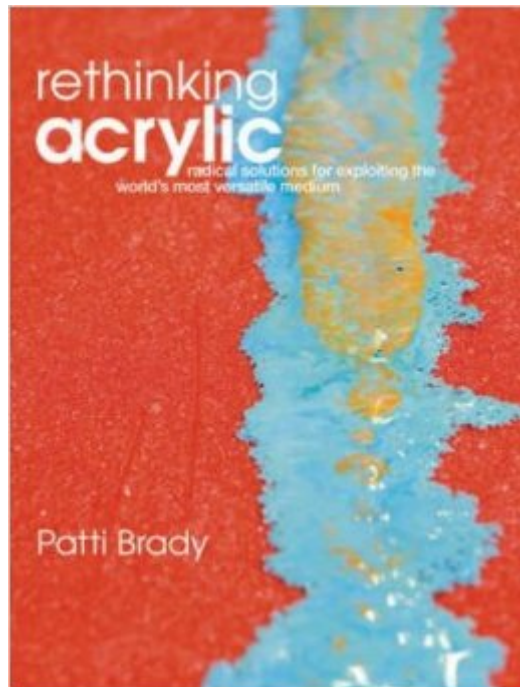


The book was found

Rethinking Acrylic: Radical Solutions For Exploiting The World's Most Versatile Medium



Synopsis

Have you ever walked into an art supply store, stood in front of the amazing array of acrylic products and just thrown up your hands in confusion, leaving the store without buying something new to experiment with? If you've ever wondered what to do with all those products, then this book is for you. If you've been using acrylic in traditional painting forms, in this book you'll find grand, wild and inventive manipulations of acrylic that will get your creative juices flowing. Compared to more traditional art mediums such as oil and watercolor, acrylic is still in its infancy. But what it lacks in years, it makes up for in its range of use. Acrylics appeared on the market for artists in the late 1940s as a quick-drying alternative to oil paint. In its early manifestations, it dried so quickly that more than a few brushes stuck immediately to the canvas! Although acrylic has been around for more than fifty years, incredible advances continue to be made in the research and development of acrylic polymers and pigments. These advancements are attributable not only to the efforts of a few dedicated chemists, but also to the work of an entire community devoted to acrylic. There are a lot of brilliant minds taking these minute molecules very seriously.

Book Information

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Customer Reviews

Patti Brady's "Rethinking Acrylics" has proved to be even better than my (previously reviewed) favourite, Nancy Reynier's "Acrylic Revolution, and that's saying a lot. As an artist, I have changed from pastel work to painting abstracts in acrylics, and I could not have developed the unique textural and reflective effects I wanted without the help of Patti Brady's book. One comment claims that most artists use only acrylic pigments and water. Maybe hobby artists do, but to create finishes that professionally replicate the beautiful effects of traditional mediums like oils and encaustics, it is

necessary to go further than pigment and water alone. For example, there are artists like myself who do not have the correct ventilation for using encaustics. Patty Brady demonstrates an exciting "faux encaustic" using acrylic pigments and mediums that solves the problem and looks very like the real thing. Another challenge is in creating vibrancy and light. It is not possible to use ten to twenty glazes to achieve light refraction and depth without using the unique effects of acrylic mediums. And if you want to "float" objects in successive transparent layers, the use of an acrylic medium is essential. Brady covers all these techniques and more. Regardless of whether you like Patti Brady's style of art or not, she has the use of acrylic mediums down to a fine art. If you want to learn to exploit acrylics to the full, this is definitely the book. And it does show work in progress from other artists who demonstrate creative uses of acrylic pigments and mediums in very different styles. While the book does focus exclusively on Golden Artists Colours, it is possible to adapt the techniques to other quality brands. The emphasis is on quality.

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