

ATELIER INTERACTIVE

WHAT IS ATELIER INTERACTIVE?

Atelier Interactive was released back in 2005 and by now it has changed a lot and needs to be reviewed within the popular heavy bodied acrylic classification.

HOW DO YOU, AS A CONSUMER, DO A PAINT CHECK OUT?

- Go to the internet and check out the colours and their lightfastness. (There are some brands which are not really artist colours and can't give this information).
- Comparing colour strength. You will find that all good brands have similar colour strengths.
- You need to know that good brands are inter-compatible, and you can mix them up.
- So what are you looking for to make your comparison?
- Most people feel caught up in the brand of paint they are using, and imagine that trying a different paint is a big deal involving a complete changeover - this is not so - the main thing you are looking for is the paint consistency, how the paint comes off the brush, and that only needs about three tubes to try out.

Every acrylic artist uses traditional fast drying techniques and Atelier Interactive performs all these processes quite normally.

The main reason why you would choose Atelier Interactive is that it has a unique property which can become very important to you: it is easy to keep it wet for more blending - but it dries normally when you stop painting. Please download the how to use PDF's on Atelieracrylic.com.

I know there are many artists who just use water when they are painting because they find mediums confusing, and I think this is because they are difficult to describe in words, and I hope the short videos I am doing here will show you clearly what the new products do. They are arranged by viscosity from thick to thin and you may find a use for more than one in your work, and you have your introductory pricing till the end of 2018 to work it out for yourself!*

Note: I know that most people prefer to watch a 2 to 3 minute video, I must point out that the video demonstrations needed to properly illustrate what I am trying to point out so that it is understood I have to take quite a lot more time, and if you want to understand what is going on you'll have to put up with me - I know I am a "GRUMPY OLD MAN" a bit like the people that used to be in that old British television show but at least there is a purpose in what I am doing! Visit www.youtube.com/chroma0001.

*Australia only



THERE IS A RANGE OF NEW ATELIER MEDIUMS SET OUT FROM THICK TO THIN

The new mediums being released in Australia and New Zealand at special introductory prices have been formulated in a coordinated sequence ranging from thick to thin, and should be considered as a group from which artists can choose mediums for their own purposes. I think many artists will choose more than one medium when they have the opportunity to see on video how they work, and there will be more videos to follow. Please note: I am trying to verbally describe each of these new mediums and how they can be viewed as a hierarchy rather than singly - please allow me some time to make the videos which will illustrate them in action because I need to do these carefully before they are put on the internet!

Let's consider characteristics which are common to all of these mediums

- Water can be added to all the mediums and one good use of this is to use a water wet brush along the edges of a freshly painted area if it needs to be softened.
- They can all be used in any chosen ratio to the paint they are added to.
- Glazes and scumbles happen when a lot of medium is used for see-through effects.
- All the mediums can be dried off faster by sunlight or a hair dryer.
- Gloss - all of these mediums have been regulated to give a surface sheen which matches our Heavy Bodied Paints - note especially that the new Heavy Gel does not create glossy patches.
- Artists using Jo Sonja or Free Flow should use Holding Medium for thicker and Thin Medium for thinner processes - the other mediums would affect the matte finish of these paints but of course Jo Sonja paints are often varnished and the above notice might not need to be heeded if this is the case, but the special vivid matte finish of Free Flow is spoiled if it is varnished or if a non-matte medium is used.



**Buy 2 Tubes of Atelier Interactive,
Get a Tube of Heavy Gel Medium or
Thick Painting Medium FREE!***



CLEAR PAINTING MEDIUM

- This is our most popular medium, but in this mid viscosity position we are offering a new formula middle painting medium which is an update that people may prefer when they use it. It is used for mid viscosity smooth spreading of paint, or for glazing, scumbling or edge blending.

- We want to compare this new formula with existing painting medium - first 50 users of Clear Painting Medium who contact marketing@chromaonline.com or at 02 9457 9922 will receive a 250ml free bottle of the new medium to compare and comment. What we ask of you in return is that you use the medium as quickly as possible and contact us at Chroma Marketing with your opinion either by email or phone.*

FACEBOOK

Please help us become a community, and let me and everyone else know your experiences and send us some images to put on our Facebook section.

www.facebook.com/atelieracrylics

FOR VIDEO DEMONSTRATIONS VISIT:

www.youtube.com/chroma0001

Instagram: @chroma_inc

Twitter: @chromainc

For technical questions or feedback about Atelier Interactive, our videos and this digital newsletter, please contact Jim at jcobbchromatech@gmail.com.

A new Heavy Gel

- The surface finish now matches Atelier Interactive or A2 paints and does not create glossy patches.
- The consistency has been tightened to leave sharp texture when mixed with the paints at about 1 to 1, yet the mixture moves well. I doubt that many artists will use it throughout a whole painting - it is more likely to be used to accentuate a painting done mostly with Thick Painting Medium.

New Thick Painting Medium

- I think this medium will quickly become a favourite of artists who would like to create a more tactile painterly effect similar to oil painting, probably with the Heavy Gel used on top in places for emphasis.

- Used about 1 to 1 with paint a very juicy and luscious mixture results which also provides a longer wet time because there is more fluid in the mix - at the same time it reacts with Unlocking Formula if it needs to be kept wet. Sunlight or a hair dryer can be used for quick drying off, but it is also interesting to experiment with painting wet on wet which is now possible as with oil paints. Pick the right moment and a wet colour will slide over a wet or damp underpainting without picking up colour, but it can also be blended back into the under colour by using brush pressure. It is also possible to use Unlocking Formula if you want to blend back into the underpainting.

- This medium is addictive I am still making discoveries - it is terrific when something difficult becomes easy, and blending has never been easy to do with acrylics until now with the Thick Painting Medium anybody can do blending and smooth gradations wet in wet, with the greatest of ease, which makes this Thick Painting Medium definitely the most important and most basic medium to have at hand. This applies to everybody from the most experienced down to beginners!

- The consistency as paint comes off the brush is so juicy that anyone using it will enjoy the actual process of painting and want to keep going - I think it will replace our present Clear Painting Medium as our most popular medium.

A New Thin Medium

- This is our most fluid medium and seems almost watery but small additions to paint make a very smooth silky mixture, while larger amounts are ideal for glazing, scumbling and edge blending. I am finding this medium very interesting because when it liquefies a paint mixture it holds the mixture together and is excellent for very fine detail.

***Promotions, samples and introductory pricing available in Australia only while supplies last.**