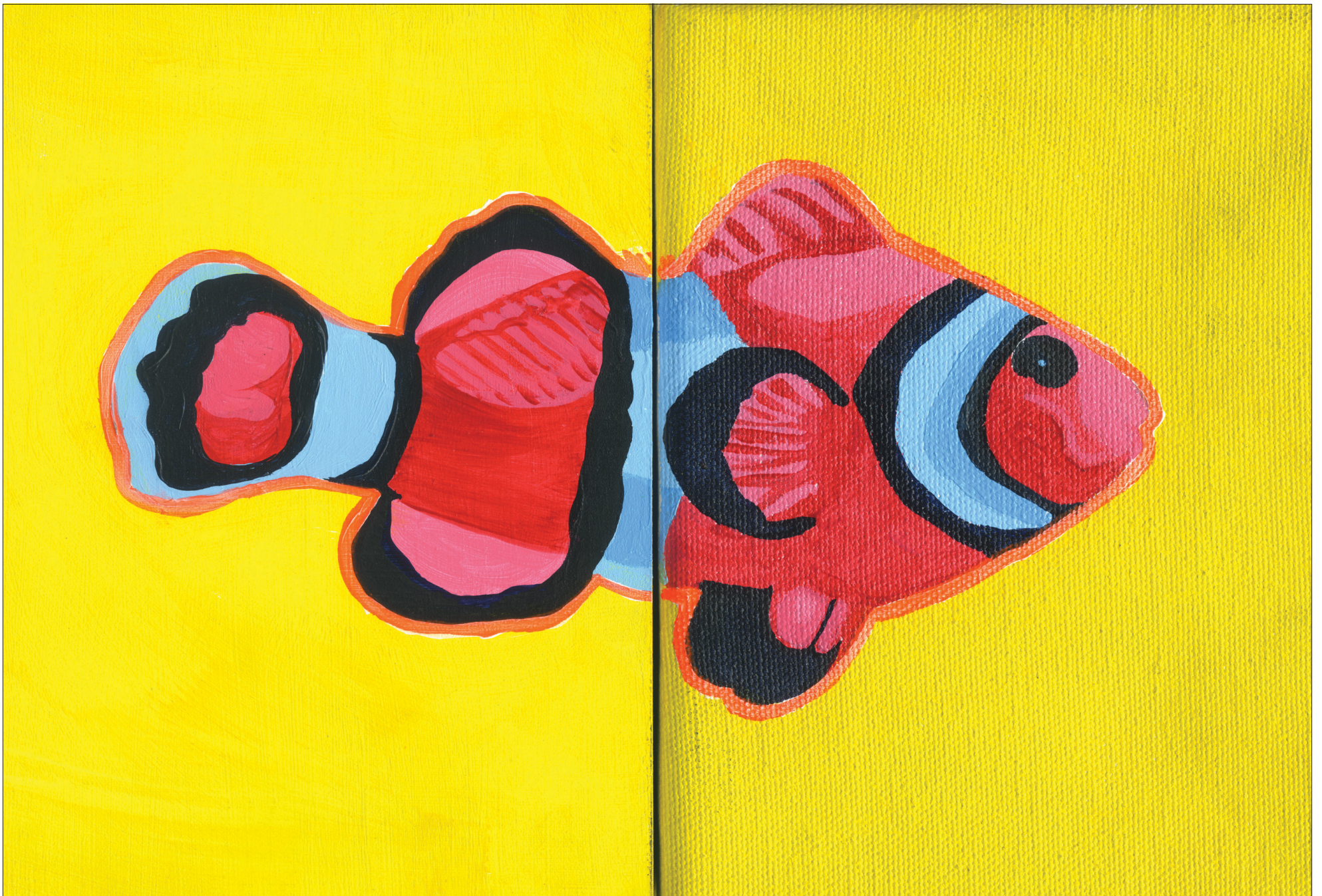# Why Paint on Panel?

