

## ATELIER MEDIUMS

Atelier Interactive is very simple to use: use with our traditional acrylic mediums (or water) for traditional overpainting and layering techniques. Use with our exclusive “interactive” mediums to explore wet-in-wet painting and blending the way that oil painters do. You can even use both types of mediums in the same painting for unique, integrated effects, because painting mediums can greatly enhance the versatility of the paint, making some techniques much easier, enjoyable and successful. The choice is yours.

### Interactive Mediums

The new “interactive” mediums, which have been around in Australia since 2005, do genuinely behave in new ways that have been developed to enhance the wet blending ability of Atelier Interactive paint, making it easier to use. They provide control for longer painting sessions, allowing the use of wet-in-wet techniques.

You may not have thought about it before, but there is a rhythm to your painting process. How long is a painting session for you? Maybe you have a typical painting session lasting about 3 hours, or maybe about 2 hours, or maybe you like to keep painting on and off all day. Consider your painting routines to help you choose a medium for wet-in-wet blending that suits your painting habits.



#### **PAINTING MEDIUM (MID-VISCOSITY)**

Painting Medium (Mid-Viscosity) has become the most popular medium for wet blending going on for several hours. It is also used for traditional wet-over-dry techniques where edge blending is the most important factor in unifying your painting. When you want to keep working wet-in-wet, whichever medium you use, you also need to add moisture as your painting progresses to balance the water which is evaporating. You can use a water atomizer, but if you use an atomizer loaded with Unlocking Formula, it makes it easier to keep the wet-in-wet process going.

When you have finished, your painting will dry normally. If you are in a hurry to overpaint, you might need to use a hair dryer, but usually you can continue overpainting if you have used the Painting Medium.

#### **NEW! HEAVY BODY PAINTING MEDIUM**

May be preferred to the mid-viscosity medium because of its juicier consistency.



#### **SLOW MEDIUM (LOW-VISCOSITY)**

Extends wet-in-wet blending time and is designed to be used in conjunction with a water sprayer. It will tack up quite quickly but is very easily made workable again with the water sprayer. It is preferable to use a water sprayer to extend blending time, rather than adding more medium because if too much medium is added the paint will become tacky. This medium is useful for fine detail.



### THICK SLOW MEDIUM

This is an old timer from the interactive medium range. If you use it, you need to plan your painting “alla prima” (all in one go) because you cannot over paint, maybe for several days. Thick Slow Medium is excellent for outdoor sketching, but is not as popular for indoor painting.

## Additives Used To Control Drying



### UNLOCKING FORMULA

An essential additive if you want to explore wet-in-wet painting. Allows artists to re-open Atelier Interactive even after it is touch-dry. Once the paint is re-opened, new paint can be blended back in, existing paint edges can be feathered or whole sections can be removed with a rag to reveal under layers. Spray apply using the Atelier Fine Mist Water Sprayer.

#### *Use For Tone Control*

All acrylic paints darken slightly when they dry. The tonal difference between wet and dry paint is minimal for darker colors but can be quite dramatic for lighter colors containing a large quantity of Titanium White in the mixture. If you want to adjust light tone values and your painting is touch dry, it will return to its wet values if you spray it with Unlocking Formula and this will allow you to make accurate wet-to-wet adjustments.



### RETARDER

A paint additive designed to slow down the drying time of acrylic paint. It may be added to other Atelier mediums to increase open time. Note: Retarder does not contain a binding agent so to avoid creating an unstable mixture, it is recommended to mix no more than 10% with acrylic paints.



### **FINE MIST WATER SPRAYER**

A specifically designed sprayer which produces a controlled fine mist intended to keep Atelier Interactive workable for as long as desired. Fill with Unlocking Formula or water. Ideal for wet-in-wet techniques.

#### *When to spray?*

As the paint starts to dry you will feel your brush begin to drag. This means it is time to spray if you want to keep the paint wet and workable.

#### *How to spray?*

Hold the bottle back about 30cm from the painting and lightly mist the area you want to keep wet. The painting surface should not be physically disturbed by the water droplets so if you are getting large droplets or big dribbles then you are spraying too much.

#### *What if the paint won't re-wet?*

After the paint has just dried it can still be reactivated with water but after about an hour, depending on the climate and paint thickness, you will need to use Unlocking Formula in your water sprayer to re-wet the paint.

