestones here at GOLDEN. In June we celebrated our 35th year in business and Barbara and I, our 40th wedding anniversary. Both events began on my folks' farm and the home of Golden Artist Colors. This year also marks some wonderful beginnings. QoR® Watercolor has had an exciting inaugural year and we're delighted to share lightfast testing results of these materials. Sarah Sands has summarized the massive undertaking required to assure artists that these materials will stand up to their expectations of a professional watercolor. While completing evaluations for QoR we also revisited some Williamsburg colors. Again, Sarah shares insights and necessary changes to assure artists these materials meet the highest quality standards.

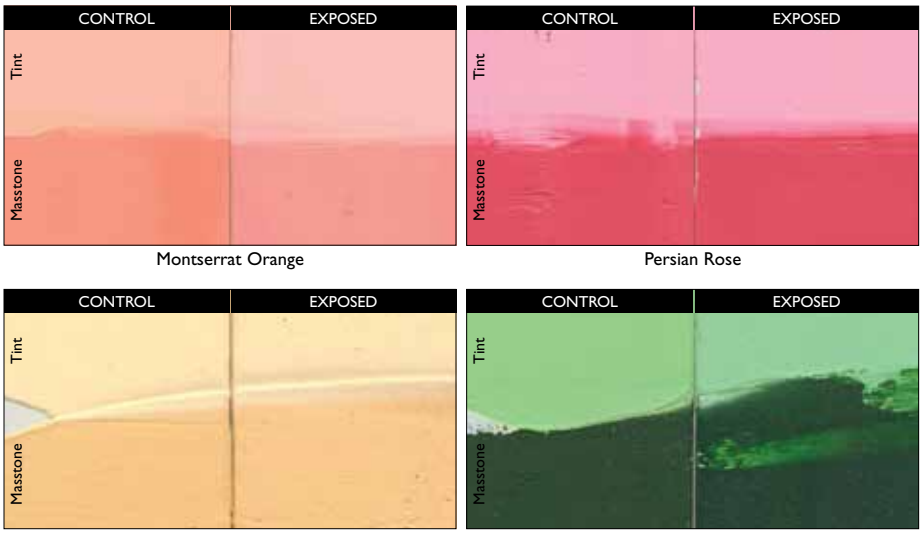
Many of you worked with Amy McKinnon, a talented Materials Specialist. Although Amy left GOLDEN to begin a new venture, she contributed to two articles: the allure of umber pigments and safe use of oils, with and without solvent.

For those who wanted a less technical entry into the many products and resources of GOLDEN, Patti Brady, our Working Artist Program Director has provided a quick review of the endless creative opportunities offered by our new A - Z Acrylics set.

We are delighted to announce the September opening of Judith Linhares, 'Flora and Fauna' at the SAGG. Judith, an artist "with an uncommon vision", was a longtime friend of the late Carl Plansky.

I am honored to introduce our newest Materials Specialist, Dr. Cathy Jennings. She is an amazing watercolorist and teacher, providing the perfect addition to our Materials group.

We are also celebrating our second year working with the Alliance for Young Artists & Writers. We have been supporting the awards program for the students, which received over 300,000 submissions of art and writing, as well as recognizing teachers for their outstanding mentorship. This year we offered residencies for 3 teachers advancing their own painting practice.
Mark



Test panels showing outdoor exposure results compared to unexposed controls. Jaune Brilliant showed little change and its formula will remain the same. Other blends will be changing and made with ASTM I rated pigments.

Beauty and the Best: Wrestling with Changes in Williamsburg

By Sarah Sands

Changes are difficult. As much as you want decisions to be based on facts and facts alone, there is still a wrestling that can happen. Paints, and especially color, escape being easily tied down to just quantifiable clean choices. Rather, one can be caught having to choose between love and lightfastness, between beauty and the best. Which do you side with and when? We want our paintings to last, but also to dazzle and seduce. And after all, the choices are often not about whether changes in color will occur, but at what rate: a long almost imperceptible shift that slowly takes place over centuries, or a brighter blaze that entrances but fades a bit faster or a bit more? And the choices are even harder when that seductive color is unique; when it comes down to either this or nothing else like it.

So that is where we have found ourselves. Stewards of Williamsburg's legacy and responsible for walking that line, we know that coming at these choices with just spectrophotometer readings and lightfastness test results is not the sole answer. Before swapping in new alternatives you have to ask if the trade-offs are worth the trade. And so with all of that in mind, we want to walk you through changes that will be taking place that we hope will make the line more solid, while leaving in place certain colors that we deemed irreplaceable with any other combination of more permanent pigments.

Continued on next page

QoR® Lightfastness Testing Update

By Sarah Sands

In the last issue of Just Paint we discussed why some QoR Watercolors had a Lightfastness rating of NA, or Not Applicable, while most carried the familiar ASTM Lightfastness ratings of I and II. Essentially this came about because some of the pigments being used at that point were not currently rated by the American Society for Testing and Materials (ASTM) although all of them were in the process of finishing up

Continued on page 5

Lightfastness Ratings Based on ASTM D4303		
ASTM Assigned	Units of change (Delta E) after exposure to 1260 MJ/m^2 total solar radiation. (3 months South Florida / 410 hours Xenon)	GOLDEN Assigned
I	0-4	Excellent
II	4-8	Good
III	8-16	Fair

Table 1

Colors Currently Remaining 'NA'			
Color	**Pigment(s)**	**LF Rating**	**Notes**
Cobalt Green	PG 26	NA	Pigment being tested for first time. Results expected early 2016.
SF Cobalt Violet Light	PV 49	NA	PV 49 performed well in linseed oil. Testing of safflower version to be completed in early 2016.
French Ardoise Grey	PBk 19	NA	Other versions of PBk 19 and NBr 8 being used have performed well. Testing of these particular sources to be completed in early 2016.
French Cassel Earth	NBr 8, PBr 7	NA	
All Interference and Iridescent Colors	Mica-Based with Titanium White and/or Iron Oxide Coatings	NA	Nature of pigments does not allow for lightfastness ratings based on ASTM D4303.

Table 2

Origin of the NA's

Embedded for seemingly forever within the Williamsburg line has been a list of some 23 colors that have a lightfastness rating of "NA", or Not Applicable, because one or more pigments in their formulation has never gone through official lightfastness testing based on ASTM D4303, which still remains the only recognized standard for assessing lightfastness for art materials. And that is something we have wanted to remedy as obviously NA provides you with very little guidance in terms of permanency. So, almost two years ago, we started preparing samples to be put through all the required procedures. As initial results have filtered in, however, it became clear that we needed to begin making some immediate choices and changes while we still waited for the last rounds of testing to start this Fall. Once everything is finished, the final results will be assembled and formally submitted to ASTM sometime early next year.

A New Lightfastness Rating to Replace Most NA Ratings

While we believe every pigment used in artists' paints, with a few exceptions, should carry an official ASTM Lightfastness rating based on D4303, the testing and approval process for newer or unlisted pigments can easily take a couple of years or more. However, during this period we have often completed our own testing ahead of time, following the same protocols for exposing prepared tints to 3 months outdoors in South Florida, as well as 410 hours of accelerated Xenon, with total irradiance in both cases equalling the prescribed level of 1260 MJ/m^2. Because of this, we felt it was possible and important to create an interim rating system that was still based on well understood and available standards. So we are pleased to introduce the scale seen in *Table 1*, which you will find replacing nearly all the current NA ratings.

The only exceptions include four colors that are still in the process of completing even these initial tests, as well as all the Iridescent and Interference colors, *(Table 2)* where the nature of the pigment does not allow us to take spectrophotometer readings, nor to cast them as tints with Titanium White without masking them.

Colors Assigned a GOLDEN Lightfastness Rating

Representing by far the largest group, each of these colors uses one of nine pigments that are currently unrated by ASTM: Naphthol AS (PR 187), Cobalt Ammonium Phosphate (PV 49), Diketopyrrole-Pyrrole (PO 73), Powdered Slate (PBk 19), Chrome Antimony Titanate (PBr 24), Diarylide Yellow (PY 83), Quinacridone (PR 206), Bituminous Earth (Natural Brown 8 [NBr 8]) and PW 5, a complex co-precipitate of barium sulfate and zinc sulfide. Ten of the colors, from Carl's Crimson to Slate Black *(Table 3)*, performed exceptionally well in ASTM D4303 testing, earning a GOLDEN Lightfastness (LF) rating of Excellent. Please note that a new blend is also being introduced for Quinacridone Gold Brown using PO 48, an ASTM rated Quinacridone Gold, in place of the previous PY 83. While both mixtures earned a GOLDEN LF of Excellent, removing PY 83 should further increase its durability and allow it to eventually conform to an official ASTM I rating.