- **Brighter Colors**—light reflects off a panel rather than absorbing into the support like it does on canvas or paper
- **Better Brush Control and Detail**—great for palette knife work too
- **Long-Term Even Appearance**—no stretcher bar marks
- **Conservators agree, panels last longer than canvas**—reducing movement prevents cracking in paint layers

Brighter Colors—Light reflects off the panel rather than absorbing into the canvas fabric or paper, making colors brighter and truer.

Better Brush Control—The rigidity of the panel provides better line and overall brush control. Better for heavy applications of paint and pallet knife painting as the surface does not "give" during application. Better for reductive work and wiping techniques too!

No Stretcher Bar Marks/Long-Term Even Appearance—Unlike fabric on a stretcher, paintings on panel will remain solid and will not sag or dent. There is no need for restretching! You can paint edge to edge with consistency.

No Paint Layer Cracking—Unlike fabric or paper, paintings on panel will not crack over long periods of time. Conservators agree, reducing movement on a painting prevents cracking and splitting in the paint film. Panels are better for inflexible paints such as oils and casein.

THIS PANEL IS ACID-FREE, ARCHIVAL AND COATED WITH

ARCHIVA•SEAL™

PATENTED SEALING AND COATING
TECHNOLOGY FOR PANELS

*Only by
Ampersand*

PROTECTS AGAINST SUPPORT INDUCED DISCOLORATION

Only Ampersand Uses Archiva-Seal

Our patented sealing process completely seals wood and creates a barrier between the wood panel and Ampersand's specialty coatings to prevent discoloration.

NO SEALER →

AMPERSAND ARCHIVA-SEAL

AMPERSAND COATED PANEL

Sealing wood correctly is essential to eliminating the natural tannins and lignin in wood that leach into a painting, turning it yellow.

Ampersand uses our patented Archiva-Seal to completely isolate the wood tannins and lignin from the priming and painting layers, thereby eliminating support induced discoloration or yellowing over time.

Sealing and then priming (as two separate steps) is required anytime that you paint on wood.

Claybord
The Ultimate Multimedia Surface

- pH neutral, acid-free clay coating

- Sanded to an ultra-smooth and absorbent finish

- Similar to chalk/gypsum gessoed panels of the Renaissance used for egg tempera and oils

- Unlimited Techniques—etching, erasing, reworking, adding color and scratching it away!

- Great for use with ink, graphite, acrylic, gouache, collage, egg tempera, airbrush, and more!

- Seal and frame without glass!

Unique kaolin clay surface traps pigment in the top layers, allowing for scratchboard techniques.

Any type of artwork that requires a smooth, absorbent surface can be done on Claybord!

Smooth surfaces give more appearance of the brush mark, great for highly detailed work .

Paint applications dry faster on Claybord so you can work more quickly!

Scratchbord
Professional's Choice for Scratchboard

- Kaolin clay ground with India Ink coating on top

- Unlike paper scratchboards, Scratchbord will not rip, tear, bend, or wrinkle

- A variety of marks and textures can be made using Scratchbord tools

- Add vibrant color using non-acrylic inks like Ampersand's Claybord/Scratchbord Inks

- Claybord/Scratchbord Inks are specially formulated to soak into the black of the board, leaving only color in areas where there is white

- Scratchbord is completely repairable by reapplying India Ink to scratch marks

- Seal finished artwork to eliminate fingerprints and to hide repairs, then frame without glass!

If you want to start with a black background, use Scratchbord!

When adding color, use a dry brush technique (dip brush in color, then blot on cloth or paper towel).

If you want really bright colors, make sure to scratch back enough of the black ink to get to white, so color will be brighter. If you add color on top of a scratched area that is still very black, the color will not be as brilliant.

Claybord/Scatchbord Inks are lightfast, waterproof when dry, and transparent for endless color mixing options!

Non-acrylic inks are preferable and will not leave a glossy, acrylic residue.

SCRATCHBORD TOOL KIT

| SCRATCH KNIFE WITH TWO NIBS | LINE TOOL | FIBER BRUSH | WIRE BRUSH | STEEL WOOL |

5

Aquabord
The Amazing Watercolor Surface

- Paint bright, brilliant watercolors!