Note: For larger works you may need to up-size your sprayer in which case be sure to get one that delivers a fine mist of water and not a jet of heavy droplets.

### **CLIMATE NOTE**

Please download and refer to the short comments on climate. In Australia, there are often very dramatic differences in humidity level which can effect drying times and to give an example, if you live in a wet, humid, tropical area, you may decide that you have plenty of wet-in-wet blending time available when you are using traditional mediums and you also have a dry season. You can check your local humidity level on your smart phone, if you have one, and if you are working in an air conditioned space, your painting environment will be regulated, making it easier for you to choose which medium to use.

## **Traditional Mediums**

Everyone uses traditional techniques which have been evolving since 1965. The Atelier Interactive paints will behave quite normally, and if you choose traditional mediums, they will also behave as you would expect them to.

These Traditional Mediums contain a traditional acrylic binder that tends to dry quickly and form a tough water resistant skin.



### **UNIVERSAL MEDIUM/VARNISH**

The Universal Medium is a medium and varnish rolled into one.

As a medium, use as a fast medium for layering. Small additions to the paint reduce viscosity sharply and layers dry faster.

As a water-based varnish, it is comparable to solvent varnish. It is very easy to apply. It gives the color saturation and enhancement of a good solvent based varnish. By adding water to the concentrate, different levels of sheen can be created between low sheen and high gloss. Artists should experiment with color swatches to decide on the finishes that they prefer, as it is non-removable. (For a removable varnish, see



**CHROMA SOLVENT FINISHING VARNISHES.**

Directions: Apply a seal coat of one part varnish:one part water. This allows the varnish to penetrate and seal the paint layer so that a more concentrated varnish can be spread easily when the seal coat is dry. Use full strength for a gloss finish or thin with water for a satin finish.



**ACRYLIC GLAZING LIQUID**

A low-viscosity medium for creating translucent glazes. Slightly extends open time and is waterproof when dry. Mix with paint for added translucency with a rich oil-like gloss sheen. Promotes flow and leveling.



**FAST MEDIUM/FIXER**

Designed to speed the Interactive Acrylic painting process by quickly fixing a paint layer. Use to dilute paint for glazing and thin painting techniques, or when you want to speed up layering.



**MATTE, SATIN & GLOSS MEDIUM**

General purpose mid-viscosity mediums that add translucency and adjust for a matte, satin or gloss sheen. Ideal for glazing and extending colors. They promote flow and leveling.



**NEW! POURING MEDIUM**

Designed for extreme fluid effects and pouring techniques. Self leveling and dries to a gloss finish. The best paint to use with this medium is Atelier Free Flow

**Gels and Pastes**

These traditional compounds add texture and structure as well as extend the paint. They can be mixed with the paint or applied on top.



**REGULAR GEL (MATTE & GLOSS)**

An acrylic gel with a smooth buttery consistency. Use as a paint extender to adjust gloss and transparency without altering consistency. Mix with paint to increase body or apply directly on top of a paint layer for a transparent textural effect. Holds moderate peaks and texture for impasto effects. Milky color becomes transparent when dry.



**HEAVY GEL GLOSS (IMPASTO GEL )**

A thick, water-based, acrylic gel designed to exaggerate structure and sharpen textural edges of the paint in acrylic painting. Impasto Gel also increases the gloss level of the paint and can also be used as an adhesive to bond other materials to the painting.



**HEAVY GEL MATTE**

Behaves like Heavy Gel Gloss, but dries to a satin-matte finish.



**MOLDING PASTE (FORMERLY MODELLING COMPOUND)**

A very thick, textural paste used for exaggerated structure. Molding Paste has the same flexibility as Atelier paints and is used to create strong textural interest at any stage in a painting's process. Dries white. Can be mixed with paint to produce a colored ground or painted over once dry.

**Other Products**



**WATERPROOF DRAWING INK**

May be used directly from the container or diluted with water. Produces an intense black through to mid-tone grey and pale grey washes. Ideal for brush or pen work.



**CHROMA INCREDIBLE BRUSH CLEANER**

Ideal for revitalizing old hard paintbrushes. This product is made from a special formulation which is designed to break through hardened acrylic, oil or lacquer on natural and synthetic paintbrushes, bringing them back to life.