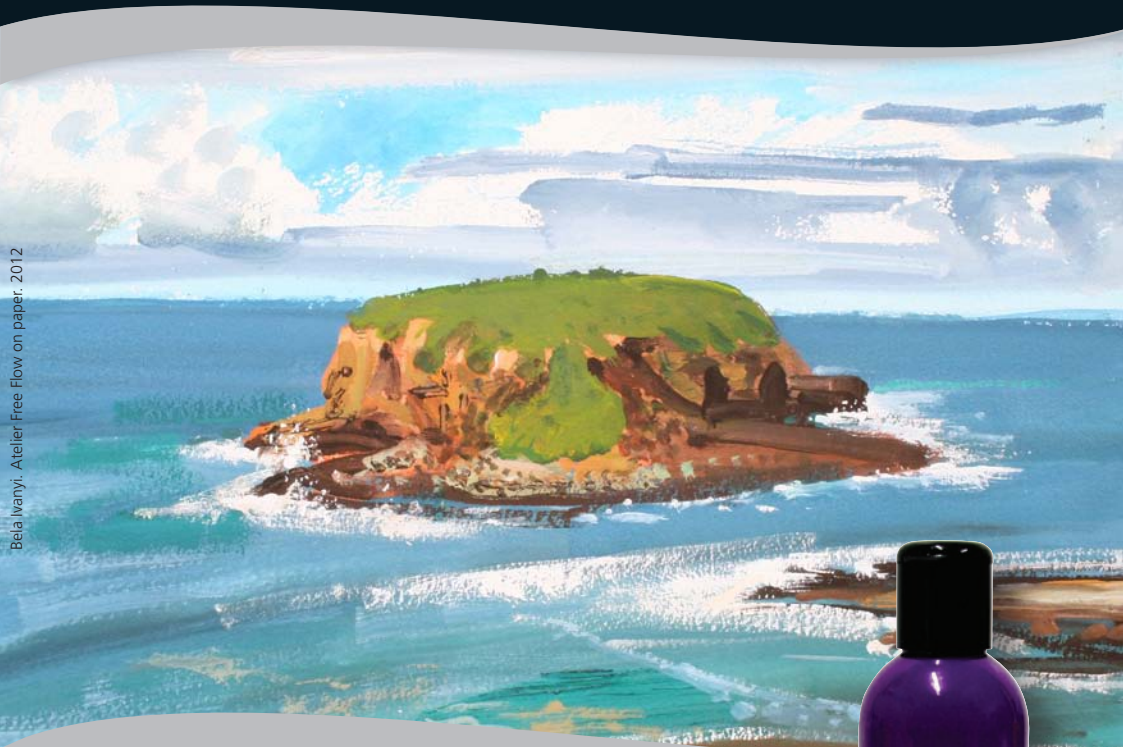


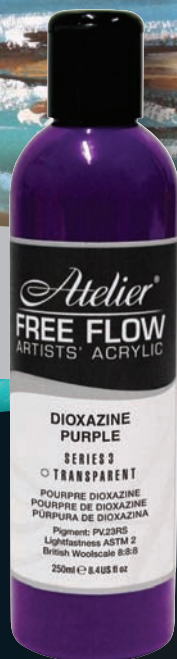
Atelier®

FREE FLOW ARTISTS' ACRYLIC

Bela Ivanyi. Atelier Free Flow on paper. 2012



COLOUR CHART AND ARTISTS' GUIDE



CHROMA
A Stroke of Inspiration

www.chromaonline.com



Judith White, "Man Watching" (detail) 2012, Atelier Free Flow on canvas.

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Atelier®

FREE FLOW

ARTISTS' ACRYLIC

THE PAINT JUST FLIES OFF THE BRUSH!

A professional quality acrylic with unique characteristics and maximum pigment load.

Utilising the latest advances in pigment and polymer technology.

Atelier Free Flow is the most fluid and vivid acrylic on the market.

Use it as a stand alone paint or incorporate Atelier Interactive into your painting for more contrast and texture.

