

Available from:

# Atelier®

## FREE FLOW ARTISTS' ACRYLIC



**ATELIER MEDIUMS GUIDE**

Combine Atelier Free Flow with Atelier Mediums for even more creative effects & techniques.

Available in art stores, or download online

CHROMA AUSTRALIA PTY. LTD.  
17 MUNDOWI ROAD, MT KURING-GAI NSW 2080, AUSTRALIA  
TEL: 61 2 9457 9922, FREE CALL: 1800 023 935

CHROMA INC. USA  
205 BUCKY DRIVE, LITITZ, PA 17543, USA  
TEL: 1 717 626 8866, TOLL FREE: 800 257 8278

CHROMA EUROPE LTD.  
PO BOX 84, BOLTON, BL1 9RL, U.K.  
TEL: 00 44 1204 850213



V1 2013

Bela Ivanyi - Atelier Free Flow on paper, 2012

## COLOUR CHART AND ARTISTS' GUIDE

**CHROMA**  
A Stroke of Inspiration

www.chromaonline.com





Judith White. "Man Watching" (detail) 2012. Atelier Free Flow on canvas.

# Atelier®

## FREE FLOW

### ARTISTS' ACRYLIC

## CONTENTS

2	Introducing <b>Atelier Free Flow</b>
3	Artist Testimonials
5	Colour Range
7	Pigment Information
8	Spreadability & Dilution
9	Painting Techniques
11	<b>Atelier Free Flow Gallery</b>

## THE PAINT JUST FLIES OFF THE BRUSH!

*A professional quality acrylic with unique characteristics and maximum pigment load.*

**Atelier Free Flow** is the most fluid and vivid acrylic on the market and dries to a velvet matte finish.

Use it stand alone for any acrylic painting techniques, such as underlying washes, fine detail or over painting. You can inter mix it with heavy bodied acrylics, or combine it with Atelier Mediums for further creative effects.

Regardless of your application or technique, you'll find it glides from the brush with very little dilution required to reach your preferred consistency. For an artist, this ensures brilliant pigment strength is retained, over painting light over dark colours is far easier, and the integrity of the paint itself remains strong and durable.



- Maximum pigment load and excellent lightfastness
- Amazing fluid consistency, that just keeps flowing!
- Velvet matte finish with rich and vibrant colour
- A versatile substitute for ink, watercolour or gouache
- Use for flat, even paint application & fine details
- Ideal for mixed media and Aboriginal and Chinese art
- Compatible with Atelier Mediums
- Can be used on canvas, paper and board
- Available in 60ml and 250ml bottles



### Atelier Free Flow Paint Trial Success

During 2012 Chroma conducted trials of **Atelier Free Flow** with a number of professional artists and art societies. Here are some examples of the positive feedback we received.



David Vannunen. Camp Cove. Atelier Free Flow on paper. 2012.

#### David Vannunen

David Van Nunen is the president of the Australian Watercolour Institute. He used **Atelier Free Flow** to create the painting above. He was very impressed with **Atelier Free Flow**.

*"I am most grateful to you, Jim, for providing samples of your excellent new paints. I would heartily recommend them to any artist working in a water-based medium given their colour vibrancy. They have a wonderful fluidity and transparency while retaining high pigment content even when used in washes. The drying time is rapid, allowing for successive overlays of colour. For gestural mark-making, they are likewise superb. These new **Atelier Free Flow** paints are a welcome addition to my materials and I shall certainly be using them regularly. I look forward to trying a wider range of pigments as they become available."*

See more of David Vannunen's work at [www.davidvannunen.com](http://www.davidvannunen.com)



Douglas Purnell. Self Portraits. Atelier Free Flow on paper. 2012.

#### Douglas Purnell

Douglas Purnell who often paints with gouache has found **Atelier Free Flow** to be a great new alternative. See below some of his comments on the new paint.

*"A few years ago I had given up using acrylic paint... since being given some of your **Atelier Free Flow** paints I have become really excited to use the acrylics especially on paper."*

*I really like the slightly rough finish which gives a texture like gouache. I do find that it mixes easily with water and can be thinned out in really nice ways with good effect.*

*I love the fluidity which allows me to paint vigorously with a gestural mark. These new paints enable me to work much faster. Over the years I have learned to draw quickly but when I came to paint, I would lose the spontaneity of the line because the paint was so much slower than my hand (if that makes sense). This new fluid acrylic is 'as fast as my hand' and allows me so many new possibilities in paint.*

*I have included some self portraits using the **Atelier Free Flow** acrylic and some soft pastel... and I am liking the effects very much."*

