



Absolute Matte painting on cover by Louise Tuckwell. Courtesy of Tim Olsen Gallery.

COLOUR	ASTM	BRITISH STANDARD	LIGHTFASTNESS	PIGMENT DESCRIPTION
Titanium White	1	8:8:8		Titanium Dioxide PW.6
Arylamide Yellow Light	1	7-8:7-8:6-7		Arylamide Yellow PY.74LF, Titanium White PW.6
Cadmium Yellow Light	1	8:8:8		Conc.Cadmium Sulphide PY.35
Cadmium Yellow Medium	1	8:8:8		Conc.Cadmium Sulphide PY.37
Arylamide Yellow Deep	1	7:6-7:6		Arylamide Yellow PY.65, Titanium White PW.6
Cadmium Orange	1	8:8:8		Conc.Cadmium Sulphoselenide PO.20
Naphthol Red Light	1	7:6-7:6		PR.9
Cadmium Scarlet	1	8:8:8		Conc.Cadmium Sulphoselenide PR.108
Pthalo Aqua	1	7-8:7-8:7-8		Titanium White PW.6, Pthalo PB.15.3, Pthalo PG.7
Quinacridone Red Violet	1	8:8:8		Quinacridone PV.19
Dioxazine Purple	2	8:8:8		Dioxazine PV.23RS
Ultramarine Blue	1	8:8:8		Sodium Silicate Aluminium & Sulphur PB.29
Pthalo Blue (Red Shade)	1	8:8:8		Copper Pthalo PB.15
Cobalt Blue	1	8:8:8		Oxides of Cobalt & Aluminium PB.28
Cobalt Blue Hue	1	8:8:8		Titanium PW.6 & Pthalo PB.15.3
Cerulean Blue Hue	1	8:8:8		Pthalo PB.15.3 & Titanium PW.6
Cobalt Turquoise Light	1	8:8:8		PG.50 Oxides of Nickel, Cobalt & Titanium
Pthalo Green	1	8:8:8		Chlorinated Pthalo PG.7
Chromium Green Oxide	1	8:8:8		Opaque Oxide of Chromium PG.17
Olive Green	1	7:6-7:6		Pthalo PG.7, Arylamide PY.65 & Benzimidazolone PR.175
Yellow Oxide	1	8:8:8		Synthetic Iron Oxide PY.42
Raw Sienna	1	8:8:8		Natural Earth PBr.7
Light Red Oxide	1	8:8:8		Synthetic Iron Oxide PR. 101
Indian Red Oxide	1	8:8:8		Synthetic Iron Oxide PR. 101
Permanent Brown Madder	1	8:8:7		Benzimidazolone PR.175
Burnt Sienna	1	8:8:8		Calcined Earth PBr.7
Raw Umber	1	8:7-8:7-8		Natural Earth PBr.7
Burnt Umber	1	8:8:8		Calcined Earth PBr.7
Carbon Black	1	8:8:7		Carbon Black PBk.7
Vermilion Orange	1	7:6-7:6		Orange PO.5

Available From:



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a genuinely new kind of paint

Absolute Matte provides an opportunity to create a new genre of painting with unique optical effects.

Paints with a matte finish are usually a little dull - Absolute Matte has a vivid, vibrantly matte surface which enhances colour.

Neither a gouache nor an acrylic, it opens up totally new areas for painting

- It dilutes delicately for washes.
- It can be built up in layers.
- It remains workable for as long as it is kept moist, because it does not form a skin as it dries (a water atomiser keeps it workable).
- It is very aesthetically pleasing to use for anyone who likes water based media effects, but has the advantage of being overpaintable for alterations or subtle layering effects.
- It is totally unlike acrylics to work with, yet it has the acrylic sturdiness and flexibility to permit large major works on paper or canvas, or it can be used for smaller "works on paper" which many painters like to show with other larger works.
- It is ideal for outdoor sketching, even in difficult dry Australian conditions, provided that a stay-wet palette is used.

Surface Preparation

Surfaces to be painted on need to be sealed: prepare canvas and boards with 2 coats of Atelier gesso, or work on sized watercolour paper.

Mixed Media

Atelier Absolute Matte is a derivative of Atelier and can be used with or over Atelier which has more body and textural qualities. Atelier mediums can be used: Clear Painting medium will not alter the surface of Absolute Matte, while Gloss Medium or Binder will take Absolute Matte in an acrylic direction, and contribute a degree of sheen.

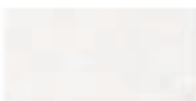
It is important to note that Absolute Matte paint is not compatible with oil paints.

Varnishing

To retain the unique optical appeal of Absolute Matte paintings it is best not to varnish them. However if you prefer the look of varnished work, a gloss solvent varnish, diluted 50/50 with turps will further enhance the brilliant colours without producing a glossy surface. More heavily varnished work has an unusual sharpness and clarity.

Experimentation on sample strips is a simple way to discover how a varnish will look.

Painters taking part in Absolute Matte paint trials have found it to be very easily adaptable to their individual techniques, and it has a very broad appeal because of its virtuosity, which has interested many painters who dislike acrylics.



Titanium White
Series 1



Naphthol Red Light
Series 3



Pthalo Blue (Red Shade)
Series 1



Chromium Green Oxide
Series 2



Arylamide Yellow Light
Series 3



Cadmium Scarlet
Series 4



Cobalt Blue
Series 6



Olive Green
Series 1



Cadmium Yellow Light
Series 4



Pthalo Aqua
Series 2



Cobalt Blue Hue
Series 2



Yellow Oxide
Series 1



Permanent Brown Madder
Series 3



Burnt Umber
Series 1



Cadmium Yellow Medium
Series 4



Quinacridone Red Violet
Series 4



Cerulean Blue Hue
Series 2



Raw Sienna
Series 1



Burnt Sienna
Series 1



Carbon Black
Series 1



Arylamide Yellow Deep
Series 3



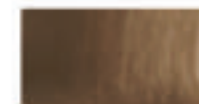
Dioxazine Purple
Series 3



Cobalt Turquoise Light
Series 5



Light Red Oxide
Series 1



Raw Umber
Series 1



Vermilion Orange
Series 2



Cadmium Orange
Series 4



Ultramarine Blue
Series 2



Pthalo Green
Series 1



Indian Red Oxide
Series 2

colour chart information key

price series

series 1 series 2 series 3 series 4 series 5
(least expensive pigment type >>> most expensive pigment type)

pigment characteristics

● opaque ● semi-transparent ○ transparent

"semi transparent" and especially "transparent" colours, diluted with Atelier Mediums or water can be excellent for glazing or watercolour effects. Even "opaque" colours can be used... in layering techniques which reveal underlying colours.

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