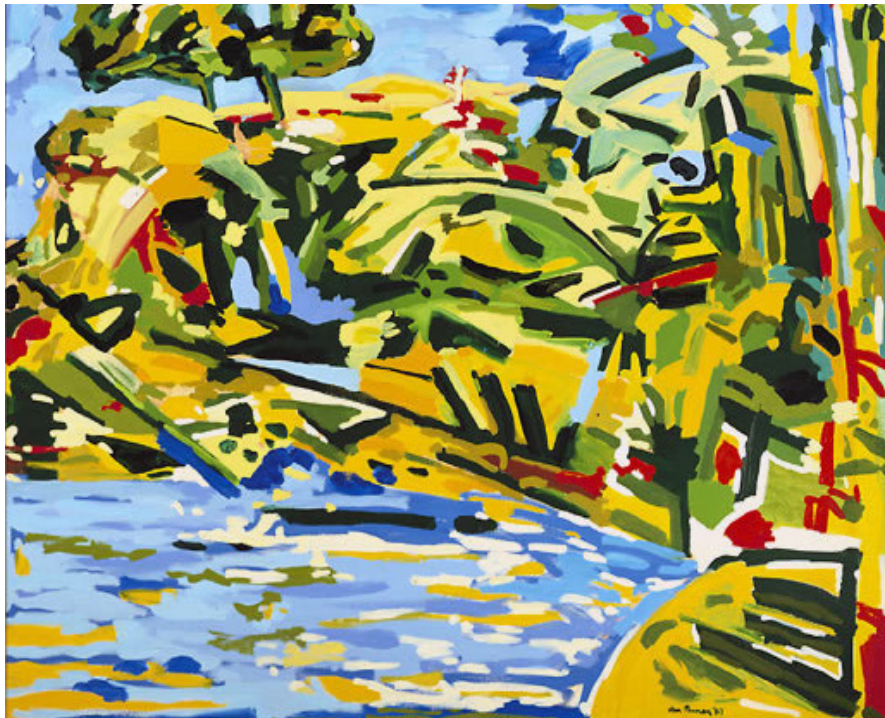
Regardless of your application or technique, you'll find it glides from the brush with very little dilution required to reach your preferred consistency. For an artist, this ensures brilliant pigment strength is retained, painting light over dark colours is far easier, and the integrity of the paint itself remains strong and durable.

- **Maximum pigment load and excellent lightfastness**
- **Amazing fluid consistency, that just keeps flowing!**
- **Velvet matte finish with rich and vibrant colour**
- **A versatile substitute for ink, watercolour or gouache**
- **Use for flat, even paint application & fine details**
- **Ideal for mixed media, Aboriginal and Chinese art**
- **Compatible with Atelier Mediums**
- **Can be used on canvas, paper and board**
- **36 colours available in 60ml, 250ml and 500ml bottles**

Artist Testimonials

Atelier Free Flow Paint Trial Success

During 2012 Chroma conducted trials of **Atelier Free Flow** with a number of professional artists and art societies. Here are some examples of the positive feedback we received.



David Van Nunen. *Camp Cove*. Atelier Free Flow on paper. 2012.

David Van Nunen

David Van Nunen is the president of the Australian Watercolour Institute. He used **Atelier Free Flow** to create the painting above. He was very impressed with **Atelier Free Flow**.

*"I am most grateful to you, Jim, for providing samples of your excellent new paints. I would heartily recommend them to any artist working in a water-based medium given their colour vibrancy. They have a wonderful fluidity and transparency while retaining high pigment content even when used in washes. The drying time is rapid, allowing for successive overlays of colour. For gestural mark-making, they are likewise superb. These new **Atelier Free Flow** paints are a welcome addition to my materials and I shall certainly be using them regularly. I look forward to trying a wider range of pigments as they become available."*

See more of David Van Nunen's work at www.davidvannunen.com



Douglas Purnell. Self Portraits. Atelier Free Flow on paper. 2012.

Douglas Purnell

Douglas Purnell who often paints with gouache has found **Atelier Free Flow** to be a great new alternative. See below some of his comments on the new paint.

*"A few years ago I had given up using acrylic paint... since being given some of your **Atelier Free Flow** paints I have become really excited to use the acrylics especially on paper.*

I really like the slightly rough finish which gives a texture like gouache. I do find that it mixes easily with water and can be thinned out in really nice ways with good effect.

I love the fluidity which allows me to paint vigorously with a gestural mark. These new paints enable me to work much faster. Over the years I have learned to draw quickly but when I came to paint, I would lose the spontaneity of the line because the paint was so much slower than my hand (if that makes sense). This new fluid acrylic is 'as fast as my hand' and allows me so many new possibilities in paint.