- Endless glazes

- Lift color easily to expose white of the surface

- Seal and display without glass!

- Great for gouache, acrylic, and ink too!

6

Flush the surface with a water wash to remove air and release bubbles.

Ensure each layer of color is dry before adding another to prevent unwanted lifting.
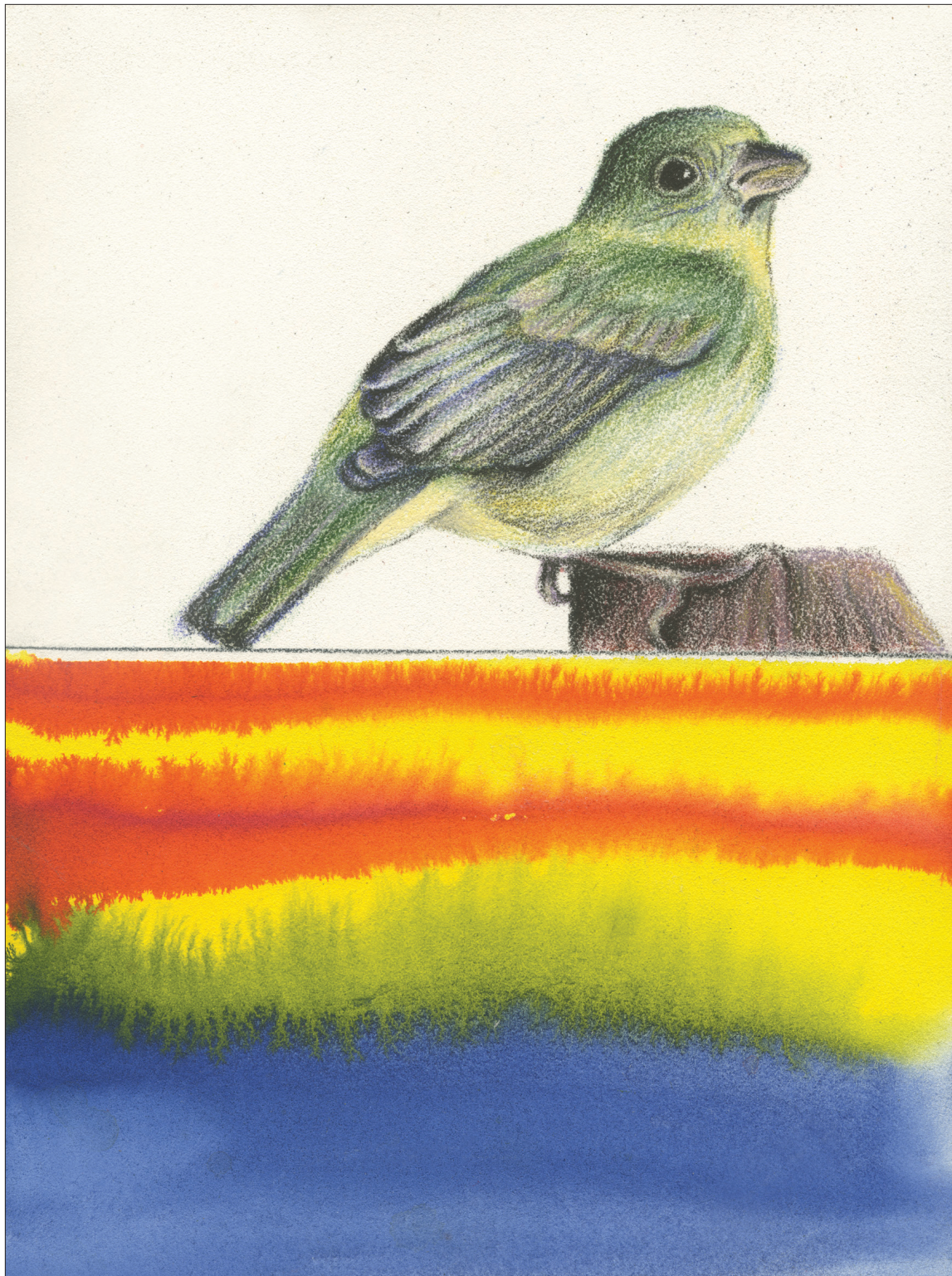
Use stiff lifting brush for detailed highlights or to re-expose glaze layers.