Coming after this first block of colors, our genuine Van Dyke Brown (NBr 8) also did well, achieving a GOLDEN LF rating of Good, thus equal to an ASTM II. This is better than often assumed for this color, where historical research points to its performance as dependent on sourcing and composition. Luckily our supply for this pigment has been very stable and we would certainly retest should that change. In fact, the French Cassel Earth listed in *Table 2*, 'Colors Currently Remaining NA', is an example of this. Although also designated as NBr 8, and so chemically similar, we felt it was critical to test it separately because it originates from a different supplier, even though ASTM allows you to submit a pigment from one source and have that rating used for the pigment in general; an inherent weakness in the current ASTM system that we eventually hope to address.

All of which brings us to the last three colors: Alizarin Orange, Alizarin Yellow and Indian Yellow. Unfortunately the pigment at the center of these, a type of Diarylide Yellow, comes in various forms that all share the same Color Index Name of PY 83. As you can imagine, this can lead to some confusion when assigning a rating. The opaque version, which carries the additional designation 'HR-70' in its chemical description, has excellent lightfastness and is on the ASTM list of rated pigments. However, our testing showed that the transparent version Williamsburg had chosen could only be rated as Fair, or the equivalent to ASTM III. And here lies the crux of our quandary. These three colors have had exceptionally long and beloved histories within the Williamsburg brand, going back to its earliest days. Many painters who have used Williamsburg throughout these decades are passionately connected to their uniqueness, so a sudden change would be felt as particularly disruptive. And as if to confirm that, when searching for an alternative pigment we could use, we simply could not find anything with

Colors Assigned a GOLDEN Lightfastness Rating			
Color	**Pigment(s)**	**GOLDEN LF Rating**	**ASTM Equivalent**
Carl's Crimson	PR 187	Excellent	I
Cobalt Violet Light	PV 49	Excellent	I
Cyprus Orange	PY 42, PO 73	Excellent	I
Davy's Grey Deep	PBk 19	Excellent	I
Jaune Brilliant	PW 6, PW 4, PY 42, PY 74, PO 73	Excellent	I
Naples Yellow Italian	PW 6, PBr 24, PY 35	Excellent	I
Naples Yellow Reddish	PW 6, PW 4, PY 42, PO 73	Excellent	I
Quinacridone Gold Brown	PY 83, PR 206 (New Blend PO 48, PR 206)	Excellent	I
SF Porcelain White	PW 5	Excellent	I
Slate Black	PBk 19	Excellent	I
Van Dyke Brown	NBr 8, PBr 7	Good	II
Alizarin Orange	PR 177, PY 83	Fair	III
Alizarin Yellow	PY 42, PY 83	Fair	III
Indian Yellow	PY 83	Fair	III
BLUE = Pigment Awaiting ASTM Rating			

Table 3

Alizarin Crimson vs Indian Yellow and Blends			
Color	**Pigment(s)**	**South Florida**	**Xenon**
Alizarin Crimson	PR 83	13.72	12.26
Indian Yellow	PY 83	9.92	10.38
Alizarin Yellow	PY 42, PY 83	8.63	6.92
Alizarin Orange	PR 177, PY 83	8.09	5.53

Table 4

Colors Changing to ASTM Rated Blends				
Color	**Original**	**GOLDEN LF**	**New Match**	**ASTM LF**
Permanent Orange	**PO 73, PY 83**	Good	PY 154, PR 112	I
Persian Rose	PW 6, PW 4, **PO 73,** PV 19	Good	PW 6, PW 4, PR 112, PY 154, PV 19	I
Montserrat Orange	PW 6, PW 4. **PO 73, PY 83,** PV 19	Fair	PW 6, PW 4, PO 36, PY 154, PV 19	II
Olive Green	**PY 83,** PG 7, PR 101, PY 42	Fair	PY 129, PY 42, PG 36	I
Sap Green	PY 42, PG 7, **PY 83**	Fair	PY 42, PY 129, PG 7	II
GOLDEN LF: Excellent, Good, Fair / **ASTM LF:** I, II / **RED:** Non-ASTM Rated Pigment				

Table 5

the same brilliance, transparency, and glow. So a choice needed to be made: dramatically change the look of these colors, discontinue them, or keep them as part of our offerings but clearly label their lighfastness as Fair, a rating similar to Alizarin Crimson.

Looking at *Image 1* you can see that even the pigments that came closest to matching PY 83 still lacked its distinct qualities and presence, and so after a long debate we have decided to make an exception in this instance and to side with beauty over the best. It's not ideal, but neither was the loss of what is admittedly a unique color space. And a look at the underlying data, comparing these to Alizarin Crimson, can perhaps put some of the risks in context *(Table 4)*. Keeping in mind that the colors are being tested as tints mixed with Titanium White to 40% reflectance, and so ostensibly at their most vulnerable, one can see that Indian Yellow performed measurably better than Alizarin Crimson, especially in the outdoor tests, while the two colors that contain PY 83 performed just over the ASTM II limit of 8 Delta Units of change in outdoor testing, and actually below that cut-off in the accelerated Xenon. While certainly still a point of concern, hopefully this comparison can place the risks in a little more context and guide people in how and when they are used. And of course, encourage those who do use these pigments to keep their paintings away from direct, bright light and to use a UV protective varnish to further mitigate and slow down any changes.

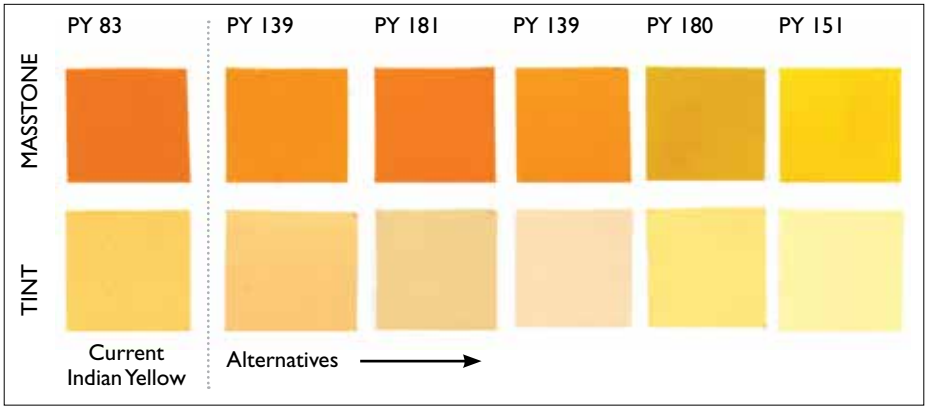


Image 1: Selection of alternative pigments to our current Indian Yellow (PY 83). Even when masstones were close, the alternatives were usually much more opaque, or the tints revealed significant difference in undertone.

Colors Changing to ASTM Rated Blends

This last category involves blends where we were able to create a new match using only ASTM rated pigments and in the process, improve the overall lightfastness. We undertook this with the full knowledge of the long histories for some of these blends, but also knowing that at several times in some of their histories, similar and often larger changes happened. Persian Rose and Montserrat Orange, for example, used to be based off of Cadmium Orange at one time, while Permanent Orange, Olive Green and Sap Green, have had to dodge the ever changing world of organic pigments that frequently get discontinued or undergo a shift in hue. We have done our best to craft substitutions that should feel very close to what you currently use while providing much greater lightfastness in the process. What small trade off

there might be, we felt, was worth it. At the same time, having test results that show three of the blends (Montserrat Orange, Olive Green, and Sap Green) as originally having a GOLDEN assigned Lightfastness rating of Fair can be a cause of concern for painters who have used these colors both recently as well as extending much further back in the past. There is no way to completely dismiss those concerns. Certainly the use of a UV protective varnish will help mitigate or slow down any color shifts, and we hope to look into that further in the coming months. In the meantime, if you have any questions or concerns around these issues, please contact a Materials Specialist at 607-847-6154 or via email at help@goldenpaints.com.

