



CHROMA

ChromaZone

CHROMA AUSTRALIA PTY LTD

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Are your customers looking for product options during back to school?

Don't forget that we have an expanded range of Chroma School and Chroma Kidz. This now gives you educational paints at all price points.

Extend your Chroma opportunities into primary and preschool with our up-coming Chroma Lesson Plans giving exciting ideas and inspiration.

Contact either Lawrence Denham or Leonie Raymond on 02 9457 9922 regarding back to school marketing initiatives.

Wayne Gates
Group CEO

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ACCESSORISE WITH Chromacryl®

Australia's favourite students' acrylic provides a versatile range for adults and craft users as well. Simply use buttons, beads or even old jewellery to create a unique style. Add Chromacryl Binder Medium to Chromacryl acrylic paint combined with Chromacryl Textile Medium to help things like glitter adhere to your artwork - in this case a felt bag.



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.)

Cut up old embroidery patterns then trace them onto the felt with chalk - or draw your own pattern. Felt is particularly easy to paint. You can even add a 'chalky paint' look by adding chalk to your Chromacryl paint mixed with Textile Medium.

Textile Medium converts Chromacryl acrylic into a 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



JO SONJA'S® WORKSHOPS

Looking for inspiration or creative ideas to share with your customers? Those in the eastern states will have the opportunity to attend Jo Sonja's workshops or demonstrations at three venues in the first half of 2007:

Brisbane Paper Crafts Festival - RNA Showground, Fortitude Valley. 16th to 18th March, 10am to 5pm daily. Visitors will have the opportunity to take part in a workshop conducted by Chroma's Fran Robinson from 6.30 to 7.30 pm on Friday 16th which is a trade day. Workshop attendees will explore a range of exciting textural effects, faux finishes and imagine transfer and will complete a sample canvas. Cost: \$35. Book online at www.papercraftsfestival.com.au

Sydney Caravan and Camping Supershow - Rosehill Gardens Event Centre, Rosehill. 14 - 22nd April, 10am to 6 pm daily. A program of daily art demonstrations will be conducted at the Geist caravan stand. Details TBC. Contact Chroma 02 9472 9105 for further information.

Sydney Craft and Quilt Fair - Sydney Exhibition Centre, Darling Harbour. 27th June to 1st July, 9 am to 5pm daily. Four different classes using Jo Sonja's paints and mediums will be conducted each day at the Folk and Decorative Artists of Australia stand where a wonderful display and sale of decorative art will also feature. Bookings must be made at the stand during the show. Visit www.craftfair.com.au for further fair details.

And don't forget that Chroma has an Australia-wide network of teachers available to conduct workshops or demonstrations using Jo Sonja's. Call 02 9472 9116 for contact details. NB: Payment must be negotiated directly with the artist concerned.



NO MORE CRACKS!

Interactive and Slow Medium are ideal for the restoration of cracked oil paintings for the following reasons:



Above: An example of a cracked oil painting



Above: The same example, repaired with Atelier Interactive

Colour matching is easy and the colours do not darken after a period of time like alterations done with oils.

Professional restorers like to be able to *remove* restored areas of a painting without damaging the original: Interactive dissolves in isopropyl-alcohol.

The example shows cracks which go back to the gesso layer making them appear white. The cracks were not deep enough to require filling (Atelier Modelling Compound) and were colour matched to the surface colour, with the excess paint being wiped off, so that we are looking at the original painting which has not been over-painted to disguise the cracks.



BEFORE



AFTER

A solvent based acrylic varnish (Chroma's gloss removable) was used to help hold the old painting together, the slight ridging of the cracks can be seen from a slanting side view, but the normal frontal view is perfect.

Note: It is usually old oil paintings which end up having cracks and Interactive makes a perfect repair tool as described above. However if a restorer should ever need to restore an Interactive painting, isopropyl-alcohol should not be used!

2007 – The year of the Pig



MORE GRUNT!