*I have included some self portraits using the **Atelier Free Flow** acrylic and some soft pastel... and I am liking the effects very much."*

Colour Range



Titanium White ● S1



Arylamide Yellow
Light ○ S3



Cadmium Yellow
Light ● S4



Cadmium Yellow
Medium ● S4



Arylamide Yellow
Deep ○ S3



Cadmium Orange
● S4



Pyrrole Orange
● S3



Red Gold
● S3



Cadmium Red Light
(Scarlet) ● S3



Pyrrole Red
● S3



Naphthol Crimson
○ S3



Cadmium Red
Medium ● S4



Permanent Alizarine
○ S4



Quinacridone Magenta
○ S3



Dioxazine Purple
○ S3



French Ultramarine
Blue ● S2



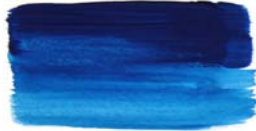
Phthalo Blue
(Red Shade) ○ S2



Cobalt Blue Hue
● S2



Cerulean Blue Hue
 ● S2



Pthalo Blue
 ○ S1



Cobalt Turquoise
 Light ● S5



Pthalo Green
 ○ S1



Viridian Green Hue
 ● S1



Permanent Green
 Light ● S2



Chromium Green
 Oxide ● S2



Yellow Ochre
 ● S1



Light Red Ochre
 ● S1



Burnt Sienna Natural
 ● S1



Transparent Burnt
 Sienna ○ S2



Indian Red Oxide
 ● S2



Raw Umber
 ● S1



Raw Sienna Natural
 ● S1



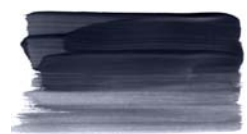
Transparent Raw
 Sienna ○ S2



Burnt Umber
 ● S1



Carbon Black
 ○ S1

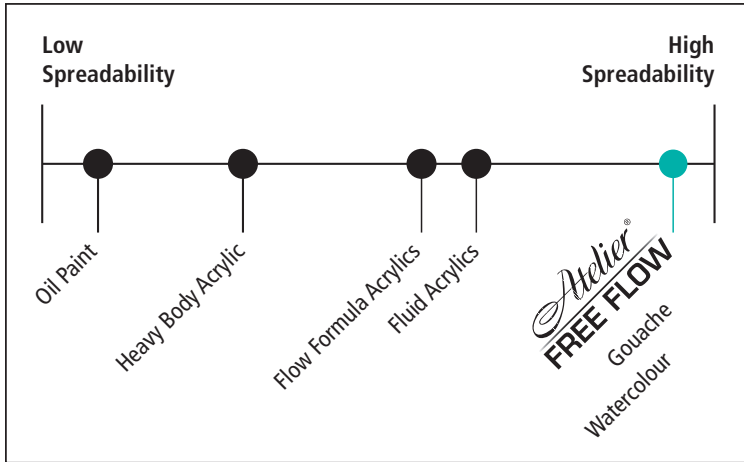


Paynes Grey
 ○ S2

Pigment Information

Colour	ASTM	BSL	Pigment
□ Titanium White	1	8:8:8	PW.6
■ Arylamide Yellow Light	1	7-8:7-8:6-7	PW.6, PY.74LF
■ Cadmium Yellow Light	1	8:8:8	PY.35
■ Cadmium Yellow Medium	1	8:8:8	PY.37
■ Arylamide Yellow Deep	1	7:6-7:6	PW.6, PY.65
■ Cadmium Orange	1	8:8:8	PO.20
■ Pyrrole Orange	1	8:8:7-8	PO.73
■ Red Gold	1	7:8-7:8	PY.74, PR.101
■ Cadmium Red Light (Scarlet)	1	8:8:8	PR.108
■ Pyrrole Red	1	8:8:8	PR.254
■ Naphthol Crimson	2	6:5:4-5	PR.170
■ Cadmium Red Medium	1	8:8:8	PR.108
■ Permanent Alizarine	1	8:8:8	PR.175, PR.122
■ Quinacridone Magenta	1	8:8:8	PR.122
■ Dioxazine Purple	2	8:8:8	PV.23RS
■ French Ultramarine Blue	1	8:8:8	PB.29
■ Pthalo Blue (Red Shade)	1	8:8:8	PB.15
■ Cobalt Blue Hue	1	8:8:8	PB.29, PW.6, PB.15
■ Cerulean Blue Hue	1	8:8:8	PB.29, PB.15.3, PW.6, PG.7
■ Pthalo Blue	1	8:8:8	PB.15.3
■ Cobalt Turquoise Light	1	8:8:8	PG.50
■ Pthalo Green	1	8:8:8	PG.7
■ Permanent Green Light	1	7-8:7-8:6-7	PY.74LF, PG.7
■ Viridian Green Hue	2	7-8:7-8:6-7	PB.15.3, PY74
■ Chromium Green Oxide	1	8:8:8	PG.17
■ Yellow Ochre	1	8:8:8	PY.42
■ Light Red Ochre	1	8:8:8	PR.101
■ Burnt Sienna Natural	1	8:8:8	PBr.7
■ Transparent Burnt Sienna	1	8:8:8	PR.101
■ Indian Red Oxide	1	8:8:8	PR.101
■ Raw Umber	1	8:8:8	PBr.7
■ Raw Sienna Natural	1	8:8:8	PBr.7
■ Transparent Raw Sienna	1	8:8:8	PY.42