From Sea Shifts to Firmer Footing

The changes we have discussed are sweeping and broad in many respects, and none of it taken lightly. Many of them will raise questions about how close particular matches will be, and some will cause deep concerns around lightfastness as we have mentioned above. In the very long run, however, the bigger story is the work of moving cherished colors, and the line as a whole, onto much firmer ground and making the information shared on our labels and in our literature more accurate and in line with our most current testing. And the truth is that this work is not done. The whole landscape of lightfastness testing and ASTM Standards needs revisiting, and a new framework needs to be built from the ground up that can offer the type of information artists so deeply want, based in a system they can rely on and trust. This is but a start in that direction.

Color		Color Index Name	Average Delta E of LF Tests	ASTM Equivalent
	Cobalt Green	PG 26	1.19	I
	Bismuth Vanadate Yellow	PY 184	1.39	I
	Pyrrole Red Medium	PR 254	1.43	I
	Permanent Scarlet	PR 168	1.59	I
	Cobalt Teal	PG 50	1.95	I
	Diarylide Yellow	PY 83	2.01	I
	Pyrrole Red Deep	PR 264	2.20	I
	Quinacridone Burnt Orange	PR 206	2.97	I
	Quinacridone Red Light	PR 277	3.49	I
	Dioxazine Purple	PV 23	3.65	I
	Quinacridone Magenta	PR 122	3.76	I
	Transparent Pyrrole Orange	PO 71	4.63	II
	Cobalt Violet	PV 49	5.46	II
	Permanent Alizarin Crimson	PR 177	5.71	II
	Indanthrone Blue	PB 60	6.03	II
	Green Gold	PY 129	6.64	II
	Hansa Yellow Medium	PY 73	13.13	III
Blends				
	Olive Green	PR 101, PY 184, PG 7	1.87	I
	Quinacridone Crimson	PR 122, PR 206	2.61	I
	Hookers Green	PY 150, PB 60, PR 122	4.55	II
	Indian Yellow	PY 73, PY 150, PR 206	9.56	III

Table 1: Averaged Delta E for 3 months outdoor Arizona and 410 hours accelerated Xenon. Tested according to ASTM D4303. LF I: 4 or less / LF II: between 4-8 / LF III: between 8-16.

several rounds of tests that would allow them to be submitted for approval. We are happy to finally be able to report those initial results with you.

In sharing this update, there are really two stories to convey. The bigger, and in some ways more important one, is the hope to expand the list of pigments rated by the ASTM Standard for Watercolors for the first time in nearly 20 years. That process will begin in January 2016, when we submit the final test results for 16 new pigments. Alongside that group we will also show results for two colors, Quinacridone Magenta and Dioxazine Purple, which were initially rated as marginal back in the early to mid-90's. However, both of them have proved to be much more durable in all the current testing, at least within our own line of QoR Watercolors. Hopefully these two examples will provide an opportunity for the subcommittee to create a system to resolve these types of contradictory ratings when they arise.

The Tests

Another part of the broad overview we want to share is simply the sheer scale of the testing involved. Each color must be diluted with enough water to create a very precisely measured pale wash representing a 40% reflectance at the wavelength of maximum absorption. Nine samples of each color were then created: three to be placed outdoors in Arizona, three for accelerated Xenon, and three kept as controls. It should be noted that the Standard currently only requires two samples be exposed in each manner, but we increased it to three to make the results as accurate as possible. Each sample was read by a spectrophotometer in five places before and after exposure, or in the case of the three controls, prior to being kept in storage. Taken together, the 17 single pigment colors plus 4 blends generated a total of 1,575 spectrophotometer readings.

Results

As the first sets of data have come in we have been incredibly pleased by the performance of colors that feel central to the palette of many artists, and which have performed solidly for us in decades of testing in acrylics and more recently, oils. As can be seen in Table I, the majority (10) of the 17 single pigment colors showed excellent durability, achieving the equivalent of an ASTM I rating, while another 5 achieved the equivalent of ASTM II. Two colors of special note include Quinacridone Magenta (PR 122) and Dioxazine Purple (PV 23), which ASTM had listed in an appendix to D5067, Standard Specification for Artists' Watercolor Paints, as being Lightfastness III or III/IV respectively. However, all six samples of our Dioxazine came in as the equivalent of ASTM I, while averaged results for Quinacridone Magenta were still within current ASTM I standards. Because our ASTM D4303 tests differ so sharply with those previously reported ratings, we've chosen to continue to list these two pigments as NA while the matter is reviewed by the ASTM Subcommittee.

Dioxazine Purple

When testing Dioxazine Purple we included the same number of swatches from two major brands of watercolors, prepared in the same way and undergoing the same procedures. As you can see in Table II, both of those brands tested as the equivalent to ASTM III. This sets up something of a quandary, which the ASTM Subcommittee will need to wrestle with. Currently, as the system stands, we can submit our results and ask for the pigment to be reclassified as having an ASTM I rating. However, this would then allow any manufacturer to simply claim that higher rating without having to ever test their specific formulation. Instead, they would only be required to look up the pigment on the ASTM pigment table and report that. However, the types of variations that show up in actual tests, such as the ones with Dioxazine Purple, has led many artists to distrust the current system. Because of that, we believe the subcommittee should consider moving to a formula-based system where each manufacturer would have to have their specific formulations tested. This would allow artists to know that an ASTM Lightfastness rating on a particular color speaks to that formulation by that manufacturer, and not simply the pigment in the abstract or based on testing of one set of swatches from one brand at one point in time. This is an uphill road that will take time to achieve, but we believe it will ultimately serve artists better and provide much more

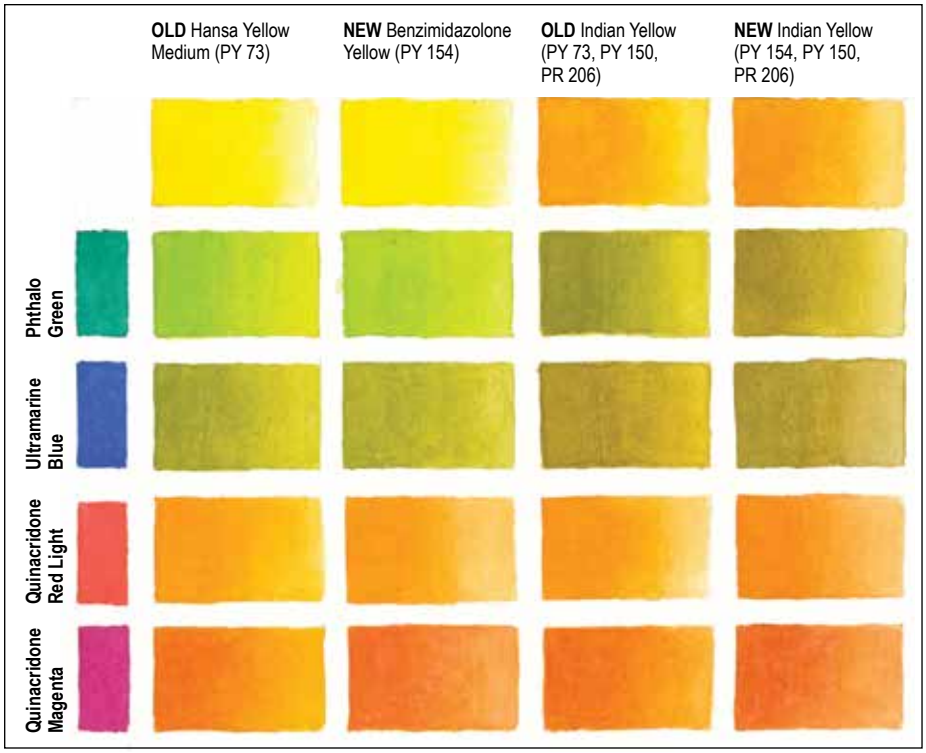


Image I: The top row shows the older discontinued colors alongside their new replacements. These were then mixed with the colors on the left to create a few typical blends in order to show some of the differences one might see on the palette.

confidence in the value and validity of ASTM Lightfastness Tests throughout our industry.