Highly pigmented
art students' acrylic



www.chromaonline.com



CHROMA DONATES TO ARTISTS IN VANUATU

John Jimmy who is pictured left unpacking paints donated by Chroma and his friends Joseph Yasifu and Kenneth Sandy, are members of a group of artists from the island of Aneityum in Vanuatu. They plan to use the paint for an exhibition of their works in Vila during 2007.

These emerging artists are part of an exciting programme which aims to revive the art and culture of this remote island and to assist with start-up businesses. The group call themselves 'The Keami Walking Sun Art Revivors'.



INNOVATIVE USE OF *Atelier* InteractiveTM ARTISTS' ACRYLIC

by Artist Jenny Glaze

"I am highly excited about Atelier Interactive. The colours are so much stronger than the inks I was using and probably a lot more permanent.

I vary my technique. Sometimes I leave the paint thick and textured and then I may spray water over it to give it a 'running' transparency. By using the Atelier Unlocking Formula with the paint I can get the same effect as using water on already dried ink. The difference is that once ink is wet it sharpens and darkens, then dries flat again, so you are working "blind". With Interactive it stays close to the true colour.

With my art I often take paint off a work as much as apply it, hence I can make a face 'appear' within an already determined background. If I pour unlocking formula straight on to the painted surface it makes an interesting 'fade out' area, which to an extent, I can control.

For the attached work, I latexed out the eyes and teeth of a face in the middle of the painting. (This was removed to reveal white canvas at a later stage.) I worked within the colours to make a face appear. The Interactive was washed down with the mist sprayer so the colours ran into each other. In places where the paint was quite thick I used the unlocking formula to go back in and rework; to remove paint and add paint. I also used particles of Pearl Ex dry pigment which I 'fixed'. The aqua is a pearlescent liquid acrylic which has Jo Sonja's Opal Dust added to give the illusion of opals."

Jenny Glaze



"I used the unlocking formula to go back in and rework; to remove paint and add paint."



JO SONJA'S®

KLEISTER MEDIUM

Get to Know Kleister

Jo Sonja's Kleister Medium is a versatile product that can enhance many different techniques. If your customers are confused about its possibilities the following information will extend their horizons.

Kleister is an *old country* German word meaning *faux finishes* and Kleister Medium is ideal for creating these interesting and exciting backgrounds. A semi-transparent liquid, it can be added to paint to create textural effects such as wood graining, ragging, marbling, tortoiseshell etc. It is also useful for textural strobework and combing techniques. In some other brands a similar product is called Scumble Medium.

Using Kleister

1. Always work on a properly prepared and sealed surface.
2. The medium is transparent so any basecoat colour will show through. Select it carefully.
3. Begin to tint Kleister by mixing one part Jo Sonja's Artist Colour to three parts Kleister Medium. Adjust as required.
4. Follow the particular technique as instructed.
5. Kleister Medium slows the drying time of the paint, allowing a longer open or working time. This can be further extended by adding a few drops of Jo Sonja's Retarder Medium.
6. Allow the paint to dry thoroughly before proceeding. A hair dryer can be used to speed surface drying.
7. For durability, varnish with one of the Jo Sonja's Polyurethane Varnishes after allowing two weeks for curing.

Some Fun Techniques

The following techniques can be applied after painting your surface with the Kleister/paint mix.

Combing (D)

Simply drag a comb through the wet paint/Kleister mix to form patterns. These may be straight or curved lines, zig-zags, checks or basketweave. There are a variety of artists' rubber or plastic combs available or you can use hair combs or tilers' glue applicators. If preferred, make your own combs from a piece of cardboard with notches cut into it.

Woodgraining (A & B)

A wood grainer is a special comb that simulates the textures and knots of wood. It should be rocked gently as it is pulled through the paste.

Bagging

Plastic can be scrunched and pressed into the wet paint mix to produce a coarse background effect. A softer background will be achieved by laying *Cling Wrap* over the wet surface and moving it around with your finger before lifting off. This technique is often used as the basis for marbled backgrounds.

