



AMY MCKINNON

I am a materials geek, a paint junkie, colored goo makes me tick. For years I thought it made a difference, what kind of goo you pushed around. I thought it defined you. As an artist you often search to define yourself. Your life becomes about self declarations. You must declare yourself: an artist, a painter, a sculptor, a printmaker, a ceramicist, a glass blower. You then declare yourself within a genre: a still life painter, a portraitist, a plein air painter, an abstract expressionist, a PoMo conceptualist. These declarations are important in order for us to present ourselves accurately. When we start to define ourselves specifically by the type of paint we push around we limit ourselves, we become myopically loyal to a binder. No one ever taught any artist to make these declarations. I think we do it because we need to define, distinguish and separate ourselves for the benefit of our audience and ultimately ourselves. The problem with these declarations is that they begin to limit our potential by forcing us to limit our intentions. I was guilty of this myself. While I will define myself as a painter, I have recently learned to stop there. My introduction and immersion into the world of acrylics has taught me a lot about the endless possibilities of polymers and the endless possibilities of people whose creative intentions inform the products that exist and the ones yet to come.

Before coming to Golden Artist Colors I had a long history of pushing around colored goo. I started painting

when I was fourteen years old. I received my Bachelors of Fine Arts in painting from Moore College of Art and Design in Philadelphia. For the next eight years I painted, established myself in the art community of New Orleans and began to push my work beyond technical proficiency concentrating more on conceptual ideas. In 2003 I decided to apply to graduate schools. I chose to attend Tulane University and graduated with an MFA in 2005. I was hired for the fall semester of 2005 at Tulane to teach painting and drawing. Two days before classes began Hurricane Katrina made landfall and that particular career path was never the same. When I was able to return home four months later without a job or many of the conveniences of normal life I just painted. Over the next three years I painted, showed my work and continued to look for interesting jobs and opportunities that could take me out of New Orleans. While I loved the city that care forgot, jobs in the arts were few and far between and supporting oneself as an artist alone proved itself as inconsistent as the weather.

My paintings have always taken a more traditional approach in regards to genre. For many years I have painted still life. While this genre is often viewed as scholastic or dated I view it as the ultimate symbol of man. I believe our possessions define us. Our stuff is a symbol of our humanity. It represents what we need, what we desire and what we covet. It defines the "material us" which in turn defines how we spend our time, our money and our efforts. Our preoccupation with accumulation is our distraction of the inevitability of death. I have continued to paint still life since moving to New York. Working

in acrylics has allowed me to be less conservative with my paint application. Oil paints like to be and were designed to be applied with a brush or a palette knife while acrylics beg to be pushed, prodded, poured and slathered around. Acrylics are plastic in composition and plastic in nature. They are flexible in form, allowing the artist's intentions to be just as flexible.

I started my Technical Support position at GOLDEN in December of 2008. My amazement that a position exists in which I talk to artists all day, help solve their dilemmas and am able to constantly research and learn has not abated with time. I did not take this job because I needed a job but because it is a position that I thought had only existed in my head, a dream job, if you will. I had also never been in a position in which my rare and specified skill sets were desired. I automatically felt a kinship and connection to my role and to the people here. There is an excitement that GOLDEN employees have about where our paint ends up. Not just whose hands end up using the paint but an excitement in the paintings and artwork our product comes to inhabit. The ownership of the company by each employee contributes to a sense of pride and personal accountability so rare and attractive in today's workforce.

As I near six months at GOLDEN, I feel more and more a part of this rare community. With this job has also come a wealth of knowledge and view of the art world from a completely different perspective. I value the time I have spent here and look forward to years of providing technical support to artists and helping the Golden Artist Colors' brand to proliferate by accommodating the artist's intentions.



Seeing is believing

By Ulysses Jackson

You'd think we had to get hit on the head with a rock to recognize that if we provided visual artists with visual tools, we'd probably make our efforts to share information much easier. Well now we think we've got something to more closely meet your needs and desires. Due to requests from consumers, GOLDEN has begun creating technical videos that cover many of the common product questions the company's Technical Services Department receives on a regular basis. The power of video allows complex topics to be explained quickly and clearly with minimal subjective interpretation. GOLDEN is committed to producing a substantial number of videos covering many diverse technical questions. Below is a list of the videos currently available, along with short descriptions of content.

Each video can be found on the www.goldenpaints.com Web site in the "Technical Info" section as well as on the GOLDEN Company page of www.youtube.com. Artists can download the videos or link to them using a simple cut-and-paste method from the YouTube™ video page.



Screen shot from video showing proper mixing procedures for MSA Varnish.

GOLDEN MSA Varnish - Correcting Incompatible Mixtures gives procedures regarding how to correct a batch of MSA Varnish accidentally thinned with an incompatible solvent.

GOLDEN MSA Varnish - Solvent Compatibility Test explains how to test for solvent compatibility when thinning MSA Varnishes.

GOLDEN MSA Varnish - Thinning details the materials necessary and the steps for thinning MSA Varnish.

Creating and Printing on Acrylic Skins with GOLDEN Acrylics and Digital Grounds offers step-by-step instruction on creating and printing on Acrylic Skins with GOLDEN Acrylics and Digital Grounds.

Printing on Specialty Papers with GOLDEN Digital Grounds shows the use of GOLDEN Digital Grounds to coat specialty papers with easy to follow,



Screen shot from new video demonstrating the open time properties of the new OPEN Acrylics.

step-by-step instructions, including tips for making your projects simple and problem free.

GOLDEN Clear Tar Gel shows the properties, proper mixing and color addition, and uses of GOLDEN Clear Tar Gel.

GOLDEN Silverpoint / Drawing Ground demonstrates the ease of application, properties and uses of GOLDEN Silverpoint / Drawing Ground.

Working Time on Sealed vs. Unsealed Surfaces with OPEN Acrylics demonstrates the level of control in drying time that one can get when working on the appropriate surface for specific techniques.

OPEN Acrylics vs. Heavy Body Acrylics - Four Days on an Uncovered Palette is a unique demonstration of the vast difference between these two very popular products.

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THE SUBTLETIES OF COLOR

Small Differences That Make All the Difference

When I was given the task to write about the nuances of color I was excited. Extremely excited. And who wouldn't be. After all, color is at the core of what moves my heart and shakes my soul. A few days later, however, Mark Golden stood in my office, looking very grave and solemn. It seemed a small detail had been overlooked, a minor oversight which now loomed large. Apparently, when assigning this article, Mark forgot it would be appearing in the one and only issue every year done solely in black and white. My face went pale. "Black and white?!" I blurted, my voice rising until finally trailing off like a distant

muffler backfiring: "But...but..." It was no use. The dream of showing fabulous drawdowns of rarely seen subtleties was suddenly shattered; and while the topic of color may be many things to many people, the one thing it clearly is not, is black and white. So I pleaded and implored, and was eventually reassured that, at the very least, we would still have the web. And so dear reader, that is where I beckon you now to turn your sights; to see a dazzling display of drawdowns showing the real (or at least virtual) subtleties of color that lurk behind these many graphs of gray: <http://www.goldenpaints.com>

In addition to a wide assortment of drawdowns for each of the examples in the article, the following additional case studies will be shared: Pyrrole Red (PR 254) / Cadmium Red Medium (PR 108), Carbon Black (PBk 7) / Mars Black (PBk 11), and Nickel Azo Yellow (PY 150) / Green Gold (PY 150, PG 36, PY 3). We also hope to be able to post the complete collection of more than 300 drawdowns of all the colors we examined, mixed with varying percentages of gel and white, providing one of the most thorough detailing of color available anywhere.