

Painting Medium/Varnish

- 1. Used as varnish:** When student work is to be displayed, its appearance is greatly improved by applying one coat of varnish with a broad brush. The surface quality and rich colour saturation of **Chromacryl** tends to get down graded when it is used on absorbent papers and varnishing restores the acrylic lustre which has been absorbed into the paper and makes the paintings "come alive".
- 2. Used as a medium:** *This is the most important stepping stone between junior work carried out in one painting session and senior work, that is developed and resolved over a number of weeks on a prepared canvas stretcher with acrylics such as A2 or Atelier.*

You can use Chromacryl Painting Medium/Varnish in several different ways.

Method 1:

Session One: Work as usual on "raw" paper.

Session Two: Varnish the work from session one. Your students will be amazed at how the colours "come alive" again, and any unpainted paper will receive a seal coat. You can re-paint directly into the wet varnish if you wish.

Later Sessions: As the work develops, use **Chromacryl Painting Medium/Varnish** as a medium instead of water. You will rapidly notice further improvements in paint quality followed by better working techniques. (Water can also be added, if needed, for washes).

Method 2:

Start out by varnishing the paper so that the colour does not sink in. Finish the painting using the techniques suggested in the later sessions of Method 1.

Setting out medium for use: Several students can dip into a bowl of painting medium at once. A brush loaded with colour will pick up a coating of medium and if the brush is dipped and withdrawn carefully, the colour will not contaminate the medium. Alternatively it can be set out beside the colours used.

When the above directions are followed, paintings done on cheap paper will have the richness of surface that you would expect from artists' paints used on a properly gessoed canvas.

Cleaning up

To clean up paint that has been allowed to dry on equipment, soak in a mixture of cool water and detergent. Allow at least twenty minutes to soak. Blocked silk-screens can be cleaned this way even if the paint has dried.

In the classroom, smudges and spills are easy to remove. Wipe furniture or floors with a damp rag with soap or detergent.

Wash spills out of clothing immediately. The pigment levels in **Chromacryl** are high for paint quality reasons and pigment stains may occur. Wet thoroughly; soap well; leave for twenty minutes. Hand wash

with a small nailbrush in cool water. Repeat if necessary. Hot water may fix the stain permanently.

A very good idea is to always wear protective clothing such as a smock or apron when painting.

Chromacryl will wash out of hair and off skin without problems or scrubbing. Wash with your normal soap or shampoo. **Chromacryl** is non-toxic.

For convenient economical dispensation of Chromacryl from "bulk" containers (1 or 2 litre sizes), use our high specification, re-usable pumps which will give a measured quantity of paint. Wrap the end of each dispenser nozzle with plastic "cling" wrap or masking tape when not in use. (If left unsealed, the paint in the nozzle of the dispenser dries and forms a plug). Accidents occur by continuing to pump until this obstruction gives way. If the pump is left uncovered, be sure to remove the dry paint plug with a sharp instrument before use.

Please note: Like all other painting media, pigment-rich, non-toxic **Chromacryl** will not tolerate the addition of unsterilized water for storage purposes. Bacteria in the water will stimulate the growth of mould and possibly produce obnoxious odours.

Why buy Chromacryl®

Chromacryl is priced in the same range as temperas, yet removes the need to buy and store many other art media such as printing inks. As a versatile art material, it should reduce your expenses. With **Chromacryl** in your classroom, you are completely equipped for colour.

VHS demonstration Video – "Learning with Chromacryl".

A thirty-minute video demonstrating various uses and techniques with **Chromacryl** is available for viewing within your school. Colour management is dealt with and there are demonstrations of painting techniques, silk-screen, block-printing, stained-glass effects and 3D construction. The video may be purchased by contacting us at the address below.

Complimentary CD Rom

Chroma Australia has developed a CD that celebrates the very high standard of artworks achieved by senior art students in Australian secondary schools in 2001. Ring your local Chroma office for your free copy.

Online information and projects

The **Chromacryl** web site at www.chromaonline.com is designed to help teachers nurture the creativity of their students and provides paint and paint medium information.

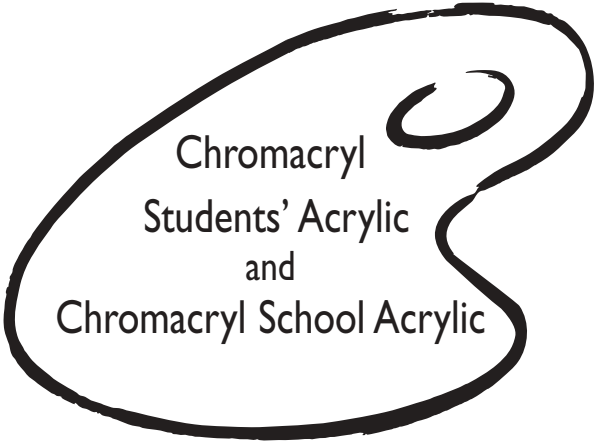
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Chromacryl®

User's Guide



Chromacryl
Students' Acrylic
and
Chromacryl School Acrylic



C H R O M A

www.chromaonline.com

Chromacryl®

Students' and School Acrylic

Chromacryl students' acrylic reflects our philosophy; that students deserve a quality paint that encourages creativity.

Chromacryl has been especially formulated for use in education. It is a premium student acrylic paint and is the result of Chroma's 37-year history in making acrylic paint for both artists and students.

The advantages of Chromacryl® are

Chromacryl dries to a brilliant, silky finish that is water-resistant when dry.

Chromacryl is a versatile paint offering the consistency and technical range of artists' colour.

Chromacryl uses a colour mixing system that has been carefully designed to provide an enormous range of colour possibilities.