Hansa Yellow Medium

The one color that was not in line with our expectations, especially given its extremely long history as a reliable color in both oils and acrylics, was Hansa Yellow Medium (PY 73). In this case, both the accelerated Xenon and outdoor tests in Arizona clearly showed it was an ASTM III. Because of these unexpected results, we have decided to discontinue this color and replace it with Benzimidazolone Yellow, PY 154, which has an excellent reputation for lightfastness and carries an ASTM I rating in watercolors. While providing a more durable choice in a similar color space, it is definitely cooler and not as transparent as the Hansa Yellow Medium it replaces, so it will also create clearly different mixtures when blending. The same is also true for Indian Yellow (although to a lesser extent), which has been reformulated with the new Benzimidazolone Yellow in place of the older Hansa Yellow Medium (Image I). If you have purchased either of these earlier colors and have questions or concerns, please contact one of our Materials and Applications Specialists by either phone 607-847-6154 or email at help@goldenpaints.com.

Dioxazine Purple (PV 23)		
Color Index Name	Avg. Delta E QoR	ASTM Equivalent
QoR	3.60	I
Brand A	8.76	III
Brand B	14.54	III

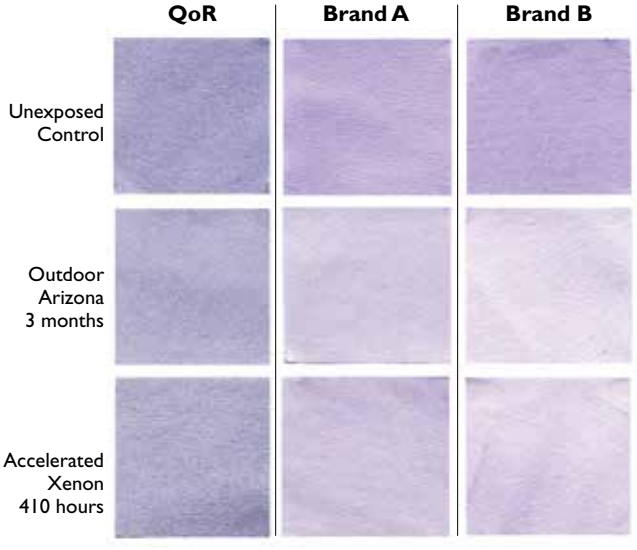
Table II: Dioxazine Purple. Averaged Delta E for 3 months outdoor Arizona and 410 hours accelerated Xenon. Tested according to ASTM D4303. LF I: 4 or less / LF II: between 4 and 8 / LF III: between 8 and 16.

Looking Ahead

We are delighted to finally be able to share these results with you, despite the disappointment around one of the pigments, and excited as well for the chance to ultimately share our results with the ASTM Subcommittee on Artists' Paints and Other Materials. Working with members of that subcommittee and other partners in our industry, we hope to strengthen the standards for all watercolors going forward. However, because the process of getting these pigments officially approved can still take a year or more even after being submitted, we felt it was important to have our labelling reflect as much information as possible during this period. Therefore, starting in January, we will implement the same guidelines that will be used by our Williamsburg Handmade Oil Colors, which we share elsewhere in this current issue: namely, colors that are currently listed as NA but which tested as the equivalent of ASTM Lightfastness I will be given an interim rating of Excellent, while those testing as ASTM II will be assigned a lightfastness rating of Good. Once the ASTM approval process is complete, we will then do a final update to reflect the official ASTM Lightfastness ratings. And finally, while we will be making these changes in January, keep in mind that it can take several months for new labels to make their way onto store shelves, as well as be reflected in our printed color charts and other marketing materials. If you have any questions during this period please go to our website, QoRcolors.com for the most up to date information, or simply contact us directly and we will be happy to help.

Dioxazine Purple PV 23

ASTM Standards for Watercolor list Red Shades of PV 23 as Lightfastness III, Fair, and Blue Shades as IV, Poor. However, QoR's version, which is a bluer shade, tested as the equivalent of a very strong ASTM I, Excellent.



Test swatches for different brands of Dioxazine Violet, PV 23.

Williamsburg Burnt Umber

Williamsburg Italian Raw Umber

Williamsburg French Burnt Umber

Williamsburg Brown Umber

Williamsburg Turkey Umber

In the Shadows

By Technical Services

From the earliest times, the darkest shades of natural brown earths, known as Umbers, have been a part of the artists' palette. Ranging in tones from the greener Raw Umbers, which produce a range of neutrals when mixed with white, to the warmer, dark chocolate notes of Burnt Umbers, which create tans and tawny beiges in tints. While rarely mentioned in documents on western painting before the end of the 16th century[1] , the Umbers decidedly took center stage during the Baroque, where they played a major role in paintings by Caravaggio, Rubens, Rembrandt, and Van Dyck. Relied on for developing deep darks and rich browns, they cluster near the neutral center of most color wheels, the more muted cousins of the prismatic reds and oranges that range above. And while they have a long and storied history, they continue to be seen as essential in every medium, including watercolors, oils, acrylics, and pastels.

The name Umber comes from the Italian, Terra d'Ombra. Although it is often suggested that the color derives its name from a mountainous region in Italy, Umbria, it is more likely derived from the Italian word for shadow, ombra, in reference to their natural darkness and depth.

In terms of composition, Umbers contain oxides and hydroxides of iron and manganese; the manganese, in particular, separating them from other iron oxides like the Ochres and Siennas. Umbers tend to be quite variable in the exact proportions of iron to manganese, which gives rise to all the subtle differences in color and behavior that artists prize and seek. While on a microscopic level the two types of Umbers might be similar, the process of roasting, or calcining, the Raw Umber at very high temperatures in the presence of oxygen changes the iron hydroxides into iron oxides (iron III oxide). The result is a much warmer, reddish brown. Umbers are very permanent with excellent stability to light, moisture, and alkali and dilute acids, making them a good choice for exterior usage. In oil paints, the manganese content of Raw Umber has a siccative effect, making the Raw Umber an effective drier.

Like other natural earths, Umbers can inspire a passionate following of artists who are true connoisseurs of all the subtleties that different regions and locations will provide. Within our lines of paints, we work with eight Umbers sourced from Italy, France, Cyprus, and the U.S. Some of the most valued umbers come from the Troodos Mountains in Cyprus, where the deposits were formed by the weathering of volcanic pillow lavas that contain iron and manganese. The highest levels of manganese (up to 12%) are found in the Cypriot Umber, while lesser amounts (5%-11%) are in the other regions.

Endnotes

1 The first mention of umber was in 16th century Italian treatises. It was unique at the time because the other browns available were transparent and organic (from asphaltum and mummia). In the early 17th century there is mention of calcining the umber before use, hence Burnt Umber. Although the name did not exist, there are iron oxide and manganese pigments found in the tomb of Nefertiti, Pompeii, 6th century Korean Tombs, Japanese tombs, and medieval English wall paintings.

©Cathy Jennings.1997

Winter Harbor, Rowboats at Sunset (Series: Maine, Winter Harbor and Schoodic Peninsula), transparent watercolor on cold pressed watercolor paper, 26 3/4" x 17 5/8"

Cathy Jennings: Up Close

Mark Golden: Cathy, how did you get started making art?

Cathy Jennings: I don't remember a time when I wasn't making images of what I see in the world and that seamlessly grew into drawing and painting.

Mark: Who were the mentors in your life that guided you in that way – parents, teachers?

Cathy: My parents were teachers and were always supportive and encouraged me. My Mom taught at a public school working with children who had learning disabilities and my Dad taught religion and ethics at a liberal arts college.

Mark: What a great combination! During school, did you continue to pursue arts?

Cathy: I did. I went to a public high school that had a very strong arts program. The main teacher was actually a neighbor, and I would go in before classes started and stay late. He was a very strong influence on me, but I knew before I went to high school that making paintings and drawings is what I wanted to do.

Mark: Were there other interests that you had in school, or was it always about creating art?

Cathy: I've always enjoyed learning and while in school, I was in the Gifted Program. History and literature, in particular, were other interests that I pursued and still do, to a great extent.

Mark: That makes a lot of sense – your writing is wonderful… so I imagined that there must have been other interests in school in addition to the arts as you were growing up. When you finished high school did you go onto college specifically to pursue an arts program?

Cathy: No, I considered going into an arts program, but I have a general love of learning and a broad interest in learning about a variety of things. Art schools tend to be a little more focused. I wanted to attend a liberal arts college where I could major in studio art, but still take history, literature, science, etcetera, as I wished.