# Colour Range



Titanium White ● S1



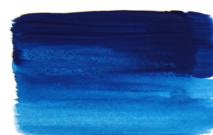
Arylamide Yellow  
Light ○ S3



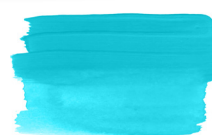
Cadmium Yellow  
Light ● S4



Cerulean Blue Hue  
● S2



Pthalo Blue  
○ S1



Cobalt Turquoise  
Light ● S5



Cadmium Yellow  
Medium ● S4



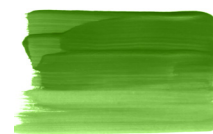
Arylamide Yellow  
Deep ○ S3



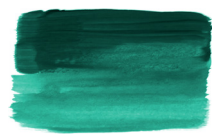
Cadmium Orange  
● S4



Pthalo Green  
○ S1



Permanent Green  
Light ○ S2



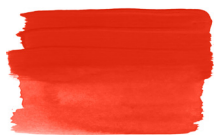
Viridian Green Hue  
○ S1



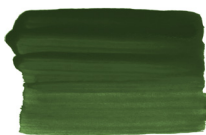
Pyrrole Orange  
● S3



Red Gold  
● S3



Cadmium Red Light  
(Scarlet) ● S3



Chromium Green  
Oxide ● S2



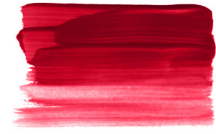
Yellow Ochre  
● S1



Light Red Ochre  
● S1



Pyrrole Red  
● S3



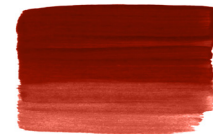
Napthol Crimson  
○ S3



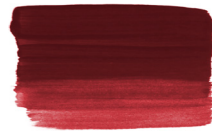
Cadmium Red  
Medium ● S4



Burnt Sienna Natural  
○ S1



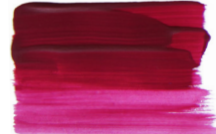
Transparent Burnt  
Sienna ○ S2



Indian Red Oxide  
● S2



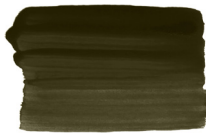
Permanent Alizarine  
○ S4



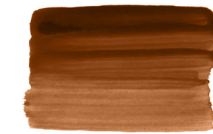
Quinacridone Magenta  
○ S3



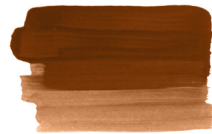
Dioxazine Purple  
○ S3



Raw Umber  
○ S1



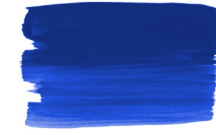
Raw Sienna Natural  
○ S1



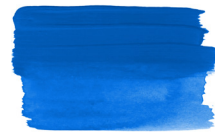
Transparent Raw  
Sienna ○ S2



French Ultramarine  
Blue ● S2



Pthalo Blue  
(Red Shade) ○ S2



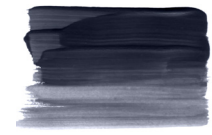
Cobalt Blue Hue  
○ S2



Burnt Umber  
○ S1



Carbon Black  
○ S1

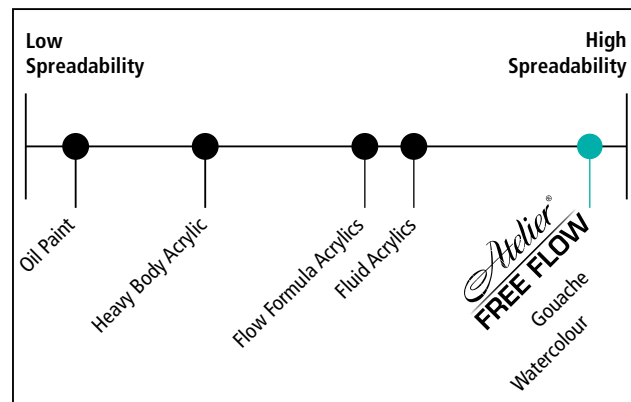


Paynes Grey  
○ S2

Colour	ASTM	BSL	Pigment
□ Titanium White	1	8:8:8	PW.6
■ Arylamide Yellow Light	1	7-8:7-8:6-7	PW.6, PY.74LF
■ Cadmium Yellow Light	1	8:8:8	PY.35
■ Cadmium Yellow Medium	1	8:8:8	PY.37
■ Arylamide Yellow Deep	1	7:6-7:6	PW.6, PY.65
■ Cadmium Orange	1	8:8:8	PO.20
■ Pyrrole Orange	1	8:8:7-8	PO.73
■ Red Gold	1	7:8-7:8	PY.74, PR.175
■ Cadmium Red Light (Scarlet)	1	8:8:8	PR.108
■ Pyrrole Red	1	8:8:8	PR.254
■ Naphthol Crimson	2	6:5:4-5	PR.170
■ Cadmium Red Medium	1	8:8:8	PR.108
■ Permanent Alizarine	1	8:8:8	PR.175, PR.122
■ Quinacridone Magenta	1	8:8:8	PR.122
■ Dioxazine Purple	2	8:8:8	PV.23RS
■ French Ultramarine Blue	1	8:8:8	PB.29
■ Phthalo Blue (Red Shade)	1	8:8:8	PB.15
■ Cobalt Blue Hue	1	8:8:8	PB.29, PW.6, PB.15
■ Cerulean Blue Hue	1	8:8:8	PB.29, PB.15.3, PW.6, PG.7
■ Phthalo Blue	1	8:8:8	PB.15.3
■ Cobalt Turquoise Light	1	8:8:8	PG.50
■ Phthalo Green	1	8:8:8	PG.7
■ Permanent Green Light	1	7-8:7-8:6-7	PY.74LF, PG.7
■ Viridian Green Hue	2	7-8:7-8:6-7	PB.15.3, PY74
■ Chromium Green Oxide	1	8:8:8	PG.17
■ Yellow Ochre	1	8:8:8	PY.42
■ Light Red Ochre	1	8:8:8	PR.101
■ Burnt Sienna Natural	1	8:8:8	PBr.7
■ Transparent Burnt Sienna	1	8:8:8	PR.101
■ Indian Red Oxide	1	8:8:8	PR.101
■ Raw Umber	1	8:8:8	PBr.7
■ Raw Sienna Natural	1	8:8:8	PBr.7
■ Transparent Raw Sienna	1	8:8:8	PY.42
■ Burnt Umber	1	8:8:8	PBr.7
■ Carbon Black	1	8:8:8	PBk.7
■ Paynes Grey	1	8:8:8	PB.29:PBk.7

