

Jim Cobb's

JUNE ARTISTS' NEWSLETTER

Further comments on the ladder series of Mediums

The concept of the ladder series is a good one because it does make choosing a Medium easier. For example, skies in a landscape are smooth, and therefore the smooth flowing Atelier Middle Medium becomes an obvious choice. Because skies usually involve a gradation from the horizon to the top of the painting, which is easy in oil paint, you will benefit from the blendability that the Middle Medium gives you when you are using acrylic paints.



Atelier Middle Medium

When you need to liquefy a heavy bodied paint for fine detail, common sense suggests the Atelier Thin Medium, and it works remarkably well because it liquefies the heavy bodied paint and controls it in a way that adding just water does not do. Note that it is also useful to create the right consistency for air brushing.



Atelier Thin Medium

It is easy to comment as I have done about how the viscosity of these two mediums relates to your paint use and for what you are doing, but you will remain clearly in what we can describe as "acrylic territory."

Atelier Thick Painting Medium and Atelier Heavy Gel Satin also have easily describable end uses but using them creates a situation which I find to be quite different, and I feel as if I am in a different place which I will try to explain:



Acrylics have a "world" which you accept when you work with them. Easy clean-up and speed of application are the main reasons for choosing acrylics and essential parts of the acrylic "world." Oils also have their own special "world", and the ability to blend wet-in-wet for long periods is one of the main reasons for working with these paints. But when you choose to work with acrylics, you leave the oil paint world. When I "went acrylic" I remembered and missed the good points of oil paints. (Of course, if you have never used oils yourself you won't understand what I am trying to say.)

Therefore, the Atelier Interactive formula has been very useful to me – I learnt to keep my paint wet when I wanted to, but I needed to keep alert about spraying with Unlocking Formula, and I remained in an acrylic world with time extensions when needed. Now when I am using the new Thick Painting Medium I feel as if I'm using oil paints and back in the oil paint world. Its juicy feel under the brush and more relaxed time zone puts me in a different space, and I don't need to use the Unlocking Formula spray very often.



Atelier Thick Painting Medium



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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.

I still have another acrylic advantage, which is another main reason for choosing acrylics – the ability to make changes easily. If you are using oil paints it is difficult to make major changes wet in wet; there are lots of messy scraping and wiping and terpsey rags to deal with. Using Thick Painting Medium or Heavy Gel Satin, you just lift out cleanly with a wet sponge, or you can decide to wait and over paint if you want to. You would never have to wait more than overnight, and because I work the afternoon shift, my painting is ready to work on again the following day



Atelier Heavy Gel (Satin)