I am also very much influenced by my surroundings. As I was looking at schools, I fell in love with the campus of Smith College, and that's where I ended up going and majoring in Studio Art.

Mark: While there, was there any particular college faculty or mentors that greatly influenced you?

Cathy: Not one in particular. The overall atmosphere and supportive learning environment was a wonderful experience in every way.

Mark: What was your next step after college?

Cathy: I enrolled in the Graduate School of Fine Arts at the University of Pennsylvania because I knew I wanted to be a landscape painter. At that time, Neil Welliver was in charge of their painting program and he was a landscape painter. It was the mid-'80s, and at that time, representational painting was not necessarily being encouraged in some academic settings. Finding a program where I could pursue not just representational painting, but landscape painting, without fighting for it, was important to me. I studied oil painting and printmaking.

Mark: So was it at the graduate program that you finally felt confident enough to say, "I'm an artist"?

Cathy: I have a love-hate relationship with the word, "Artist." I consider myself a painter primarily and maybe an artist second. And that was certainly true in graduate school.

Mark: Could you describe those differences – of how you divide that?

Cathy: There have been periods of time where materials, paint, paper, canvas, and the craft of making paintings or drawings, have been not so important. And painting as a created object has been not so important. It's been more about words and concepts. When I was in grad school, it was a period when the verbal aspect of the visual arts was really popular.

People were spouting off all kinds of rather abstract, multi-syllabic explanations for what they were doing, and people still do that. Sometimes I have a very hard time making a connection between the verbiage that is the artist, the art world, the "art", and the actual painting that is being presented for contemplation. When the verbiage is only loosely linked to the painting, the words can easily eclipse the object in importance. And for me, painting is at heart visual and any words should only support, not circumscribe. And so when I say I'm a painter, I'm sort of stepping back from all of that and reasserting my interest in the paint and in the processes and craft of painting.

Mark: I think that's what makes you such a great support here for artists who are struggling just with the craft of making a painting.

We're not in the exercise of having to create a verbal dialogue or battle about defending any one way of making a painting, other than the craft of making a painting and those things that stop people from being successful in that – the craft of doing their art. So, I think it's a great connection to what we do and why you're so good at doing what you do.

So, let's switch gears a bit. Is there a way that you begin your work? Is it by taking photographs or is it about being out in nature, doing sketches? Tell me something about the creative process of how you get started.

Cathy: I've been a landscape painter for decades and I developed a process where I create a series of works about a certain place. I go to that location and spend as much time in it as I can, and while I'm there, I create watercolors, draw, take notes and fill my sketchbook. I use a camera in a sense as a second sketchbook.

Everything I experience on location then comes back to the studio, and forms the environment in which I create studio work. It also speaks to my experience at that particular location. I think of it as subjective realism because my paintings tend to be highly representational, but filtered through me and my repeated experience of that particular location.

Mark: Do you have a special habit / ritual that you practice to get you ready for creating in your studio (grabbing a cup of tea, cranking up the music)?

Cathy: When I'm on location I don't like to use earphones or music, anything that separates me from the location. Setting up the easel and the paints segues into the act of painting.

When I was painting up in Tule Lake in Northern California, I had meadow larks landing on my easel, antelopes coming and standing behind me while I was painting.

©Cathy Jennings, 2013

Fog on the overlook, after sunrise in early September (series: in the woods), acrylic on gessoed hardboard, 12" x 12"

In many ways, I feel like I'm connecting to the location when I'm painting and using earphones or playing music is a barrier to that. However, when I'm in the studio, I listen to music. Tea is one of my oldest rituals. Making a mug of tea and going to the studio helps me transition into the making process. Even if I don't end up drinking the tea, simply the ritual of making it and carrying it, and having that warm container with me is part of my process.

Mark: So let me get back to your career. After graduate school, what was the next step in your development?

Cathy: After I earned my MFA, I was living in a cabin in the woods of Pennsylvania. I was teaching part-time and working as a designer for an embroidered emblem company. I was creating designs and patterns for embroidered jackets worn by firemen and Boy Scout jamboree badges. I was also painting and showing my work during this time.

And remember that artist vs. painter argument I'd been having? I decided that I really didn't know enough about the theories behind all of the art speak that was happening. My MFA program was very firmly studio based. Therefore, I decided I wanted to go back to school. I didn't want strict art history. I investigated a variety of options. I grew up in Pennsylvania, went to school in Massachusetts and Pennsylvania, so I wanted a chance to see the rest of the country.

I discovered a program at Texas Tech University which involved art history, a little bit of theater, a little bit of music, and philosophy – aesthetics, in particular. They accepted me, so I joined their doctoral program and graduated from there with a PhD in interdisciplinary fine arts.

Mark: That was a big change from where you were before, willing to challenge yourself to understand a little bit more about the aesthetics behind the craft?

Cathy: Yes, it was a big step. It also changed the environment in which I was living. I went from the wooded Northeast to flat, dusty, arid, surrounded by light all the time West Texas, which was hugely different.

Then I taught at California State University Chico, so I experienced Northern California, and I loved it. After I left there, I took a teaching job in eastern New Mexico, which was actually fairly close to Lubbock. The environment there was not suited for me.

Mark: What brought you to Golden Artist Colors in the center of upstate New York?

Cathy: I read the advertisement and I thought, "Oh, they wrote this for me!" It was an ideal position. It combined so many of my interests, so I applied. And now I'm here, and I have to say this is the best job I've ever had.

Mark: Can you describe a project that you've been involved in here that has been particularly interesting?

Cathy: The one closest to my heart has been QoR® Lightfastness testing. Ever since I started working with watercolor back in my MFA program, I've been very interested in the nature of the pigments that I'm using, and careful to have only lightfast paints on my palette. Aware of the ASTM lightfastness rating charts for watercolor, I've been very sad that they hadn't been updated in so long. To be given the chance to actually be involved in that process is just tremendous!

Mark: When did you switch from oil paint to watercolor?

Cathy: When I was in grad school at Penn., Neil Welliver came into my studio one day and said, out of the blue, "I think you should try watercolor." The next time I visited my parents, I went into a Dick Blick warehouse store, which was near them at the time, and started looking at watercolor paper. I fell in love with it. My love of watercolors came second. With watercolor paper and paints at hand, I started painting. I'm a self-taught watercolor painter to a great extent.

Mark: So, you've been working with watercolor for quite some time?

Cathy: Yes, since the mid-'80s and for about a decade and a half, it was my primary medium. More recently, I returned to oils and most recently, began painting with acrylics. Watercolor is a love of mine that's always been there since graduate school.

Mark: So, with all the customer calls and emails you've handled related to questions about materials and process, what has been some of your most interesting interactions?

Cathy: There have been some interesting conversations with painters who are concerned about how to properly prepare a support for oil painting or who are interested in the difference between granulating colors and non-granulating colors in watercolors.

It's also been a real joy working with the artist residents staying at the Golden Foundation. A lot of them have not really spent time working with transparent watercolor. Introducing them to QoR and having them see how vivid and saturated the paint is, and how much clearer the individual personalities of the pigments can be with transparent watercolor vs. acrylics, for example, has been a lot of fun.

Mark: I know you've been on the phones answering questions from artists for just a short time, but I can attest to all the thank you letters that you've gotten. I've also seen the correspondence from artists who now have greater clarity based on the information you've been able to provide to them regarding their studio practice. Thanks so much for sharing your story.

To see more from Cathy visit her web page: cjenningsgallery.com.

©Cathy Jennings, 2004

Afternoon shadows on the Peninsula in October (series: Tulelake / Lava Beds), oil on gessoed hardboard, 12" x 24"

Limitless Discovery with A-Z Acrylics Sets

By Patti Brady

I have been teaching, writing and lecturing on acrylic methods and materials for over 20 years. So, when asked to write about an A-Z Acrylics set that didn't contain at least 1,000 different colors, mediums and additives, I thought, "well, this can't really be Acrylics A-Z, but maybe A-B!" In fact, without having to spend 6 months living up at the factory at Golden Artist Colors, I do think that these new sets will offer a valuable introduction to a wide range of possibilities for artists – those coming to acrylics from different mediums as well as those artists that have simply been stuck in just one of the ranges of acrylic paints. Certainly, none of the "ingredients" in the A-Z Acrylics sets are foreign to me. I have used all of them for years and developed many teaching tools with every product in that box!