When lifting, first wipe to remove the paint, then blot brush on cloth or paper towel, then repeat.

Pastelbord
The Solid Choice for Pastels and More

- Marble-dust tooth holds more layers than any pastel paper

- Available in white, gray, sand, and green tones

- Not just for pastels—works great for both dry pigments and wet media

- Works great with charcoal, conte crayon, colored pencils, watercolor pencils, and ink.

- Achieve unique results with watercolor and acrylics.

7

Holds more layers than any pastel paper.

Works great for oil pastels and hard pastels too!

Custom tone the surface with watercolor, ink, or acrylics.

Works great with charcoal, conte crayon, colored pencils, watercolor pencils, and ink.

Achieve unique results with watercolor and acrylics.

Acrylics on Pastelbord have amazing color, blending, and flow!

Gessobord
Perfect for Oils and Acrylics

- Superior quality artist grade gesso

- Slight, even texture for ideal brush control

- Surface texture does not become a distracting part of your image.

- Smooth finishes / even tonal values—excellent for portraits and detail work!

- Can hold heavy applications of paint without the "bounce" of canvas.

Has slight, "egg shell" texture for drag from the brush.

Great for pallet knife work, will hold up to aggressive application and heavy layers.

Wipe back to the surface for even tonal values—great for broad value range!

Oil Paint on Claybord and Gessobord

• Gessobord's less absorbent surface allows you to achieve familiar, longer brush strokes and blending time.

• Claybord is absorbent like the powder, chalk gessoes of the Renaissance, perfect for indirect glazing techniques.

• Oil colors on Gessobord retain their glossy finish.