Dragging

Use stiff bristle brushes to drag through the Kleister mix. Old house painters' brushes work well.

Ragging

Crumpling fabric into a ball and pressing it into the mix will give different patterns depending on the fabric used. Calico will give crisp effects; muslin, softer patterns.

Stippling

Use an old bristle brush eg a shaving brush to stipple into

the wet mix. This technique helps eliminate brush marks before ragging.

Rollers and Brayers (C)

Try rolling a brayer over the Kleister mix to create intriguing textures. Vary the thickness of the mix, the pressure you apply and the type of roller used. Try wrapping elastic band around the brayer for a change.

Texture Plates

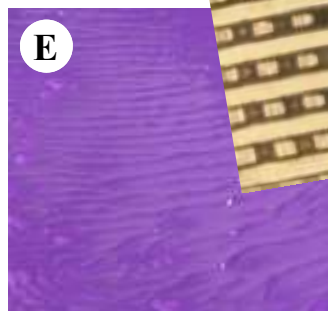
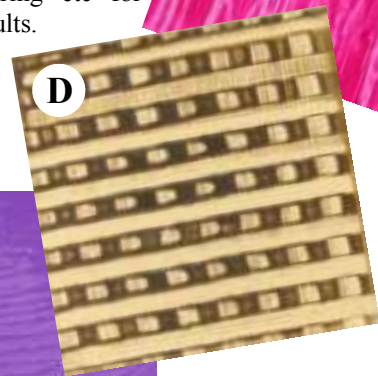
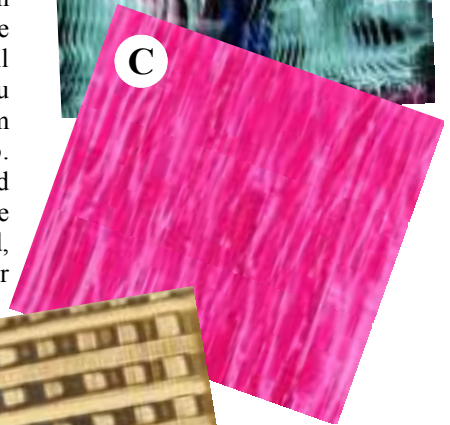
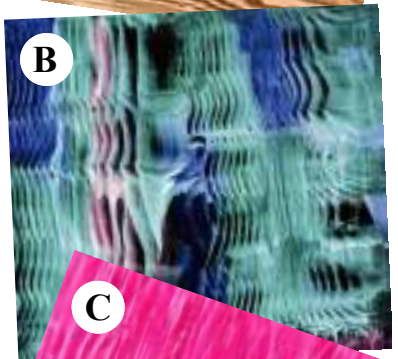
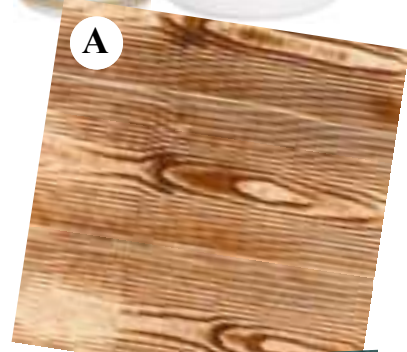
Lay a sheet of paper painted with Kleister mix over a texture plate and roll the back with a brayer to create repetitive designs. Alternatively, lay the paper over the plate, apply the paint mix and roll over with a brayer.

Paper Pull (E)

Paint two pieces of paper with a Kleister mix and press together. Pull them apart slowly to reveal fantastic foliage-like designs.

Stamping

A great variety of objects can be used to produce interesting designs. As well as commercial stamps you can cut your own from sponge, foam or lino. Alternatively use found objects eg corks, puzzle pieces, scraps of wood, plastic *lace*, string etc for truly unique results.



CHROMA

It's all about the paint.