I am always suggesting to artists that in order to learn about different products, keep your beginning explorations simple. Create with a limited choice of products and keep it small and modest. Just experiment, explore and above all else, don't obsess! I want to make clear that although the Step-by-Step Application Booklet in the set was directed towards a painter new to acrylics, this box of goodies is a great starting point to explore different products even if you've been painting for years. If you haven't experimented with other viscosities or textures of paint during your painting career, this box will provide all the "testers" you need to begin to discover

the endless possibilities. Remember, sometimes, just the physicality of material will spark your creative juices and imaginative ability.

My goal with this project was to create informal and relaxed ideas that any artist could "play" with. I didn't want the exercise to require hours out of your studio day, but instead, give you understandable, clear experiences of what each product can do. The best way to truly experience the properties, benefits, and unique qualities of these acrylics is to keep it simple. One way I did this was by using universal recognizable images, iconic landscapes and the ubiquitous pear! Luckily, for us, there is no perfect pear in nature, so however wonky your pear is, it's sure to find its doppelganger in nature!

Please remember that all acrylics from GOLDEN are part of the Acrylic System, which means they can be used in any number of combinations for endless applications. Acrylic colors, mediums and grounds are the most versatile of all painting media.

You may choose to work exclusively within acrylics or use them in combination with other media and materials. Exciting and unexpected effects often result during exploration, which is exactly what this set is intended for – discovery!

Things to Keep in the Studio

I hope that once you've had a chance to experiment with the box contents you'll agree that there are a handful of products that will forevermore be standard items in your studio. These products have so many uses that you'll be turning to them time and time again to define your artwork. Products I use continuously include Matte Medium and Polymer Medium (Gloss), which control transparency, viscosity and surface sheen when mixed with colors. I also have Heavy Gel (Matte) and Soft Gel (Gloss) at the ready in order to add texture, create glazes, extend paints, and change finishes. Gels are essentially colorless paint, as they utilize the same 100% acrylic polymers as acrylic paint. Gels are also excellent adhesives for collage

Subtractive Pear: OPEN Acrylics

Acrylic Skins: Clear Tar Gel

Acrylic Skins: Fiber Paste and Transfer

and mixed media and dry with excellent flexibility with chemical, water and UV resistance. Acrylic Glazing Liquid is used for creating glazes. The slow-drying formula provides sufficient working time for a wide variety of finishes normally accomplished with oils. It is also an excellent blending medium for painting.

Viscosity Differences in Acrylic Colors

Included in the A-Z Sets are colors from four different product lines: High Flow, Fluid, OPEN and Heavy Body. High Flow is one of our most recent product introductions - the thinnest or lowest in viscosity - similar to an ink and perfect for washes, stains, filling empty paint markers and tinting other products. Next are Fluid Acrylics, which are the consistency of heavy cream and are pourable. Getting a bit thicker is OPEN, which is the slowest drying product line in the GOLDEN Acrylic System. And finally, the thickest of our acrylic color product lines is Heavy Body paints.

Pigments

A range of colors from opaque to translucent included in the set are Ultramarine Blue, Hansa Yellow Medium, Hansa Yellow Light, Titanium White, Teal, Phthalo Blue / G.S., Quinacridone Magenta, Quinacridone / Nickel Azo Gold, Green Gold, Indigo, Alizarin Crimson Hue, and Indian Yellow Hue. Also included are Iridescent Gold, Silver and a bright Fluorescent Pink. I purposely didn't specify which viscosity these pigments are offered in. This is the only way to encourage you to experience the ease of the perfect mixability of all viscosities.

Gel Mediums

Gels offer many ways to build texture. We offer four consistencies in this set from one of our most viscous, which is Heavy Gel, to our pourable Soft Gel. More unique gels included range from Clear Tar Gel to Glass Bead Gel. Clear Tar Gel has a pully, tar-like feel and is extremely resinous and stringy, making it feel very different from other acrylic gels. Useful for generating fine detailed lines by "dripping" it over surfaces is one way to capture the rareness of the product. On the opposite end of the spectrum is Glass Bead Gel, which is made with genuine glass beads roughly the size of poppy seeds. The visual effect is like condensation on cold glass as the beads create a textured but glossy surface. Having access to this selection gives you an opportunity to explore different varieties of surfaces and viscosities.

Pastes

Pastes can be used to achieve a variety of effects and expressions. When used in conjunction with acrylic colors they broaden working properties and expand creative possibilities. Unlike gels, pastes are opaque because they contain marble dust or other fillers that create a white or clay-tone finish with a variety of textures and properties. Molding Paste can also be used to create foundations for painting either to create texture over a smoother surface, or to smooth out a textured surface. The absorbent qualities of Molding Paste make it suitable as a ground for nearly every painting and drawing media.

Grounds

Grounds are used as surface preparations for a number of substrates in order to perform a variety of applications like creating tooth similar to papers for use with pastels or chalk. Other grounds dry to a porous, paper-like surface so that when applied over gessoed canvas, they facilitate raw canvas-like staining and watercolor effects.

Additive

An Additive in the kit not yet explained is OPEN Thinner, which contains no binders and is used to thin paint mixes without altering open time, or to maintain and adjust workability on palettes without water mists and moisturizing palettes.

As you can see, the A-Z set provides a wide enough range of materials to truly explore acrylic paint as not a single medium with a limited range of options, but clearly the opportunity to explore a wide range of painting applications, finishes, surfaces, textures, opacities and transparencies. You'll experience the range from the subtle transparencies of a watercolor to the juicy applications of oil-like movements and gestures.

Below I've shared some of the examples of the exercises working with the A-Z set. Artists will experience the effects of using various grounds with changes in absorbency and movement of colors above, they will underpaint with faster drying materials, try wet-in-wet blending, learn subtractive or reductive processes, work with impasto mediums with a range of textures, create acrylic skins and so much more.

The A-Z set will take the fear out of working within different subsets of the acrylic colors, mediums and grounds; all of which are interchangeable, intermixable with one another delivering constant exploration and experimentation. Working with the acrylic as an ink or a paste, with a pen, marker or palette knife, this material will continue to excite and engage artists working in so many different styles!

Go to www.mixmoremedia.com to see videos showing applications using these materials and techniques.

Sgraffito: Crackle Paste

Watermedia: Glass Bead Gel and High Flow

Impasto: OPEN and Heavy Body Acrylics

Solving the Solvents

By Technical Services
Illustrations by Amy McKinnon

Oil paint can be one of the most natural and safe materials used in the making of paintings but have, through misconception, been labeled as dangerous. Oil paint is made by grinding dry powdered pigment with linseed oil. Sometimes stabilizers, additives or driers will be used in small amounts so the paint dries in a reasonable amount of time, doesn't separate in the tube and handles in a creamy, brushable manner. The idea that oil paint is more toxic than water-based paints has nothing to do with the oil itself but with solvents that have been utilized as thinners, extenders and cleaners. Nearly all of the pigments used in acrylic and watercolor paints are the same as those in oil paints.

Solvents are used in oil painting for various reasons. In the first layers they are frequently meant to make the paint washier; often a necessary step in the painting process for some artists. With thinner and more fluid paint, one is able to sketch or conjure the gesture that breathes life into a blank canvas and informs the subsequent layers. These layers tend to be very thin, very transparent and absorb into the substrate relatively easily. Because solvent is used to thin the paint, a thinner layer is deposited on the surface, which in turn dries more quickly allowing for a more substantial and meatier layer of paint to usually be applied the next day. Often one wash layer is not enough and layering of washes creates a flat matte surface without the depth of space and high oil content of a traditional glaze. Besides this initial lay-in, solvents are also used to just slightly soften paint, making it more spreadable without increasing the dry time by adding more oil. Solvents are also used in a vast number of mediums, varnishes and resins. Cleaning up brushes and other surfaces using solvents is a very common practice in the studio.