• Brush marks on Claybord are shorter and dry to a matte finish in initial layers.
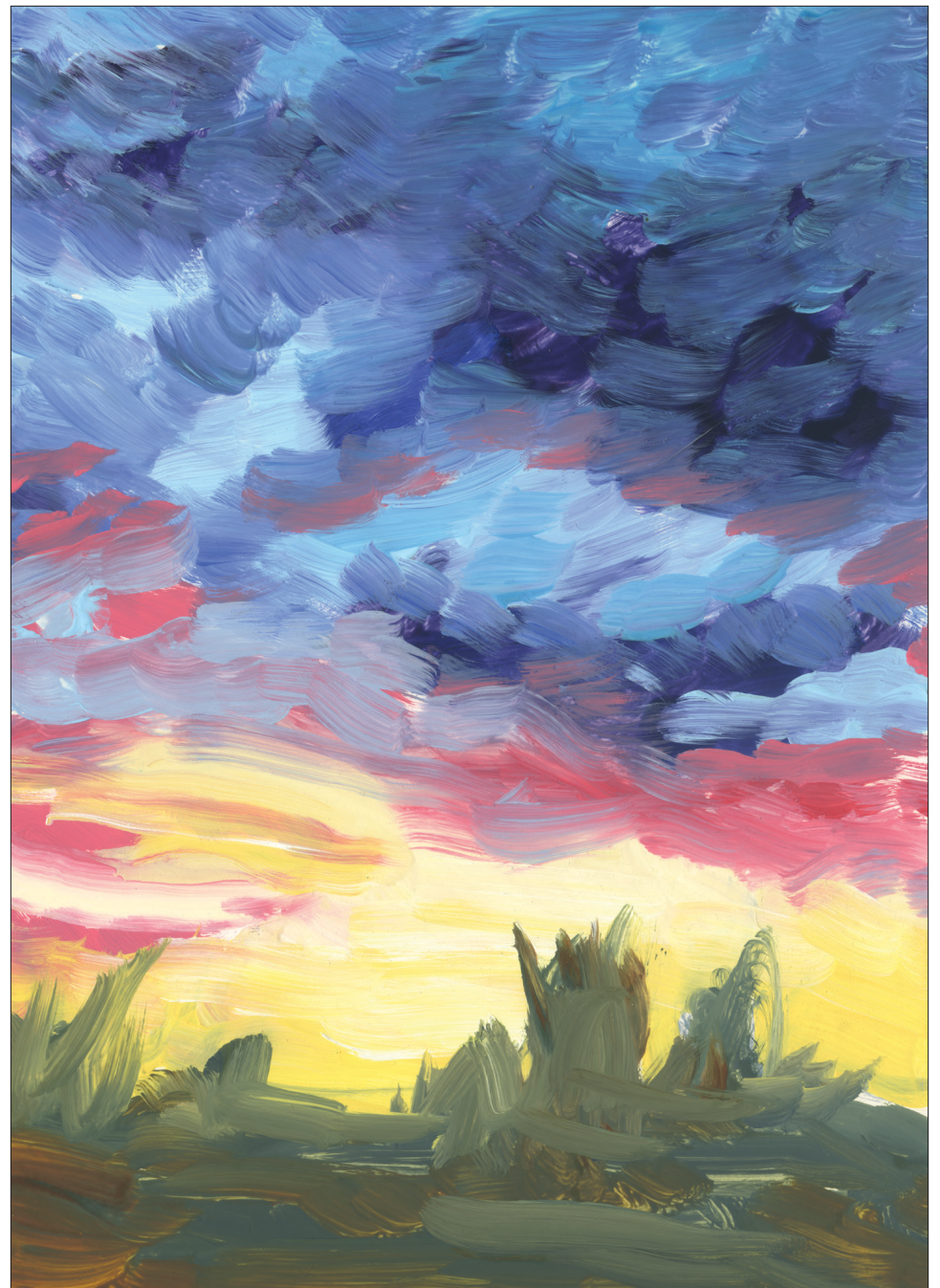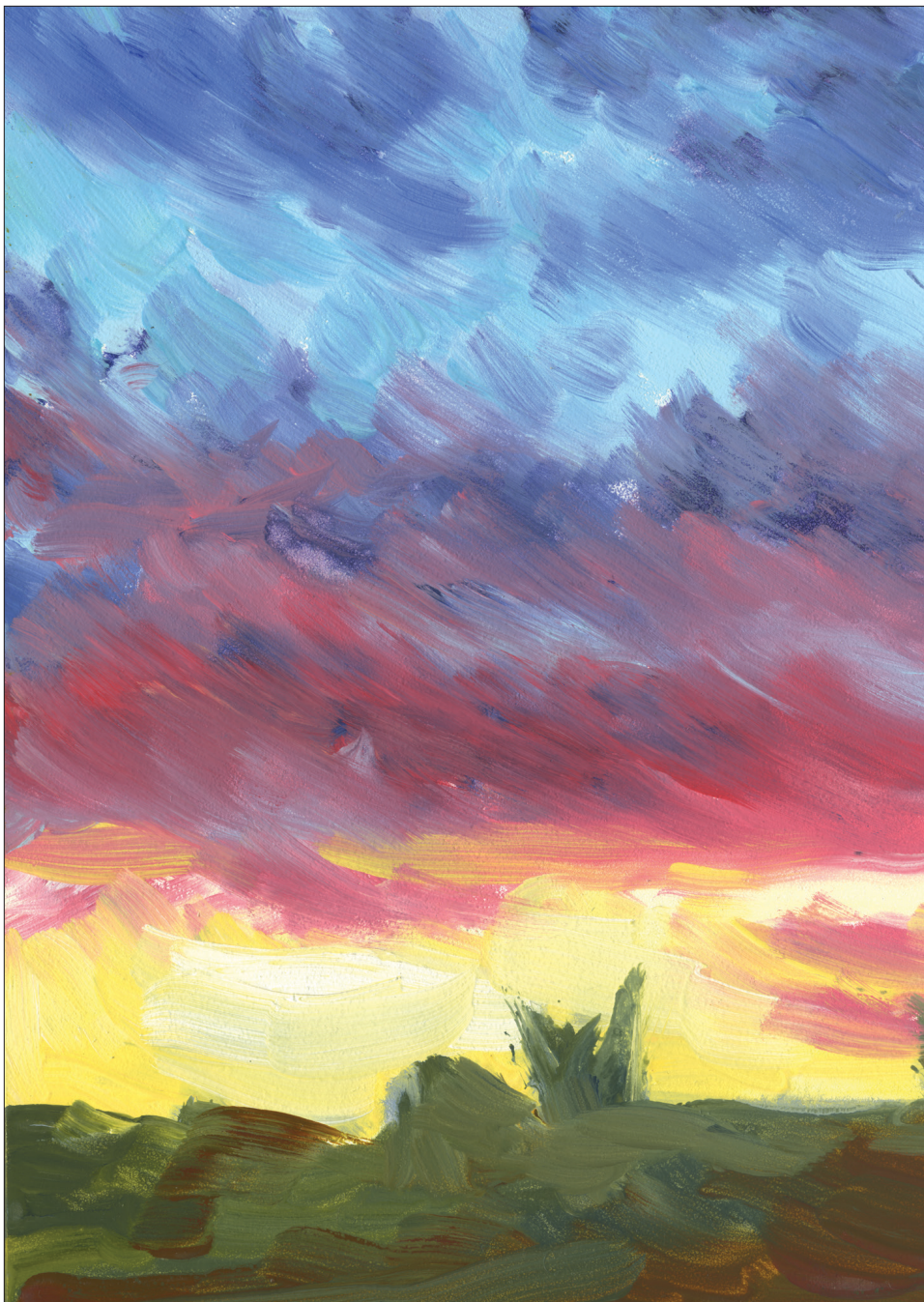
Gessobord is less absorbent, Claybord is more absorbent.