Chromacryl is much brighter than powder or liquid temperas and you will appreciate the vividness of the pigment. The colour does not flake, become soapy, chalky or dusty and is unlike children's tempera.

Chromacryl is safe for students to use. It is AP non-toxic.

Chromacryl has a thick consistency that makes it ideal for use with a spatula or palette knife. It works well for textural and impasto effects. With water, it produces washes giving it the range of artists' colour. Mixed with water, a watercolour wash effect is achieved.

Chromacryl will paint on almost any surface: paper, fabric, wood, leather, plastic, (plexiglass, perspex), glass, acetate, metal, etc. When applied to paper, it increases the paper's strength.

Chromacryl is a multi-purpose paint and can be used instead of block and screen-printing inks.

Chromacryl is only limited by your imagination. Use on windows for stained glass. Just scrape off later. Paint onto transparencies to use for back projection for plays. Paint on paper to make costumes and theatre sets. The paint's good blending qualities give a realistic effect. *Please let us know if you find any other uses.*

Colour: In order to develop colour literacy, we encourage mixing colour through direct experience. With the range of warm and cool colours, it is possible to mix whatever colour is desired. You can even mix your own black by mixing the warm and cool primary colours.

Chromacryl dries and maintains the vividness of wet colour because of its acrylic binder and very low filler level.

Brushability and manipulation: Use **Chromacryl** with bristle or soft brushes, rollers, sponges and with palette knives. Combing, scratching, scraping and impressing objects can easily create textures. Don't forget when you change colours, that brushes need wiping on a paper towel or rag after rinsing in water. **Damp, not wet, brushes work best.**

Brushes can be wiped on newspapers, paper towels, or rags rather than rinsing. This not only saves time but the painting improves because students are using "full strength" paint.

Palettes

The viscosity of **Chromacryl** will allow you to use flat palettes successfully. You can use many flat surfaces as a palette. A square of "Corflute" (the twin sheet plastic used for signs), a paper palette, a flat plastic plate even greaseproof paper will all work with acrylics.

Use Chromacryl®

For almost all classroom activities, where colour is required.

As an adhesive allowing you to stick and paint at the same time. It is a superb medium for collage, for 3D construction and papier mâché.

For face paint, simply use a barrier cream (cold cream) first.

As a block-printing ink, **Chromacryl** can be used for collagraphs, lino and wood blocks. Use a dry foam roller for block and collagraph prints. This is particularly good for multi-level blocks.

For obtaining crisp screen and stencil prints, the consistency of **Chromacryl** is excellent. Adding about 10% Retarder Medium prevents the paint from drying too fast whilst printing, particularly for screen-prints.

As a fabric-printing ink, simply add Textile Medium to create a fine fabric printing or painting ink that, once "cured" by heat, becomes permanent.

In monoprinting, Clear Gel Medium acts as a release agent. Spread gel very thinly, over any smooth, non-absorbent surface such as plastic, celluloid or laminate. Create the image on top of the gel using **Chromacryl** as the ink. Transfer the image to paper with simple hand pressure.

Painting techniques

Underpainting/overpainting techniques with **Chromacryl** are possible with sgraffito (scratch back), washes and glazes. At last, here are affordable classroom colours that produce professional quality results.

Watercolour technique. By adding water, **Chromacryl** may be used as a watercolour, which will dry to a matt finish. When used without water, **Chromacryl** dries with a sheen.

Impasto technique. Use to make an even thicker textured paint and to increase opacity and viscosity. For this real 3D effect use Texture Paste first, then when it is dry, paint colour on top.

Chromacryl® Mediums

Gesso Primer is the ultimate water-based primer for preparing most acrylic and oil painting surfaces eg: canvas, cardboard, illustration board, paper, hardboard etc. Gesso seals the surface and prevents moisture loss through absorption (which makes paint look flat). It has excellent covering power; dries quickly and gives a smooth even finish with a very fine "tooth".

Binder Medium can be used as a sealer for paper, cardboard, canvas, hardboard, etc. to produce a good "tooth" on which to paint. Use it as a primer and keying ground on wood, metal, leather, etc. As a collage adhesive, it will not become brittle or discolour. Mix with a little water and **Chromacryl** for bright luminous glazes. Mix Binder Medium with water 1:2 when preparing plaster in order to achieve a "shock proof" plaster.

Textile Medium converts **Chromacryl** acrylics into washable textile paint or printing ink. Add one part of Textile Medium to two parts of **Chromacryl**. When dry, cover the design with a layer of aluminium foil and "fix" the colour into the fabric with heat. This can be done by thoroughly ironing the fabric on a hot setting for at least two minutes. (Test the fabric's reaction to heat before fixing). Wash the fabric in soapy water to release the acrylic binder. This will leave the fabric feeling soft.

Retarder Medium has been designed to stop paint drying quickly. If the climate of your work place causes the paint or ink to dry too quickly, particularly during printing processes, add 10% Retarder Medium to your colour by volume. This will slow the drying time considerably. It is also great for blending colours, particularly in fine detailed work. For screen-printing, Retarder Medium added to **Chromacryl** will reduce screen blockage and make eventual screen cleaning easier.

Impasto Gel Medium adds "body" and increases colour translucency. It allows the painter to use a variety of textural effects. Other materials such as sand and sawdust can easily be added. Impasto Medium will create full-bodied glazes and is an excellent adhesive for mixed media, especially heavy objects in collage work. Avoid spilling and wash brushes and tools in cool water immediately after use.

Clear Gel Medium can be used as a reduction paste in silk screen-printing. The gel when added to ink will "extend" the pigment enabling tints of pure colour. It is ideal for overprinting and can act as a release agent for monoprinting. Add to paint for responsive brush drawings.