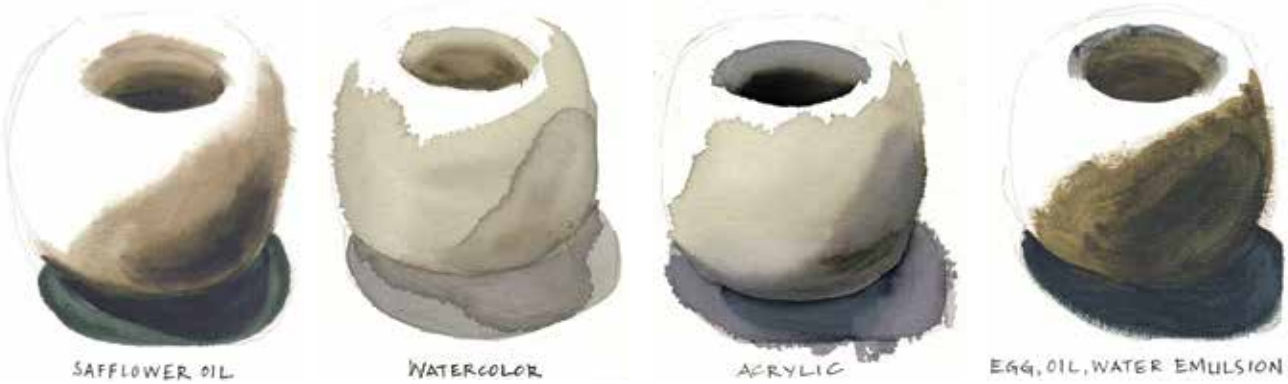
The stability of a paint film thinned only with solvents has been an area of constant concern to many artists. To look into this, we conducted some tests to see if a paint film would be rendered under bound by solvent use and if so, by how much solvent, and did the type of solvent matter (*Image I*)? The test involved turpentine, odorless mineral spirits, spike oil and citrus solvent. Paint was mixed with each one of these solvents in three ratios of each: 2:1, 1:1 and 1:2. After a full day, a cotton swab was wiped in a circular pattern five times over all 12 samples and then again every day for a week. As one might expect, the samples that contained more solvent than paint experienced more paint lift than the ones with an equal or greater ratio of paint to solvent. The samples that were 2 parts solvent to 1 part paint continued to show the same amount of color lift while the mixtures represented by the other samples showed less. Some also fared better than others and although this test was very small, both the spike oil and turpentine appeared to leave the paint with less overall color removal.

Many artists are required or choose not to use solvents, due to more stringent school regulations, allergic reactions or as a proactive decision. Others simply convert from oils to acrylics or watercolors, taking on the usual learning curves of any new medium, such as the differences in dry time, color shift, concentration of pigment and rheology. While many of these artists prosper in their newfound water-based media, a good number still long for oils and search for alternate ways to use them.

Possible methods for going solvent free in the studio include, but are not limited

to, the use of a lighter oil, the use of either acrylics, egg tempera, or watercolor for initial underpaintings, creating an egg and oil emulsion in order to incorporate water in the under layers or abstaining from solvent use and painting in only a thicker manner. Eliminating solvents for cleanup is not only possible but allows brushes to be washed in soap and water.

Painting with lighter bodied oil can allow a thinner, more gestural painting to be on the canvas in the preliminary stages of a painting. It however does not provide a faster method of drying nor does it offer a matte surface. The oils that typically are thinner and blonder in nature are poppy, safflower and walnut. There are some reservations in this method as the thinner oils are less flexible and more brittle than linseed oil, increasing the chance of cracking in the long-term. Having an oil-rich layer in the beginning can also cause concerns as a painting is generally built from leaner layers, with little to no added oil, through layers that have an increasing amount of medium added. Lastly, the slow-drying nature of these oils can make applying any faster drying layers on top



much more risky as this is a common cause of cracking as well.

The use of acrylic under oils is a very widely practiced and compositionally stable method for under painting. Within this method there are parameters that will aid in adhesion and stability. Matte acrylics are always preferred over glossy acrylics as there is a greater mechanical adhesion to toothier surfaces. There are three lines of GOLDEN Acrylics that are formulated to be matte – Matte Fluids, Heavy Body Matte and High Load Acrylics. These all have slight varying degrees of a matte sheen similar to that of gouache. These paints will offer opacity and richness that is not always desired in a gestural washy layer and can be thinned up to 1:1 with water or in any ratio with Matte Medium or Fluid Matte Medium to maintain transparency and fluidity. A good guide supporting this system can be found in "Using Oils with Acrylics" (Just Paint #24, 2011).

While the application of oils over a water-based medium can seem like a newer development, especially if using acrylics, it actually has deep historical roots. As early as the 14th century, for example, the practice of using oils over egg tempera is mentioned by Cennino Cennini and was a common practice, along with the use of a blended egg-oil emulsion referred to as tempera grassa, until oils became the dominant medium in the late 15th century. Watercolor is another traditional method for under painting. Leslie Carlyle, in *The Artist's Assistant (2001)*, which looks at 19th century artist manuals and practices, cites references for this technique starting as early as 1803 and repeated through the rest of the century. Also, since watercolors are not resoluble when oils are used over them, there is no threat of colors smearing or bleeding when subsequent layers are painted. Widely available and easily thinned with water, QoR® Watercolors as well as more traditional ones based on gum arabic, can be an effective way to create the broad washes and fluid lines that oil painters typically rely on solvents for. Just keep in mind that absorbent grounds, including both traditional and acrylic gesso, are more receptive to watercolors than oil or alkyd grounds, and one should always test for compatibility prior to use.

Historical recipes for water miscible oils are a way to stay within one binder system and still be able to get a thinner, faster drying paint without the use of solvents. Many of the older recipes involved ingredients that are unattainable or toxic in their own right. The one recipe that still seems applicable is an egg oil emulsion that allows for thinning with water. That method is to get an egg, separate the white from the yolk and pass the yolk back and forth between your hands in order to dry the surface. Using your fore finger and thumb pinch one end of the yolk over a bowl. Using your other hand poke a hole in the yolk so that the contents spill into the bowl and the skin is discarded. The egg yolk can then be mixed 1:1 with linseed oil by hand or with a studio blender. This should be mixed until there is no separation and a thick emulsion is formed. This mixture can then be mixed with oil paint directly from the tube. Once the paint and egg oil mixture is mixed, then add water one drop at a time. Once enough water is added you will know because there is a saturation point at which separation begins to occur and no more water can be mixed in without the addition of more of the egg/oil mixture. This method depends on continuous balance.

Lastly, Williamsburg's Wax Medium, which we highlighted in Just Paint #31, contains absolutely no solvents while still being able to give paint a very fluid and silky feel. At the same time, other companies offer solvent-free products as well, such as M. Graham's Walnut Alkyd Medium, or Gamblin's Solvent-Free Gel and Solvent-Free Fluid. Given the desire to find less toxic alternatives to turpentine and mineral spirits, we expect this to be a category that will continue expanding in the years ahead.

While solvent free painting is often the focus of concern, cleanup still represents the area where solvents are used more than anywhere else in the studio. And sadly, almost always in ways that are completely unnecessary. Use plenty of brushes so you have enough for different mixtures, reserving ones for delicate colors like whites and yellows. This can help avoid the constant swishing in solvents you often see between various blends, or the common sight of brushes soaking in a cup of solvent through the course of the day. Keep containers of mediums covered except when truly needed. And at the end of the day, clean your brushes by first wiping all of the paint on a towel until little or no color remains. Then, using a non-drying light cooking oil such as canola or safflower from the grocery store, dip the brushes into the oil and continue to work the remaining color out onto the towel until the majority of paint has been removed. At that point you can simply wash the brush with soap and water. On occasion, brushes that feel dry can be treated with a hair conditioner.

For additional discussion see "Cleaning Brushes Without Solvents" published on the Williamsburg Blog (http://www.williamsburgoils.com/blog).