**Spreadability & Dilution:** The amazing way that **Atelier Free Flow** spreads and its readiness to dilute with just a little water is unique amongst artists acrylics.

**Spreadability** - How readily the paint moves under the brush without dilution with water or mediums



**Atelier Free Flow's** formula dilutes with minimal water. This results in a free flowing consistency with the highest possible pigment load and vivid colour intensity whilst at the same time maintaining the paints integrity & durability.

**Surface Finish:** **Atelier Free Flow** dries with a velvet matte finish and dense colour. The colours appear more vibrant than other matte acrylics which tend to dry with a dull surface.

## Making Atelier Free Flow Glossy

Painting mediums can be used to increase **Atelier Free Flow's** gloss whilst maintaining or changing other characteristics if desired.

- Thicker and glossier - add **Atelier Regular Gel Medium**
- Glossier and maintain consistency - add **Atelier Gloss Medium** or **Atelier Binder Medium**
- Thinner with gloss - add a little **Atelier Fast Medium/Fixer**

## Varnishing Atelier Free Flow

If using **Atelier Free Flow** in a painting with a heavy body acrylic you should varnish the finished work to unify the surface finish. **Atelier Water Based Varnishes** and **Chroma Solvent Finishing Varnishes** can be used with **Atelier Free Flow**. **Chroma Solvent Finishing Varnish** is available in a special "Invisible" version which will protect the surface without altering the beautiful vibrant matte finish.





*A very low viscosity and smooth, neutral finish make **Atelier Free Flow** ideal for these popular painting techniques and styles:*



*Atelier Free Flow on paper.  
Keith Norris*

### Watercolour Techniques

**Atelier Free Flow** can be diluted for traditional watercolour application and to do so only requires minimal water ensuring the colour intensity remains very high. When applying **Atelier Free Flow** on paper, it blends harmoniously with the surface qualities of the paper and provides a neutral surface on which to continue painting, in this way it can also act as a primer for over-painting in traditional watercolour or gouache techniques.

### Gouache Techniques

**Atelier Free Flow** presents artists with a superior choice over gouache – it handles just like a gouache however being an acrylic once dry it is very tough and durable. Traditional gouache tends to dry to a chalky and fragile finish that cannot be easily overpainted. **Atelier Free Flow** dries to a velvet matte finish and retains its vibrancy of colour – other matte paints usually look dull by comparison.



*Atelier Free Flow on paper.  
Bela Ivanyi*

### Acrylic Painting Techniques

**Atelier Free Flow** can be used with other acrylic paints at any stage of the painting process. For example, it is particularly useful for fine detail, where as a heavy body acrylic such as **Atelier Interactive** may be used to create dramatic textural effects in the same painting.

**Atelier Free Flow** is great for powerful glazing techniques. It can also be mixed with **Atelier Mediums** for a range of new acrylic painting mixtures, effects & techniques.

