

CHROMA'S SEPTEMBER ARTISTS' NEWSLETTER

BRAND PROMOTION



Koi I, Atelier Free Flow on Canvas, 61cm x 61cm

For this painting, I wanted to HAVE FUN. I just wrapped up a show dealing with "heavy" themes, and I wanted to make this painting of koi quickly, in a loose way that I still could control. **Atelier Free Flow** was the perfect choice for a variety of reasons: as a fluid paint, I can put down a lot of paint quickly to cover my surface, I could vary the marks from a watercolour wash to more impasto details (using the new **Atelier Holding Medium**), and because of its lush, matte surface finish, I could incorporate other media such as pencil, charcoal and ink very easily.

I began as I typically do, by toning my surface. I was painting on canvas, so I used **Atelier Free Flow Gesso** in Light Red Ochre. I knew that this earthy red ground would make the blues and greens pop. I made very rough outlines of my composition using vine charcoal and began to paint. Using mixtures of Cadmium Orange, Permanent Green Light, Arylamide Yellow Light, Viridian, Cobalt Blue Hue, Pthalo Blue (Red Shade) and Titanium White, I filled in wide areas of initial colour.



Stage 1



Stage 2



Stage 3

Atelier®
FREE FLOW™

Artists' Acrylic

One of the very first decisions you need to make when beginning the art making process is what medium you will use to express your vision. Will it be paint, charcoal, pastel, pencil? And if it is paint, will it be watercolour, oils, acrylic, gouache, etc.? So many decisions to make before you even start making a mark. For times like this, Atelier Free Flow may very well be the answer to "What should I use?"



At this stage, I used water to dilute the paint. Working vertically on my easel, I really didn't mind any drips or runs. If drips would be a concern to you, try working horizontally on a table. (Figure 1).

I applied more colour, layer upon layer. I was working in a hot studio, so I misted my palette with distilled water to keep my mixed colours from drying so quickly. When I got to the middle stage, I wanted to have a bit more body in the paint, so I used Atelier Holding Medium to bulk up the paint. I used this medium to create impasto glazes which I then scratched into, adding some texture and dimension. (Figure 2).

As much as I liked this painting, I wanted to push it. I used **Atelier Thin Medium** with Free Flow to create ultra-fluid mixtures that I splashed and splattered on to the painting. (Figure 3). I also used chalk pastel to create soft lines and add other areas of impact. The chalk pastel took to the matte surface very nicely, as did the soft pastels and pencils.

My approach was just one way to make a Free Flow painting. Whether you use the paint for its fluid viscosity or for its brilliant, velvety surface finish, Free Flow is a paint that opens up many possibilities for expression. For more information visit:

atelieracrylic.com/free-flow

ASK JEN

I am Jennifer VonStein, and I have been Chroma's Resident Artist for almost 13 years. I work primarily with acrylics, oils, watercolours and mixed media/collage, and I do my best to help artists with their practical considerations or concerns about materials for their art. Although I am based in the USA, I consult with artists worldwide and will be writing some articles along with Chroma's founder, Jim Cobb. If you have feedback or any questions you would like answered in a future article, please email me at jvonstein@chromaonline.com.