



ATELIER INTERACTIVE'S FAST AND SLOW PAINTING TECHNIQUES

INTERACTIVE'S ADVANTAGES OVER OTHER ACRYLICS AND OILS

- Oil painters have unlimited blending time but cannot control the built in longer drying time to suit themselves.
- Acrylic painters choose acrylics for their speed of drying, but they cannot control the short drying time built into traditional style acrylics, thus making it difficult to blend and finish what they are doing before the paint dries.
- Atelier Interactive is so versatile that it can be used for any of the customary fast drying techniques that acrylic artists use, or the drying time can be controlled, allowing artists to extend wet blending whenever they need to. The ability to delay drying only happens if the artist chooses to add Unlocking Formula as the paint dries.

If you use this information sheet for reference as you paint you will feel comfortable about adding slow techniques to your existing fast ones. Your style will develop because Atelier Interactive is a superb paint and with a little practice, you will be able to master its use for slow as well as fast techniques.

HOW TO DO THE "OLD" FAST DRYING TECHNIQUES - THE TECHNIQUES ACRYLIC ARTISTS HAVE DEVELOPED SINCE THE 1960's

Atelier Interactive, like other acrylics, dries when its water content evaporates or gets absorbed into the surface being painted on. Therefore if you proceed as you normally would, nothing unexpected will happen and the particular part of your painting process you are carrying out will dry at a "normal" fast rate.

There is one exception that you need to be aware of. When the paint is touch dry it can be over painted, but it goes through a curing stage during which the paint layer is "tender" until curing is completed some time later. Be careful when doing sgraffito, the technique that some artists use where they apply a second layer of paint and then scratch back vigorously to reveal some of the colour beneath, which can dislodge a layer of uncured Atelier Interactive. If this happens, use a hair dryer to cure your underpainting.

There is a list of conventional mediums that can be used in normal fast painting processes such as Binder Medium, Heavy Gel and Moulding Paste, Universal Medium/Varnish and more. There is one medium specially designed to form a skin rapidly when doing thin multiple layering techniques, the Fast Medium & Fixer. When you incorporate any of these mediums for "fast" techniques, you will not be able to reopen touch dry paint with Unlocking Formula to blend colours.

Note: Heavy Gel and Moulding Paste are often applied so thickly for textural effects that they will take quite a long time to dry.

HOW TO DO THE "NEW" SLOW TECHNIQUES - SLOW DRYING WITH EXTENDED WET-IN-WET BLENDING

As the paint is drying it reaches a tacky stage like oil paints rather than forming a skin like standard acrylics. You can identify this tacky stage easily because your brush will begin to drag, and if you touch the painting with your fingertips, the painting will feel sticky.



How to keep painting wet-in-wet

You need moisture to replace what is evaporating and the paint will come back to life.

Use Unlocking Formula in an atomizer. Stand back a bit and spray so that the larger droplets fall short and only an even fine mist hits the painting. Check with your fingertips and when they slide over the surface, you have enough moisture to go on. Spraying with Unlocking Formula keeps wet paint wet and rewets paint which is nearly dry or just dry.

Using Slow Medium, Clear Painting Medium, Heavy Body Painting Medium or Thick Slow Medium will contribute wetness and reduce the need to spray as often. Choose the appropriate medium according to consistency as it relates to your painting style, and use the spray as well if you want to.

- Heavy Body Painting Medium - Heavy body consistency like the paint, with the main purpose of keeping your painting wet longer and edge blending. You will still need to spray with Unlocking Formula but not as often and when it dries it has to cure.
- Slow Medium - Liquid consistency, stays wet longest and “builds up”
- Clear Painting Medium (the most popular medium) – Mid-viscosity consistency with no “build up” effect
- Thick Slow Medium - Impasto consistency with no “build up” effect

Oil paints are blendable all day, whether you want them to be or not. With Atelier Interactive you use wet blending when you want it, and stop when you are ready. You can keep going all day if you want to, but most acrylic artists prefer to complete a stage of their painting and then stop. Over painting is sometimes desired rather than continuing to paint wet-in-wet, and with Atelier Interactive you are in control and can decide what to do next. With Atelier Interactive you don't have to blend all day, only when it suits you.

MEDIUMS

Mediums enhance and exaggerate the basic paint, so that if you know how you want to paint - thick or thin, fast or slow - it is easy to choose suitable mediums. It is possible you may only need to use a spray so proceed gradually and experiment when you feel like it. Mediums are not compulsory and the spray alone can keep the paint wet. Of course, you can also use water to thin your paint.

SURFACE BLENDING

When you are blending oil paint or you have a thick application of wet paint on the canvas and you want to blend into it, the likelihood of producing mud is high, because you are mixing into the whole layer of wet paint. When you are using Atelier Interactive, if you wait until the paint tacks up, you will find that it doesn't skin over and you can moisten the surface enough to blend what you want to, without disturbing the whole layer of paint. **“Surface blending” is a special new attribute that not even oil painters have access to.**

GLAZING AND LAYERING – FAST OR SLOW

Atelier Interactive presents some unique opportunities and challenges for artists when glazing or layering. There are two ways to glaze and layer with Atelier Interactive - fast or slow – and this is a personal choice that people must make for themselves.



Fast Glazing and Layering

Involves quickly applying one layer over another, as you do with traditional acrylics. Atelier Interactive does not form a tough skin when it dries, so it is possible to accidentally disturb a dry but uncured layer of paint. To avoid this try the following:

- Use a soft brush and gentle strokes to apply the paint.
- If it is humid, all acrylics, including Atelier Interactive will cure slowly so use a hair dryer (or heater) to speed up the process.
- Spray your painting with white vinegar to fast cure it.
- Fast Medium/Fixer can be used to convert Atelier Interactive into a traditional paint for fastest layering.

Slow Glazing and Layering

The slow curing time of Atelier Interactive means you have much more time to adjust each layer, and paint can be lifted out with a paint rag or easily blended back in with a soft brush. The layer can be kept workable with the sprayer or a damp brush for an entire painting session. Unlocking Formula can be used to reactivate a layer. You can glaze with Clear Painting Medium. For even longer working time (especially in hot dry conditions) mix with one of the Slow Painting Mediums and use the sprayer to keep the layer moist. The slow cure time delays over painting so use in the top layers.

SUMMARY

When you do a painting you are carrying out a process, or more likely a sequence of processes - let's review how these work.

- When you want fast drying, you simply work as usual or you may even mix Fast Medium/Fixer to accelerate the drying speed, especially if you like applying many thin layers in fast succession.
- When you want slow drying, you use Unlocking Formula spray. In the top layers, use Heavy Body Painting Medium, Thick Slow Medium, Liquid Slow Medium or Clear Painting Medium.
- If you dislike spraying, you can use a damp brush or more Heavy Body Painting Medium or Clear Painting Medium.
- When you over paint, use the mediums as described above.
- Any stage of the painting can be kept wet while you are working on it.
- The painting can be dried out quickly in direct sunlight or near a heat source.
- Painting wet-over-dry can be integrated smoothly.
- Too much wet-in-wet blending can produce muddy colours as with oil painting, and it is your decision when to stop and continue by over painting.
- At no time should you feel that you need to hurry to finish something while the paint is still wet – in fact you can make changes and adjustments to a dry painting by using Unlocking Formula to rewet parts of your painting if you need to.
- It is easy to integrate over painting so that it does not look “added on to”, therefore you can stop whenever you like without fear of spoiling your painting.