### Ink Techniques

Artists who currently create expressive brush marks with ink, but are sometimes disappointed with inks remaining too transparent, will thoroughly enjoy using **Atelier Free Flow**. Its fluidity is wonderful for long graceful strokes of heavily pigmented colour and it retains subtle brush marks beautifully.

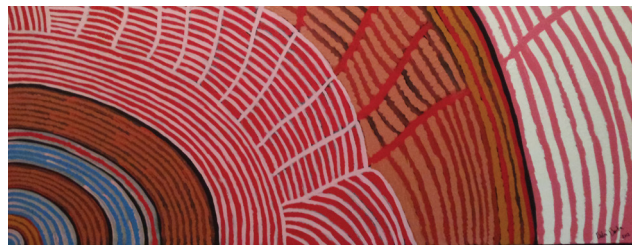
### Mixed Media Techniques

**Atelier Free Flow**'s matte velvet finish accepts pencil, pastels, crayons and permanent markers well. It adheres to magazine print and similar gloss surfaces strongly and will not scratch off. Additionally when applied straight from the bottle, an opaque brush mark can be achieved without thin paper buckling heavily from excessive moisture.

### Airbrush Techniques

**Atelier Free Flow**'s versatility also suits application with an airbrush, where fine detail can be elegantly applied with vivid colour and a consistent matte finish. The fluid consistency is ideal for airbrushing and can be easily thinned with water. The high pigment load delivers vibrant colours and great coverage.

### Indigenous Australian Art



*Atelier Free Flow on Jabedi Silk Canvas. Bibi Barba*

**Atelier Free Flow** suits various styles of Indigenous Australian art. It requires very little dilution to be used for long fine lines, consistent brush marks or dots laid down in repetition. When indigenous artists use colours reminiscent of natural ochre, the velvet matte finish of **Atelier Free Flow** appears as if it is real ochre, but will stronger colour and the durability of an acrylic.

### Chinese Traditional Painting

**Atelier Free Flow** has been used successfully by artists from the Australian Chinese Painting Society. It works perfectly for their techniques using specialist papers and traditional Chinese brushes.

## Judith White

Judith White has used **Atelier Free Flow** to create a range of delicate opaque & transparent effects.



*Man Watching Figure With Boat mixed media on canvas 75 x 90cm*

## Rollin Schlicht

The painting below by Rollin Schlicht uses an early version of **Atelier Free Flow** to fill very large areas of opaque colour. Rollin loved this paint because his abstract paintings are carried out with flat areas of colour and this is more difficult to do with a heavy bodied paint.



## Andrew Lo

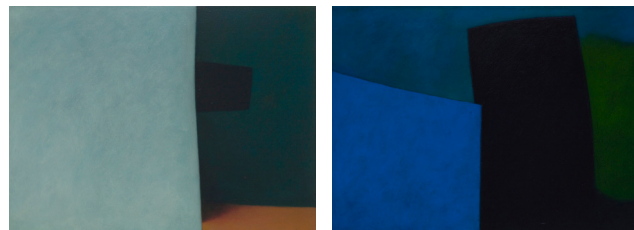
Andrew Lo, president of the Australian Chinese Painting Society remarked that "Atelier Free Flow is perfect for traditional technique as practiced by artists who want to maintain a traditional style but who like using modern materials."



*Andrew Lo. Atelier Free Flow on paper.*

## Geoffrey De Groen

Geoffrey De Groen has transferred his oil painting style using **Archival Oils** to the new **Atelier Free Flow**, allowing him to work much faster. When using **Atelier Free Flow** there is practically no waiting time between layers.





## Bela Ivanyi

The **Atelier Free Flow** paintings done by Bela Ivanyi are almost indistinguishable from works done in gouache however they are much more durable and remain vivid whereas traditional gouaches are fragile.

See more of Bela Ivanyi's paintings at: [www.belaivanyi.com.au](http://www.belaivanyi.com.au)



*Bela Ivanyi. Atelier Free Flow on paper.*

## Angus Nivison

This recent painting is done with both **Atelier Free Flow** and **Atelier Interactive** on a large scale canvas.

To see more of Angus' work see: [www.angusnivison.com](http://www.angusnivison.com)



*Angus Nivison. Rumble, 2012, Atelier Free Flow on canvas, 200 x 360cm*

## Mel Brigg

Mel Brigg used **Atelier Free Flow** and **Atelier Interactive** for this large painting on canvas. The way that **Free Flow** "just flies off the brush" makes it ideal for any large scale work because it loosens up your style and allows you to make changes quickly and easily



*Mel Brigg. Escaping the Fires. Atelier Free Flow on Canvas 122cm x 122cm.*

## Bob Davis

Bob Davis says there is no other paint like **Atelier Free Flow**, and living in California with access to every imaginable kind of paint, his comment is worth listening to.