■ Burnt Umber	1	8:8:8	PBr.7
■ Carbon Black	1	8:8:8	PBk.7
■ Paynes Grey	1	8:8:8	PB.29:PBk.7

Spreadability & Dilution: The amazing way that **Atelier Free Flow** spreads, and its readiness to dilute with just a little water is unique amongst artists acrylics. This results in a free flowing consistency with the highest possible pigment load and vivid colour intensity whilst at the same time maintaining the paint's integrity & durability.



Surface Finish: **Atelier Free Flow** dries with a velvet matte finish and dense colour. The colours are more vibrant than other matte acrylics which tend to dry with a dull surface.

Mediums

Atelier painting mediums can be used with Free Flow if desired.

Varnishing

- If you like the way your painting looks there is no need to varnish it.
- If you are using Free Flow in the painting with Atelier Interactive you may wish to varnish the finished work to unify the surface. We recommend Chroma Solvent Finishing Varnishes.



Painting Techniques

A very low viscosity and smooth, neutral finish make Atelier Free Flow ideal for these popular painting techniques and styles:



Watercolour Techniques

Atelier Free Flow can be diluted for traditional watercolour application. When applying **Atelier Free Flow** on paper, it blends harmoniously with the surface qualities of the paper and provides a neutral surface on which to continue painting, in this way it can also act as a primer for over-painting in traditional watercolour or gouache techniques.

*Atelier Free Flow on paper.
Keith Norris*

Gouache Techniques

Atelier Free Flow presents artists with a superior choice over gouache – it handles just like a gouache however being an acrylic, once dry it is very tough and durable. Traditional gouache tends to dry to a chalky and fragile finish that cannot be easily overpainted. **Atelier Free Flow** dries to a velvet matte finish and retains its vibrancy of colour - other matte paints usually look dull by comparison.

Acrylic Painting Techniques

Atelier Free Flow can be used with other acrylic paints at any stage of the painting process. For example, it is particularly useful for fine detail, whereas a heavy body acrylic such as **Atelier Interactive** may be used to create dramatic textural effects in the same painting.

Atelier Free Flow is great for powerful glazing techniques. It can also be mixed with **Atelier Mediums** for a range of new acrylic painting mixtures, effects & techniques.



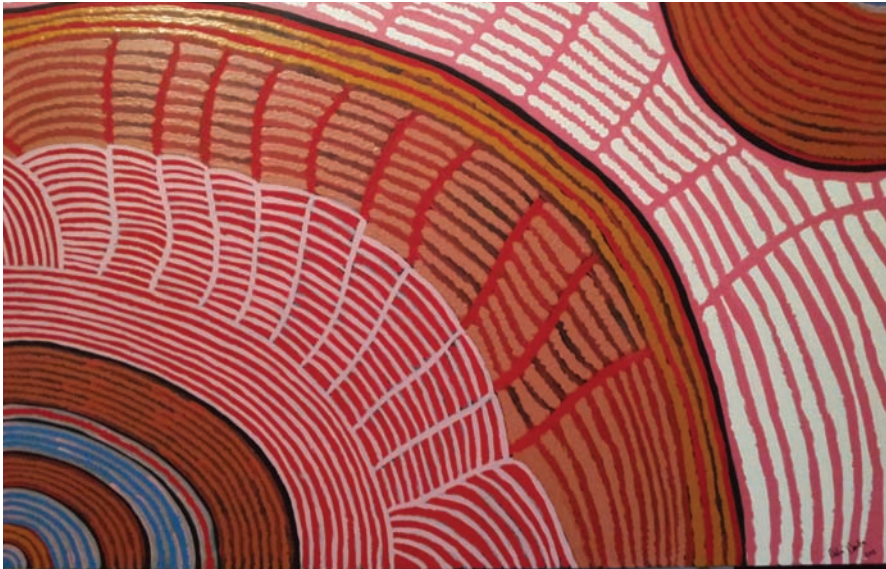
*Atelier Free Flow on paper.
Bela Ivanyi*