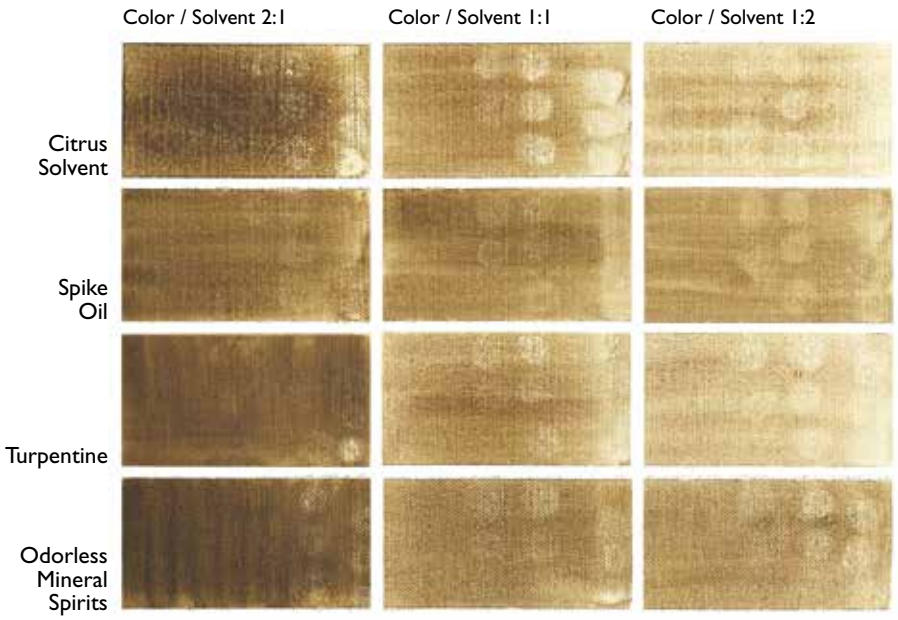


Image 1: Rows of Williamsburg French Raw Umber thinned to different ratios of solvent. Round circles show different degrees of color lift when using a cotton swab over the course of several weeks.

Judith Linhares in studio June 2015
©2015 Amanda Marie Mason Photography

©Judith Linhares, 1996

Tree 1996
42" X 51"

©Judith Linhares, 1990

On the Money 1990
36" X 48"

Judith Linhares
Flora and Fauna

By James Walsh

Judith Linhares explores several themes in her paintings. She is most widely recognized for her figural works. Human figures, often naked, whose limbs are vibrantly painted with ribbons of warm and cool colors, are found cooking eggs in a pan or roasting marshmallows around a campfire or stretched out in languorous repose gazing at the night sky.

In addition to the figures, Linhares paints flowers and animals. Our exhibition at the SAGG entitled 'Flora and Fauna' features her flower and animal paintings. By rights, to exhibit her work to its fullest would require the inclusion of her figural paintings. Linhares kindly has allowed us to shape 'Flora and Fauna', devoid of the figure, for our own celebratory reasons.

Although visitors to the SAGG in New Berlin, NY, will find a gallery space with a polished concrete floor the envy of any Chelsea gallery, walls like any gallery in London, and lighting like a Berlin Kunsthalle, the same visitors would also notice the idyllic and verdant surroundings outside of our Central New York state locale. Wildlife and vegetation abound. The force of life is in constant evidence. These inspirations granted by the natural environment and its expressive potentials run deep in 'Flora and Fauna'.

As to the themes of Linhares' paintings, she has a long interest in mythology, fairy tales, the writings of Carl Jung and Claude Lévi-Strauss and the notion within folk tales of the '... pacts and bargains made with animals or insects...'. (1) 'I'm using animals to carry the narrative and that's what happens in fairy tales and mythology and in various religions.' (2) '...one of the things I like about fairy tales is that they're like mythology only the circumstances are really domestic. You know, the porridge is always boiling over and so forth...'. (3)

A unifying factor in Linhares' thematic interests is her sense of origin, '...I feel like a real Californian and I feel like I am the inheritor of this kind of mythology about one's relationship to nature...'. (4)

This Californian made her way from Los Angeles to art school in San Francisco during the Sixties in the midst of much of the countercultural ferment of that era. Her associations and influences spanned the milieu around R. Crumb and to painters David Park and Richard Diebenkorn from whose paintings Linhares absorbed notions of color. In 1978 she was a participant in the 'Bad Painting' show curated by Marcia Tucker at the New Museum in NYC. Visiting the show she understood that she could be an artist in New York and moved there in 1980.

The animals in her works, often spread end to end within the confines of the painted rectangle, can inspire a vague unease, a possible sinister intent. As a child walking home from kindergarten, Linhares was startled by a monkey that suddenly jumped out of the bushes. She didn't know what it was, another child? 'I really take great care to remember certain experiences throughout my life. These moments – I call them moments of sudden knowledge...sort of numinous moments...'. (5)

Linhares takes satisfaction in the 'oppositional stance' of painting flowers in a postmodern world. '...I usually have a flower painting going at all times and I work on multiple paintings at the same time so it gives me a chance to 'not' tell a story, basically. The process works well for me because what has happened is that I really don't like to use external sources to draw from – I've kind of memorized the structure of all available flowers, which isn't that difficult. I have flowers around and I find it inspiring to look at them because I can kind of know, and work with, and invent these flowers as I go along. It allows me to be spontaneous and more formal in the process.' (6)

If they exemplify Linhares' own feelings, her flower paintings in turn elicit our feelings, replacing the aroma and fragrance of real flowers with voluptuous paintedness.

In an era when figuration, animal and flower painting have but few sturdy adherents, Linhares follows her inclinations. She clearly relishes creating an individual capture of light within the paintings, its source, its play on the subjects, its coaxing into near shadow. The outside world has come inside and has a life of its own.

On life and art, Linhares muses, 'I think that this was always a challenge for me: life is awfully interesting – it's very hard to turn your back on life and stick to the art. I still find it a challenge. You have to have a lot of determination.'(7)

Endnotes:
(1, 3-7) The Vermont Studio Center, (2014, March 21). "Judith Linhares Artist Talk at The Vermont Studio Center," [YouTube video file]. Retrieved from https://www.youtube.com/watch?v=3iA57eAM8Vw.

(2) Conversation with Judith Linhares, July 2, 2015

For more exhibition information, visit thesagg.org.

September 19 - December 11, **Sam & Adele Golden Gallery**, New Berlin, NY

(L to R) Jeffrey Deane Hall from Richmond, Virginia, Cristina Gonzalez from Santa Fe, New Mexico and Claire Lerner from Santa Cruz, California

Congratulations to the 2015 GOLDEN Educator Residents!

By Emma Golden

These talented and inspiring teachers have been selected to attend the first Golden Artist Colors sponsored Educators Residency Program at the Sam and Adele Golden Foundation for the Arts. Teachers, whose students received the Scholastic Arts Award for visual arts were offered an opportunity to apply for this Residency. Scholastic and the NAEA conducted the difficult task of reviewing over 180 applications for the selection process.

In 2015 students in grades 7-12 from across the U.S., submitted over 300,000 works of art across 28 different categories of art and writing. The awards were presented this June by the non-profit Alliance for Young Artists & Writers. For the second year, Golden Artist Colors has partnered with the Scholastic Art and Writing Awards to celebrate the educators across America who support and encourage the creative process. In recognition of their tireless efforts to support the arts, Golden Artist Colors has presented close to 1,000 teachers whose students were awarded top honors within the Alliance program, with a supply of materials for their personal use.

This year GOLDEN provided a special opportunity for three selected art teachers to attend a 10-day retreat in upstate N.Y. The teachers were hosted at the Sam & Adele Golden Foundation for the Arts Residence Barn in New Berlin, N.Y. The building provides living space and 24/7 access to individual studios, and is situated right down the road from the GOLDEN paint factory. This unique program provides access to all paint materials produced by GOLDEN, including acrylics, oils, watercolor, and custom products. Over the 10 days, Material Specialists from Golden Artist Colors delivered an in-depth survey of different techniques and materials. Emphasis was placed on the importance of developing one's own artistic process, while gaining access to the most innovative processes and techniques in art making. Experimentation was encouraged.

To learn more about Scholastic, GOLDEN and the Golden Foundation, visit www.artandwriting.org/news-and-events/golden-residency.

www.goldenpaints.com.

www.goldenfoundation.org.

JUST PAINT

Golden Artist Colors, Inc.
188 Bell Road
New Berlin, NY 13411-3616 USA

Return service requested

Issue 33 September 2015

Articles: Mark Golden, Sarah Sands, Technical Services, Jodi O'Dell, Patti Brady, James Walsh, Emma Golden

Editor: Jodi O'Dell

Publisher: Golden Artist Colors, Inc.

188 Bell Road, New Berlin, NY 13411-3616
607-847-6154 800-959-6543
Fax: 607-847-6767
goldenart@goldenpaints.com
goldenpaints.com
WilliamsburgOils.com
QoRcolors.com

GOLDEN ARTIST COLORS®

13633

PRSRT STD
U.S. Postage
PAID
Syracuse, NY
Permit # 1550