

Jim Cobb's MARCH ARTISTS' NEWSLETTER

Updates on Using our New Atelier Mediums

BRAND PROMOTION

At the end of last year I was still writing about our new Atelier Mediums in an orderly way because of the way that they are set out on a "Viscosity Ladder". I need to play catch-up now and new information jumps about a bit.

Firstly

We have sorted out our first competition (about what Unlocking Formula is used for) and we are publishing the prizes in this month's digital newsletter.

We always notify our readers on each printed page in the magazine about our website and its social media outlets, but I have asked our publisher to specify in large print the digital links to these printed newsletters in case some readers might not have noticed that each magazine month has its digital counterpart, which because it is digital can have videos and colourful still shots with a voiceover that make the content more interesting. Please check out the back numbers if you haven't noticed them!

Updating the Text

I have tried to describe the new Mediums accurately by using them and making videos, but I am now finding that I need to revise some of my early comments starting in this month's digital newsletter which has shots showing how I am finding the new Mediums more useful than I had realised, and there is also a section on how to avoid

misuse of the Unlocking Formula, which can cause a disaster if you don't know about it.

Changes of Advise on the Use of the Thick Medium:

It does work if it is used to create a thick layer of wet paint as I have stated, but in real life this would only happen if you were doing a complete painting wet in wet, when most people including myself, like to start off with thinly applied paint that dries quickly and then build on that foundation once it starts to take shape with thicker slower drying paint. I have found this medium very useful.

The Length of Working Sessions

It makes sense to consider whether you want to paint in one, two, three hours stretches without a break – I used the Thick Medium placed on the palette like a blob of colour and I mix it into as I go along I have found even in dry weather that a two and a half to three hour wet painting session is quite comfortable and may not need to be spritzed – again with the thicker paint application water will usually keep the paint wet so I have two atomisers one with water the other with Unlocking Formula in case I need it.

There is definitely a "comfort zone" when using either Thick Medium or Middle Medium in a two to three hour work session, but of course if you want your paint to dry fast you keep away

from the Mediums and the Unlocking Formula.

Controlling your Paint

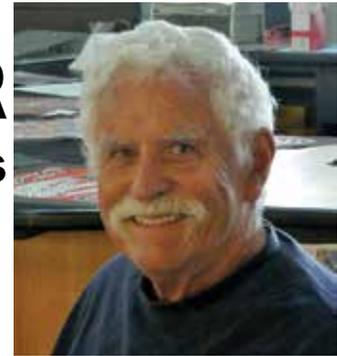
If you want to control drying time all you have to do is choose the Medium and method that suits you, and obviously you will end up taking advantage of fast drying or longer wet in wet sessions according to how you want to handle your painting – you can easily choose the right process if you plan what you are doing and you have more control than you would have using oil paint.

The Paint on the Palette

It is useful to keep the colours mixed on your palette freshened up because you may need them to adjust your painting later on.

Paint on the Painting

If you are trying to do an abstract painting (see the Digital Section) it is very useful to be able to overpaint when you want to change the design because the paint is acrylic and will dry quickly, but it is equally good to be able to modify the colours wet in wet as you would do with an oil painting, because it is getting the fine tuning in balance that makes the difference between a successful result and a not so good one. When you look at the images in the Digital Section you can see that the paintings have an oil painting like appearance



Jim Cobb, owner and founder of Chroma Pty. Ltd.

ASK JIM

Ask me your acrylic questions by email

Do you know that Chroma has a technical service facility that can help you with your painting questions? I know that there are many artists who would like to ask questions and emailing them to me is the perfect way to get an answer.

Email your question to marketing@chromaonline.com making sure to put ASK JIM in the subject line and I will respond. Please include your phone number in case I need to discuss your question in a little more depth.

unless you are looking at one that is done with Atelier Freeflow.

So please go ahead and dial up the digital newsletters at atelieracrylic.com.

KEEP READING on our website!

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