Oils dry more slowly on Gessobord, allowing for more blending time and wet-into-wet techniques.

Oils dry fast on Claybord, reducing blending time. This is perfect for building layers more quickly.

Oils on Gessobord retain their gloss.

On Claybord, oils sink into a flat, matte sheen.

Encausticbord
True Support for Encaustics and Mixed Media

- Designed for the unique demands of encaustic painting.

- Absorbent ground pulls wax applications deep into the surface for unparalleled bond.

- Even, white ground for brighter color and consistent surface.

- Accepts high heat applications without affecting the surface.

- Great for mixed media— Paper-like finish works wonder-fully with charcoal, ink, graphic markers, collage, and more!

10

Encausticbord pulls wet applications deep into the surface, quite different than Claybord which traps them in the top-most layer.

Combine encaustic paint with a wide variety of other media.

Works great with charcoal, ink, graphic markers, collage, colored pencil, water-color pencil, screen printing, block printing and more!

The Artist Panel: Canvas Texture

- Great introduction to panel painting!

- Familiar canvas texture and acrylic gesso absorbency.

- Less absorbent surface is perfect for oils and acrylics.

- Excellent for pallet knife painting.

Similar to gessoed canvas in texture and absorbency.

Different in that colors are brighter on panel, and conservators agree, artwork on panel lasts longer!

The Artist Panel: Primed Smooth

- Smooth finish option for oil and acrylic painters

- Sides of cradles are primed for wrapping artwork around the edge for a finished presentation.

- Great for pencil, collage, ink and more!

- Superb for mounting photos or canvas.

The surface is already sealed if you want to apply your own gessos or grounds.

Great for detail work and showing brush marks.

While designed for oils and acrylics, also works with graphite, graphic markers, collage and more!

Smooth finish works perfectly for mounting photographs.

The Artist Panel: Unprimed Basswood

- Superb durability! 4mm premium basswood plywood surface.

- No knots! Knots in wood can loosen over time and fall out, leaving a hole in your artwork.

- No seams! Seams where two pieces of wood meet can move independently and cause cracking and splitting in the finished artwork.

- No fiber raising! Easy to seal and prime to a smooth finish.

