

Glazing and Layering Techniques with Interactive



Glazing is a painting technique in which you apply a thin, transparent layer of paint on top of a dry layer resulting in a new or enhanced color. Instead of physically mixing colors together, such as blue or yellow to make green, you apply a transparent blue layer on top of the yellow paint layer to get green. What results is a stained glass, luminous effect - glazing provides a method of toning and enriching colors like no other.

There are easy methods for glazing with Interactive - one method for fast glazing and layering, which is what you do with "conventional" acrylics and one method for more subtle, slow glazing techniques.

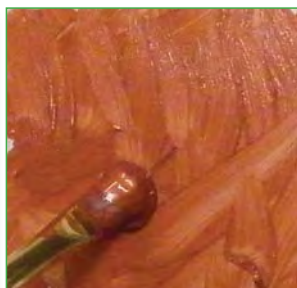
EXPLORATIONS

Materials:

- Surface – Panel, Paper or Canvas
- Brushes
- Rags
- Cups
- Atelier Gesso or Atelier Binder Medium
- Atelier Clear Painting Medium
- Atelier Fast Medium/Fixer
- Atelier Slow Medium
- Atelier Thick Slow Medium
- Atelier Fine Mist Water Sprayer
- Atelier Interactive Professional Artists' Acrylic:
 - Copper
 - Indian Yellow
 - Mars Black
 - Permanent Sap Green
 - Pthalo Turquoise
 - Quinacridone Red Violet
 - Red Gold

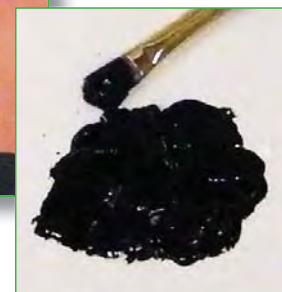
Exploration 1: Fast Layering and Glazing Using Fast Medium/Fixer

1. On your palette, add Fast Medium/Fixer to Copper to create a thin paint. Apply to a surface that has been prepared with Gesso or Binder Medium. Let dry.



Kathryn, by Jennifer VonStein

2. On your palette, add Fast Medium/Fixer to Mars Black to create a thin paint. Apply to your Copper swatch. Observe how the Fast Medium/Fixer has helped this Copper swatch dry with a skin, like a conventional acrylic, so you can overpaint quickly. Each layer is a separate and distinct skin of paint. This reproduces the process that is familiar to many acrylic artists.



- In a cup or off to the side of the palette, pour out some Fast Medium/Fixer. To this medium, add a small amount of Indian Yellow to create a glaze and apply to your layered Copper/Mars Black swatch using a soft brush. Observe how this glaze adjusts the color by a transparent film as opposed to wet-in-wet blending.



- When dry, use the Fine Mist Water Sprayer filled with water and try to reopen the glaze. The glaze will not reopen. Observe that when you use the Fast Medium/Fixer to create a glaze or you mix it directly with Interactive, you will not be able to reopen your paint layers with water.



Fast Medium/Fixer can also be applied on top of a paint layer to seal it for slow glazing techniques or to toughen it up if you want to use more aggressive overpainting techniques like sgraffito (scratching back into your painting).

Exploration 2: Glazing Using Clear Painting Medium, Slow Medium and Thick Slow Medium

This method of glazing can be much more subtle because the layers integrate rather than forming separate skins of thin paint. Clear Painting Medium, Slow Medium and Thick Slow Medium each have distinct viscosities and should be compared to see what you like best.



- Paint a swatch of Permanent Sap Green on a surface that has been prepared with Gesso or Binder Medium. Let dry a few hours overnight. (If you want to explore slow glazing quickly, apply a layer of Fast Medium/Fixer or Binder Medium on top of the touch-dry swatch to seal it.)



- In a cup or off to the side of your palette, pour out some Clear Painting Medium. To this medium, add a small amount of Pthalo Turquoise to create a glaze. Apply this glaze to the top of your swatch using a brush. Observe how the Clear Painting Medium has a medium viscosity that allows you to spread the colors easily.



- Take a damp rag and gently rub back the area. Observe how the cloth can be used gently to remove some of the color and at the same time smooth and remove brush marks. Because glazes are often strong when applied, this method allows you time to adjust the glaze before it dries. The remaining paint layer is thin so it will dry quickly and allow you to add another layer of glaze.



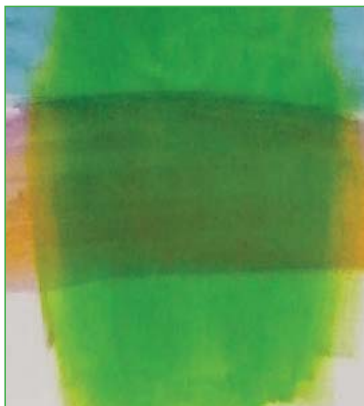
4. In a cup or off to the side of your palette, pour out some Slow Medium. To this medium, add a small amount of Quinacridone Red Violet to create a glaze. Apply this glaze to the middle of your swatch using a brush. Observe how the Slow Medium has a liquid viscosity and how it feels under the brush.



5. In a cup or off to the side of your palette, pour out some Slow Medium. To this medium, add a small amount of Red Gold to create a glaze. Apply this glaze to the middle of your swatch using a brush. Blend this glaze with the Quinacridone Red Violet glaze. If necessary, use the Fine Mist Water Sprayer filled with water to rehydrate.



6. Use a damp rag to remove some of this middle glaze. Observe how using Slow Medium for thin glazes allows you time to adjust the glaze itself, in color and strength.



7. In a cup or off to the side of your palette, pour out some Thick Slow Medium. To this medium, add a small amount of Red Gold to create a glaze. Apply this glaze to the bottom of your swatch using a brush. Let dry. Observe how the heavy viscosity of Thick Slow Medium retains the impasto brush mark creating a painterly effect.



Glazes are the best with transparent colors so check your colors when you create a glaze. Interactive comes in a range of transparencies and is indicated on the tube by the following:

- Opaque
- ◐ Semi-transparent
- Transparent