Ink Techniques

Artists who currently create expressive brush marks with ink, but are sometimes disappointed with inks remaining too transparent, will thoroughly enjoy using **Atelier Free Flow**. Its fluidity is wonderful for long graceful strokes of heavily pigmented colour and it retains subtle brush marks beautifully.

Mixed Media Techniques

Atelier Free Flow's matte velvet finish accepts pencil, pastels, crayons and permanent markers well. It adheres to magazine print and similar gloss surfaces strongly and will not scratch off. Additionally when applied straight from the bottle, an opaque brush mark can be achieved without thin paper buckling heavily from excessive moisture.



Atelier Free Flow on Jabedi Silk Canvas. Bibi Barba

Indigenous Australian Art

Atelier Free Flow suits various styles of Indigenous Australian art. It requires very little dilution to be used for long fine lines, consistent brush marks or dots laid down in repetition. When indigenous artists use colours reminiscent of natural ochre, the velvet matte finish of **Atelier Free Flow** appears as if it is real ochre, but with the stronger colour and the durability of an acrylic.

Chinese Traditional Painting

Atelier Free Flow has been used successfully by artists from the Australian Chinese Painting Society. It works perfectly for their techniques using specialist papers and traditional Chinese brushes.

Atelier Free Flow Gallery

Judith White

Judith White has used **Atelier Free Flow** to create a range of delicate opaque and transparent effects.



Man Watching Figure With Boat mixed media on canvas 75 x 90cm

Rollin Schlicht

The painting below by Rollin Schlicht uses **Atelier Free Flow** to fill very large areas of opaque colour. Rollin loved this paint because his abstract paintings are carried out with flat areas of colour and this is more difficult to do with a heavy bodied paint.



Andrew Lo

Andrew Lo, president of the Australian Chinese Painting Society remarked that “Atelier Free Flow is perfect for traditional technique as practiced by artists who want to maintain a traditional style but who like using modern materials.”



Andrew Lo. Atelier Free Flow on paper.

Geoffrey De Groen

Geoffrey De Groen has transferred his oil painting style using **Archival Oils** to the new **Atelier Free Flow**, allowing him to work much faster. When using **Atelier Free Flow** there is practically no waiting time between layers.



Atelier Free Flow Gallery

Bela Ivanyi

The **Atelier Free Flow** paintings done by Bela Ivanyi are almost indistinguishable from works done in gouache however they are much more durable and remain vivid whereas traditional gouaches are fragile. See more of Bela Ivanyi's paintings at: www.belaivanyi.com.au



Bela Ivanyi. Atelier Free Flow on paper.

Angus Nivison

This recent painting is done with both **Atelier Free Flow** and **Atelier Interactive** on a large scale canvas. To see more of Angus' work see: www.angusnivison.com



Angus Nivison. Rumble, 2012, Atelier Free Flow on canvas, 200 x 360cm

Mel Brigg

Mel Brigg used **Atelier Free Flow** and **Atelier Interactive** for this large painting on canvas. The way that **Free Flow** "just flies off the brush" makes it ideal for any large scale work because it loosens up your style and allows you to make changes quickly and easily



Mel Brigg. *Escaping the Fires*. Atelier Free Flow on Canvas 122cm x 122cm.

Bob Davis

Bob Davis says there is no other paint like **Atelier Free Flow**, and living in California with access to every imaginable kind of paint, his comment is worth listening to.



Available from:



ATELIER MEDIUMS GUIDE

Combine Atelier Free Flow with Atelier Mediums for even more creative effects & techniques.

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