- Always seal and then prime wood before painting.
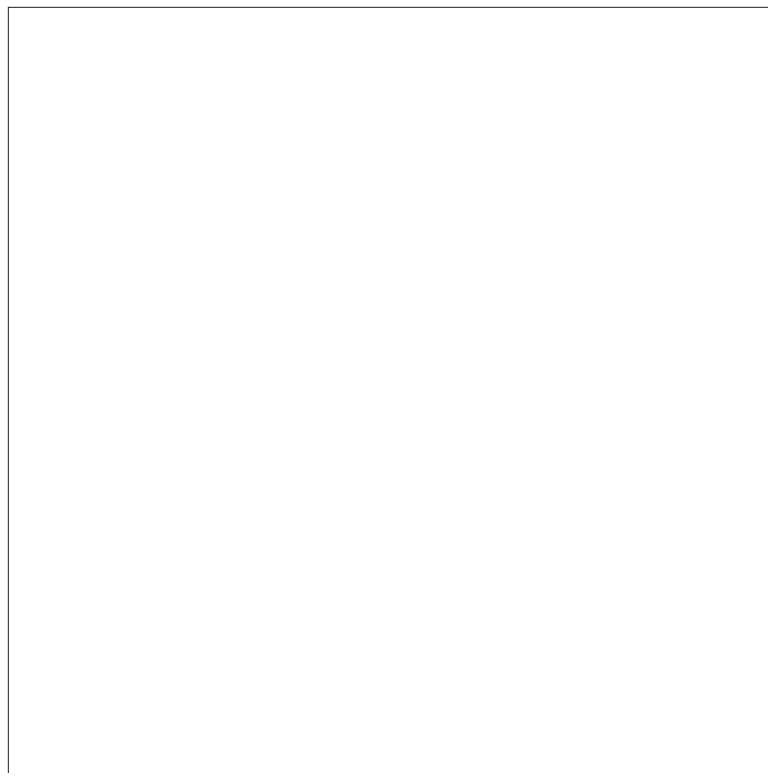
AMPERSAND UNPRIMED BASSWOOD
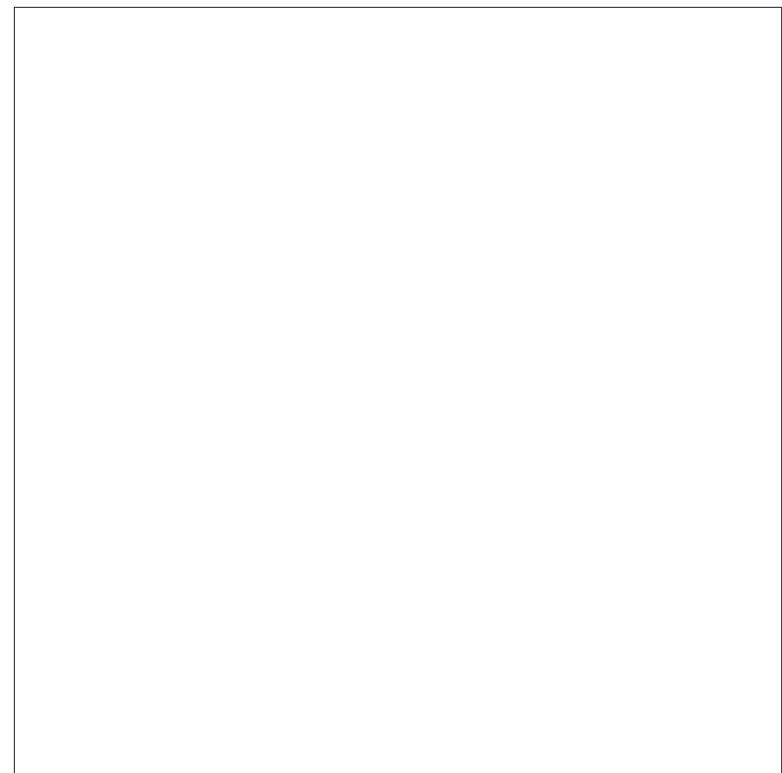
OTHER BIRCH PANEL

All wood panels need to be sealed before priming and painting.

Use clear gesso to see wood grain through sealer and primer.

Superior stability compared to other plywood panels.

Cradled back allows you to attach hanging hardware and display your artwork easily, without a frame!