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American Artist Acrylic Supplement

Personal Applications of Acrylics: Part II

by M. Stephen Doherty

Dirk Wommersley: An Important Need to Create Architectural Forms
California Dirk Wommersley is an architect who uses acrylic paints to create abstract paintings in search for new ways to design the spaces, volumes, colors, and forms of buildings. He favors colors and manipulates angles as if he were covering the walls of a three-dimensional structure. For this reason, artists are the perfect medium for Wommersley, a man who describes himself as being impatient and bored on completing a painting during one long session.

"I work with standard and heavy-duty brushes made by Eberhard, Golden, and Winsor & Newton. When someone that has enough depth to hang on a wall without a frame," he explains, "I never have more than a half-inch paint with several layers and several spreading layers, each line starting across the canvas in opposing vertical and horizontal motions. Sometimes the colors remain in the paint that they become thick and stable, so I have to apply a thick layer of white color. The goal is to show acrylic so that I can just keep working, adding, and subtracting without any concern for the paint cracking. Once I'm satisfied with the abstract pattern, I allow the painting to dry thoroughly, although it's for my needs, and then seal the surface with a gloss acrylic varnish."

"While studying architecture, I became fascinated by the palette of colors of light and to make studies," Wommersley remembers. "Something about the planes of colored shapes intrigued me, so I started painting canvases during the free time with me being in New Zealand. One thing led to another, and over time I progressed to with views of my acrylic paintings. I continue to work for an architectural firm in San Francisco, but I am moving toward a time when I can focus exclusively on my art."



Dirk Wommersley
Acrylic on canvas, 2005, 12x12, 1/2 in. artist collection

For more information on the artist, visit his website at www.dirkwommersley.com.

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ACRYLIC SUPPLEMENT



Samuel Wilson: One Stroke Lines
Acrylic on canvas, 2006, acrylic on paper, 16 x 20, Creative Resources Gallery, Eggenston, Massachusetts

Mark
Art in the Night
Acrylic on canvas, 2006, acrylic on paper, 12 x 18, Creative Resources Gallery, Eggenston, Massachusetts



Mark Wommersley: Creating Watercolor in Acrylics: Desired Effects

Mark Wommersley has a clear idea of the subtle surface quality he wants in his finished paintings, as well as a solid knowledge of the physical properties of his materials that allow him to achieve those results with acrylic, canvas, and other paints used alone or in acceptable combinations of the three paints.

"I sometimes create the watercolor-like look with three acrylic paints because they are water soluble and dry to a hard, porous surface that forms a solid bond

with any additional layers of acrylic or other paint I apply over the dry surface," he explains. "When I paint with Chroma-Active Innovative Artists' Acrylic Colors and Chroma-Active painting mediums with the colors because it performs much like Munsell, New Munsell, or Galford of mediums in that it holds detail longer and allows for both glazing and lining. The point of using these combinations and modifications of acrylic, acrylic, and dried is to achieve the kind of atmospheric effects and detail that are my paintings' goal."

The palette of acrylic colors that Wommersley prefers includes domestic purple, quinacridone magenta, permanent green, cerise blue, cobalt blue, orange, and cadmium yellow medium.

For more information on the artist, visit his website at www.markwommersley.com.

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Steve Franklin
 In *Christmas on the Water*, Steve Franklin, 2007, acrylic, 20 x 20, Private collection.



Steve Franklin
 In *Christmas on the Water*, Steve Franklin, 2007, acrylic, 20 x 20, Private collection.

Steve Franklin: Controlling the Drying Time
 Georgia artist Steve Franklin used acrylic paints a number of years ago but found they dried much too quickly. The colors faded so dramatically that he was to die water, and the paint couldn't be removed when he wanted to change the composition of his whimsical paintings. Franklin switched to fast-drying oils to achieve the result he wanted, but the fumes from the oil-based solvents were problematic. By chance, he walked into Western Art Supplies & Pastels, in Atlanta, in November of 2005 when Della McDonald was demonstrating how to work with Chroma Acrylics Interactive Artist's Acrylics. "I contacted Della, who heads up Chroma's U.S. sales office, and after watching her demonstrate how to use the paints and mediums, I bought a complete set of supplies," Franklin explains. "There was some real excitement in that transaction because a few weeks later I received a call from Peter Thangy Collier, a distributor representative in Nashville, asking if I could satisfy a commitment to create a set of paintings quickly enough

for them to be delivered in time for Christmas. If I was still working with traditional acrylics or oils, I would have been forced to decline the commission, but the Chroma acrylics allowed me to work in the style I developed with oils in a fast enough manner to meet the deadline."
 In addition to making it possible for Franklin to achieve the flexibility of oils and the faster drying time of acrylics, the faster-drying artist's acrylics also allowed him to paint on different surfaces. "I had some leftover wood panels in the studio, so I experimented with the idea of painting my typical seascapes landscapes on them," he explains. "After mastering a slick and building up layers of the acrylics, I spent a lot of time dipping, spraying, blotting, lifting, and scratching the paint to develop a more textured surface. The adhesive properties of the acrylics allowed me to use a substrate that was more durable than paper or canvas, and the finished paintings had a sculpted surface that appealed to collectors."
 In creating other series, Franklin took advantage of the mediums available with Chroma Acrylics that can cause the paints to dry more slowly or more quickly, and he started using the metallic colors that are compatible with the standard acrylic paints. "I mix them with one another and with standard colors to achieve wonderful effects," he says. "I also used the staining white to add a slight purple cast to the paintings and a gold ochre color to build backgrounds."

For more information on the artist and his work at www.stevfranklin.com, visit www.stevfranklin.com, Steve J. Frank.

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George R. Barbary Jr.: Solving Oil Painting Problems With Drier-Drying Paints and Mediums
 Right around the time Tennessee artist George R. Barbary Jr. was lamenting the slow drying time and irritating odors associated with oil painting, someone handed him a set of Chroma Acrylics Interactive Artist's Acrylics paints and Unblocking Mediums, and his problems were solved. "I can mix them with water, paint without wearing gloves or having odors, work with them in a wet state for up to 48 minutes, and when dry areas on the paint can still be blended," he explains. "I know this sounds too good to be true, but believe me, it works!"
 The qualities of the Chroma products are especially well-suited to Barbary's method of working because he likes painting on beaches, most often near the water on Fantasy Island, South Carolina, where he lives for part of the year. "I paint from the deck looking out at the ocean with the wind and sun causing the paints to dry, and I still have time to blend the paint as I respond to the ocean waves, the following clouds, or the shifting sands," he says. "If the paint starts to get tacky before I've finished with an area, I can use the spray medium

and with the paints to keep them wet. If I break the beach and decide afterward that I want to refine the edges of the clouds, I apply the Unblocking Mediums medium and go right back to work. I can continue to open up the paint until I'm ready to quit."

For more information, visit the artist's website at www.georgebarbary.com.



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