

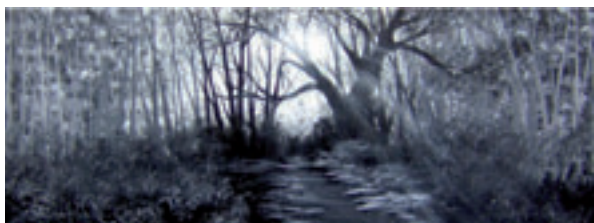
Artists' Gallery



Jan Blencowe
Willard Island Walk



Pamela Hudson-Smith
Green Flow



John Gibson - *The Black Forest*



Don Simasko - *Near Sacre Coer Paris*

We are always looking for new & exciting artists to feature in our newsletter and on our website!

Please contact our Resident Artist, Jennifer VonStein, at 1-800-257-8278 or by email at jvonstein@chromaonline.com for more information!



Chroma's Website

Visit Chroma Inc.'s Website www.chromaonline.com, and log onto Paint Talk, our vibrant on-line community forum to post feedback, comments and examples of your artwork.

Our dynamic website includes:

- Product information on all brands
- Stockist listing indicating which brands can be purchased where
- Gallery featuring artwork created with our products
- Teacher's Search where you can find a qualified artist to teach you how to paint with our products
- Events/News section which is brand new. The Events section lists classes being taught across the world.

Look for an event near you!



CHROMA
It's all about the paint.

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EYE ON INTERACTIVE

THE ACRYLIC REVOLUTION HAS BEGUN!

Volume 1, Issue 1. 2008



Joan Polzin N.J. Seagull. Atelier Interactive on canvas. 2007.



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It's all about the paint.

Atelier
Interactive
ARTISTS' ACRYLIC

PERMANENT
GREEN LIGHT
SERIES 1
ULTRA-FINE PIGMENTS
BEST CLEAR FINISHING
WITH CLEAR PIGMENTS

NEW PRODUCT

Thick Slow Medium



Chroma encourages artists to offer feedback on their painting experiences with **Interactive Professional Artists' Acrylics**, a revolutionary acrylic that offers extended blending and reworking capabilities. From your comments, we've learned that many of you like how our **Slow Medium** extends your working time even more. However, for those who like a more impasto paint, the **Slow Medium** reduced **Interactive's** viscosity too much for their liking. We've listened to you, and are excited to introduce a new medium to the **Interactive** line: **Thick Slow Medium**.

The **Thick Slow Medium (TSM)** addresses impasto painters' concerns. TSM greatly increases the time you can rehydrate **Interactive** with water, and because TSM has a gel-like consistency, you can incorporate TSM with your paint without thinning its viscosity. Artists can now create impasto layers knowing they can still use their water sprayer throughout their painting session.

A little TSM goes a long way! When first trialed, we found that adding equal amounts of TSM to paint produced a juicy painting session, perhaps a bit too juicy. **Chroma USA's**

Resident Artist, *Jennifer VonStein*, reported she created "mud" – something she claims she hasn't done in years painting with acrylics!

Begin by adding small amounts to your paint and see what you experience. You may have to back off your painting a bit and let it set (like you would with oils) before moving onto the next layers. Also, working on a poorly prepared surface and/or attacking the painting too aggressively might cause your layers to lift. Preparing your surface with a few coats of **gesso** and the **Binder Medium** is very important to ensure good paint adhesion. You may want to experiment with new painting approaches, such as working a painting in stages or isolating your touch-dry layers with the **Binder Medium** or **Fast Medium/Fixer**. The effects of TSM are cumulative, so if you use lots of it, your painting will take a longer time to cure.

Artist Spotlight

Joan Polzin



Self Portrait In Mirror

She works in many mediums, and Joan stated, "Until my discovery of **Interactive**, acrylic was not among them." Joan also commented, "I threw myself into painting with these new acrylics. I love the fact that they can be blended like oils, and that they don't have the dreaded clean-up chore of oil paints. I can just have fun and enjoy my work when painting with **Interactive**." Joan's enthusiasm was such that she has represented **Chroma** at a number of events designed to introduce other artists to **Interactive**. She also teaches art at a school in Connecticut. In addition to conducting events for **Chroma**, Joan also teaches drawing and watercolor painting.

Joan made a trip to Israel a year ago to learn more about terrorism there, and see some of the aftermath of the summer war. She had an interest in trying to portray, through her artwork, how these acts of death and destruction affect the people of Israel.

She traveled on her own around the country by car, and met many wonderful people who shared their experience and stories with her. Her hopes are to eventually make more paintings about what she saw and heard there.

These days it's not unusual for people to have multiple careers, and artist Joan Polzin is a perfect example. Days after retiring from a career as a social worker in a men's prison, Joan returned to school to enter an MFA program at a local state college. She completed the degree in 2005, and has been a practicing artist and art teacher ever since. Joan likes variety not only in her career path, but also in her choice of subjects for her paintings, and sometime in her style as well.



Liron

"Liron" is a painting of a young lady, now 13 years old, who Joan met when she was interviewing her parents about the suicide attack in their town of Afula. The attack happened about eight years ago, and their older daughter was killed. Liron was five years old at the time, and having left the bus stop for a few moments to get a soda at the store, she was not killed when the bomb exploded. But she was there to see her sister and a good friend killed. This painting is a study for a very large painting of Liron that Joan is working on.

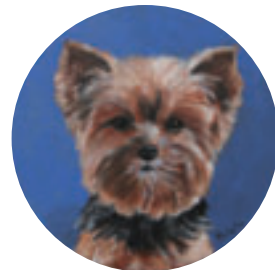
The painting of the rocket pieces is from a photograph Joan took at the Kibbutz 'Kfar Gilade', where 12 reserve soldiers were having lunch in the summer of 2006 and were killed instantly when a Katusha Rocket landed practically in their laps. A memorial was created there, and Israeli citizens come every day, by bus and car to mourn and pay respects.

On a lighter note, Joan decided to paint a portrait of her new dog, an adorable 9 pound Golden Doodle, and that was the beginning of another theme in her work.

People who saw the painting asked Joan to do a painting of their pet, and a small business was born. "**Interactive** is a wonderful medium for these portraits, making it possible to give the paintings to the buyers as soon as they are dry and varnished, without the waiting time that would be necessary with oils. And **Interactive** works so well for painting fur, and creating other textures," Joan confides. At the suggestion of another 'Artist/Teacher' friend, Joan began to offer weekend workshops on "Painting a Pet Portrait" at the Brookfield Craft Center, where she has been teaching since earning her MFA. This class has been very popular so far. Joan tells us, "Students have really loved creating these portraits with **Interactive**." Joan's future goals are to do more work on her Israel project, and to continue to fit pet portraits into her schedule, should commissions come her way.



Rocket Pieces



Lucy