

# Exploring Slow Mediums with Interactive



One of the advantages to painting with Interactive is that it permits you to explore wet-in-wet blending for extended periods of time. Although Interactive dries at about the same rate as conventional acrylics, you simply use a water sprayer to replace lost moisture during a painting session in order to continue blending.

This ability to rehydrate touch-dry paint is unique to Interactive and opens up a whole new world of possibilities to acrylic painters.

There are three painting mediums that can be utilized in order to explore Interactive's unique properties and give you even more time for wet-in-wet blending: **Clear Painting Medium**, **Slow Medium** and **Thick Slow Medium**.

Each medium can be used at any stage of your Interactive painting and will continue wetness and reduce the need to use your Fine Mist Water Sprayer. The best way to learn the difference between these mediums is to paint and compare them to see which you like the best.



## Clear Painting Medium

Clear Painting Medium is probably the easiest medium to use and understand. It essentially contributes more water to the paint, making it easier to create and spread a mid-viscosity paint. It helps retain water, useful when learning to use the Fine Mist Water Sprayer because it reduces the risk of runny paint due to overuse of the spray. It is also useful for glazing because transparent colors need to be diluted without becoming runny in order to create the right balance of transparency.



## Slow Medium

The Slow Medium is one of the most versatile, subtle and useful mediums developed specifically for the Interactive line. This medium is more liquid than Clear Painting Medium and is excellent for thinner painting techniques. Because it is so versatile, artists find many ways to use it. Overall, Slow Medium extends the wet blending time on the surface. When you add Slow Medium to your paint, you will find you do not need to use the Fine Mist Water Sprayer nearly as much because the paint remains workable in heavier applications. Even thin washes made with Slow Medium that are touch-dry can be reactivated with water for blending techniques. Slow Medium is also an excellent medium for glazes.



*Gas Crisis, Jennifer VonStein*



## Thick Slow Medium

Thick Slow Medium was also designed specifically for Interactive. This medium has a gel-like consistency and is useful when artists want to have more blending time, but do not want a thinner paint. Very concentrated, it is best used in small amounts. It is typically kept off to the side and added to the color mix as needed. As with Clear Painting Medium and Slow Medium, you can apply a layer directly to your surface so you are already working in a wet environment. Because Thick Slow Medium is clear, it can also be used to create an impasto glaze.

# EXPLORATIONS

## Materials:

- Surface – Panel, Paper or Canvas
- Brushes
- Atelier Gesso or Atelier Binder Medium
- Atelier Unlocking Formula
- Atelier Clear Painting Medium
- Atelier Slow Medium
- Atelier Thick Slow Medium
- Atelier Fine Mist Water Sprayer
- Atelier Interactive Professional Artists' Acrylic:
  - Arylamide Yellow Deep
  - Cadmium Yellow Light
  - Prussian Blue Hue
  - Quinacridone Magenta
  - Titanium White

## Exploration 1: Comparing Mediums Mixed with Interactive

1. Squeeze out 3 separate piles of Quinacridone Magenta on your palette. Add 10% Clear Painting Medium to the 1st pile. Add 10% Slow Medium to the 2nd pile. Add 10% Thick Slow Medium to the 3rd pile.

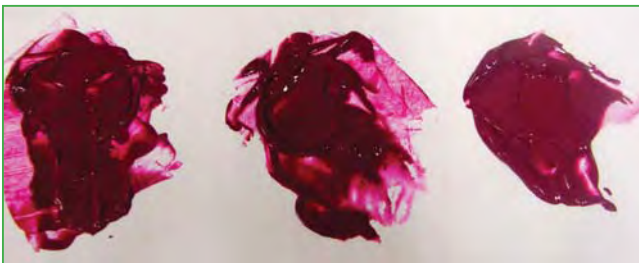
On Palette



Clear Painting Medium      Slow Medium      Thick Slow Medium

2. Mix each medium into the paint. Note how the Clear Painting Medium creates a mid-viscosity paint; the Slow Medium creates a more liquid paint; and the Thick Slow Medium makes Interactive smooth but at a heavier viscosity. Notice how the medium affects the translucency of Quinacridone Magenta, a transparent pigment.

On Palette



Clear Painting Medium      Slow Medium      Thick Slow Medium

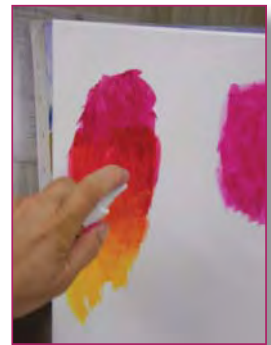
3. On a surface that has been prepared with Gesso or Binder Medium, divide your surface into thirds. Use the mixtures from Step 3 to paint separate swatches. Note how each feels a bit different under the brush - smooth (Clear Painting Medium); fluid (Slow Medium) or juicy (Thick Slow Medium). Also, notice how each affects the brush mark.

