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 color saturation of Chromacryl tends to get down graded when it is used on absorbent papers and varnishing restores the acrylic luster 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 Interactive.*

You can use Chromacryl Finishing 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 colors "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 Finishing 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 color 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 medium at once. A brush loaded with color will pick up a coating of medium and if the brush is dipped and withdrawn carefully, the color will not contaminate the medium. Alternatively, it can be set out beside the colors used.

When the above directions are followed, paintings done on reduced quality 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 soils are easy to remove.

Wipe furniture or floors with a damp rag using 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 soak 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.

For convenient economical dispersion of Chromacryl from "bulk" containers (half gallon sizes), use our high specification, re-usable pumps which will give you 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 mold and possibly produce offensive odors.

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 color.

The Chroma website at **www.chromaonline.com** is designed to help teachers nurture the creativity of their students and provides information on paint and mediums.

Chroma Inc., 205 Bucky Drive, Lititz, PA 17543, USA
Tel: 800 257 8278 Fax: 717 626 9292
Chroma Australia Pty. Ltd., 17 Mundowi Road,
PO Box 3B, Mt. Kuring-gai, NSW 2080, Australia
Tel: +61 2 9457 9922 Fax: +61 2 9457 8082
Chroma Europe Ltd., 70 Chorley New Road,
Bolton, Lancashire BL1 4BY, UK
Tel: +00 717 626 8866 Fax: +00 717 626 9292

Copyright 2019 Chroma Inc.

Chromacryl ®
User's Guide

Chromacryl ®
STUDENTS' ACRYLIC

and

CHROMA

www.chromaonline.com

Chromacryl

Students' and Acrylic Essentials

Chromacryl Students' Acrylic reflects our philosophy that students deserve a quality paint that encourages creativity.

Chromacryl has been specially formulated for use in education. It is a premium student acrylic paint and is the result of Chroma's 41 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 artist's color.

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

Chromacryl is much brighter than powder or liquid temperas and you will appreciate the vividness of the pigment. The color 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 artist's color. Mixed with water, a watercolor 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. *Let us know if you find any other uses.*

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

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

Brushability and manipulation: Use Chromacryl with bristle or soft brushes, rollers, sponges and plastic palette knives. Combing, scratching, scraping and impressing objects can easily create textures. Don't forget when you change colors, 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 color is required.

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

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 while 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 colors that produce professional quality results.

Watercolor technique. By adding water, Chromacryl may be used as a watercolor, which will dry to a matte 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 a real 3D effect, use a texture paste first, then when it is dry, paint color on top.

Chromacryl Mediums

Gesso is a water based primer for preparing most acrylic 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".

Surface Prep/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, leather, etc. As a collage adhesive, it will not become brittle or discolor. 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 1 part Textile Medium to 2 parts Chromacryl. When dry, cover the design with tissue paper or cloth and "fix" the color 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.

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

Pouring Medium helps to create smooth, even puddles and ribbons of color and "acrylic skins." Increases transparency and dries to gloss finish.

Impasto Gel Medium adds "body" and increases color 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 color. It is ideal for overprinting and can act as a release agent for monoprinting. Add to paint for responsive brush drawings.

Texture Paste is an opaque modelling compound that is ideal for multiple texturing methods. It can be mixed into Chromacryl Acrylics to create a colored paste or applied directly to a painting surface and overpainted with Chromacryl Acrylics once dry. It is also useful in collage to adhere heavy objects. Dries to a white, matte finish.