

INTERACTIVE MEDIUMS USED WITH ATELIER INTERACTIVE & ATELIER A2

For years we have had Atelier Interactive, the only acrylic that can be kept wet for blending yet can also be dried easily for layering. This is the next step in perfecting the acrylic painting process.

MEDIUMS

Artists who use acrylic paints shy away from mediums because they have proliferated so much in numbers and become confusing - it is like trying to choose a barbecue sauce in America because there are just too many.

What has been missing has been a simple organised set of mediums to span all viscosity levels. This problem is now solved with only three painting mediums plus a Heavy Gel and a separate Holding Gel for our Flow Formula artist colours Jo Sonja and Free Flow.

Question:

Are mediums absolutely necessary to the full and successful use of acrylics?
Oil paints are settled in their use - artists spread them out and they remain wet ((maybe longer than desired) and mediums are available in hierarchies which have had time to evolve.

Problem:

Acrylics do not remain wet - as soon as they are spread out on a painting their water content starts to evaporate, and be absorbed into the substrate.

Answer:

Mediums are needed to lubricate acrylic paints.

It is essential to create a wet “blanket” to fight evaporation and store moisture, and it is also essential to replace water while it is being lost by spritzing with water (or preferably Unlocking Formula) and the mediums therefore need to be

able to absorb the added moisture without running.

Problem Solved:

With the setting out of the simple hierarchy shown below a whole new world opens up to artists who are using Atelier Interactive or A2.

INTRODUCTION TO MEDIUMS

It is important that all the mediums mix easily with the paint, and they are designed to maintain the satin finish of Atelier Interactive paints or A2. Gloss levels of a finished painting are easily controlled by the choice of varnish.

LIST OF MEDIUMS AND THEIR USES

HEAVY GEL SATIN

This is an extremely thick yet mobile paste which holds brush marks and creates a sharp impasto effect similar to oil paints.

THICK PAINTING MEDIUM

This medium is the most important because it transforms the painting process for all artists who want more wet working time, yet it can be dried off easily when a layer is finished. Using it creates a “blanket” of lubricated wet paint, which feels like using oil paint, and is very easy to maintain by spritzing with Unlocking Formula or water.

The spritzing process which is new to many people, is easy to control because the droplets sit on the surface of the wet paint “blanket” without running.

LAYERING

Spritzing is also used for edge blending and feathering when a wet layer needs to be integrated with the under painting - after spritzing use a brush along the edges to fuse the new layer with the underpainting.

CLEAR PAINTING MEDIUM

This medium is not new and has a mid viscosity slightly looser than the heavy bodied paint. It is already very popular and has been retained in its original form, however we also now offer a new mid viscosity medium which is quite similar, but may become more popular. Mid viscosity medium is good for glazing, scumbling, and edge blending.

THIN MEDIUM

Very small additions of thin medium can be used to reduce heavy bodied paints for fine detail. This very liquid medium completes the new range of mediums and exaggerates the flow of the paints and therefore needs to be used in a horizontal position. Spritzing produces a surprising levelling effect to wet and runny paint.

Special Mediums for the more fluid paints in our artists' range:

Jo Sonja and Free Flow

The response of Thin Medium to both of these paints is very dramatic, and we have added a **Thick Holding Medium** which has been designed for use with Free Flow or Jo Sonja to contribute body without altering the matte finish.

Please note: To understand the above text it is important to see examples of paint application and short videos with the mediums being used. Please refer to our YouTube channel at www.youtube.com/Chroma0001.