On Surface



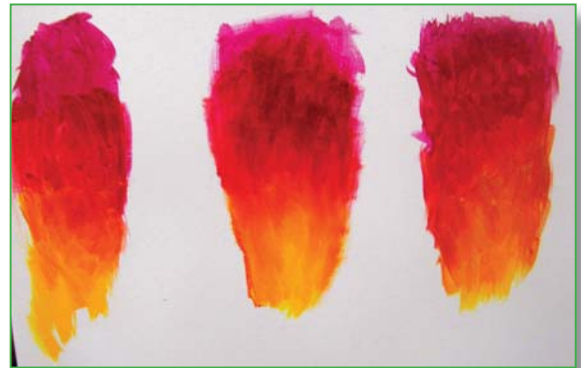
Clear Painting Medium      Slow Medium      Thick Slow Medium

4. Let sit for 10 minutes. If touch-dry, use the Fine Mist Water Sprayer filled with water to rehydrate. Blend Arylamide Yellow Deep into each swatch to make a rich orange color.



5. When dry, compare how the mediums affect the marks. The Clear Painting Medium and Thick Slow Medium swatches have a gestural, painterly quality while the Slow Medium swatch is smoother.

On Surface



Clear Painting Medium      Slow Medium      Thick Slow Medium

**The Slow Mediums have a cumulative effect during a painting session. If you use these mediums in the first layers of a painting, you will not need as much in subsequent layers because each time you add moisture (by using the Fine Mist Water Sprayer, a damp brush or even wet paint), you reactivate your medium.**



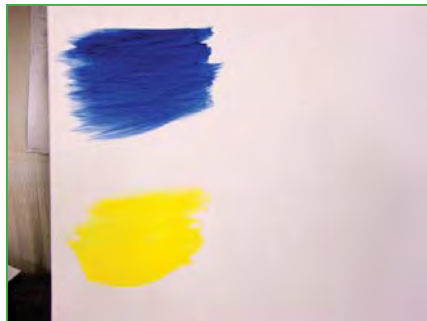
## Exploration 2: Painting Into The Couch

Mediums do not have to be mixed directly with Interactive, they can also be applied directly into your surface and painted into. This method of applying a medium to your surface first and working paint into it is called "painting into the couch".

1. On a new surface that has been prepared with Gesso or Binder Medium, divide your surface into thirds. Working vertically, apply a layer of Clear Painting Medium directly to the left side of your surface, Slow Medium to the middle and Thick Slow Medium to the right side. Note how the mid-viscosity Clear Painting Medium and the gel Thick Slow Medium stay in place while the Slow Medium can drip and run depending on your surface.



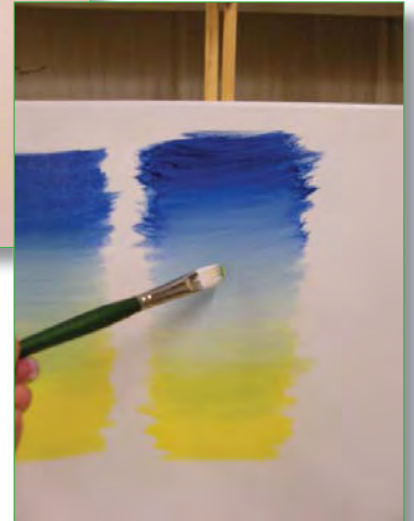
2. Paint Prussian Blue Hue directly into the couch of Clear Painting Medium along the top and Cadmium Yellow Light along the bottom. Leave space in the middle.



3. Next, blend in Titanium White in the middle. Work your brush back and forth in order to achieve a gradation from one color to the next.



4. Repeat for Slow Medium. Note how when you paint into Slow Medium, the gradation is much more subtle. If you feel your brush start to drag and the paint is tacky, lightly spray with the Fine Mist Water Sprayer filled with water to rehydrate.



5. Repeat for Thick Slow Medium. Note how when you paint into this medium, you have a more painterly effect.



6. When dry, compare each swatch. Note how the medium affects the transparency and the texture of the paint. Compare also, this sample to the one you created in the 1st exploration. Consider what method - adding medium to the paint or painting into the couch - would work best for you.



*Painting Into The Couch*



*Painting Mediums Mixed With Interactive*

Painting into a couch of Slow Medium is an excellent way to achieve smooth gradations of color without harsh edges.



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