DERIVAN

MATISSE

TECHNICAL GUIDE AND VISUAL DIARY

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Derivan Pty Ltd
ABN 36 003 273 925
Unit 4/23 Leeds Street, Rhodes NSW Australia
T: +612 9736 2022 F: +612 9736 3637
E: derivan@derivan.com.au W: www.derivan.com.au

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DERIVAN – A BRIEF HISTORY

Since 1964 Derivan has been committed to providing the arts community with the world's finest quality artist acrylic colours and mediums. Our founders had a vision "to make available to artists worldwide a premium paint whilst remaining environmentally and socially responsible".

This was to be achieved while still maintaining the quality and personal touch that only a family company can provide.

We have done just that, ensuring that Derivan has grown from a tiny affair (operating out of stables in Sydney's inner city suburb of Kings Cross) to the multinational operation that it is today.

With manufacturing sites spanning 3 continents, we have not lost sight of the fact that at the end of the day, we are here to provide the best quality products that can be made. This is our promise to you, the artist.

We listen to our customers to provide the products that best suits their needs.

In the 1960's we produced a world-first– Vynol student grade acrylic ensuring a safer options for budding artists, which still had the vibrant colours children love. We also successfully introduced completely non-toxic silk screen printing inks and block inks where previously inks containing toxic solvents were the only choice.

In the 1970's it came to our attention that their children's paint was being used to paint children's faces at fairs and school fetes. Although the paint is non-toxic,

it is not formulated for use on the skin, our chemist set about formulating another world-first – 'Face and Body Paint' which has had increasing sales ever since!

For artists, the Matisse range has is made to the highest quality standards to ensure the most brilliant and pure colours and compatible mediums. When creating with the Matisse range artists can feel secure in the knowledge that their work will not crack, fade or change in any way.

Derivan is an equal opportunities employer that is constantly involved and supports both local community and charities, as well as art promotion projects across Australia and the world. We employ environmentally sound practices both in the manufacturing of the products and in the products themselves.

In keeping with Derivan's promise to the artist, we welcome any feedback or queries regarding our products or application.

We look forward to your comments.

ABOUT ACRYLICS

The History of Paint

In prehistoric times the artists of the day would mix different coloured earths (now known as pigments) into a glue (or binder) which usually consisted of egg or resin from trees, and possibly used a little water (now known as a vehicle) to get a fluid consistency; thus paint was made.

Colourmakers have since tried every conceivable material as a binder and an even larger number of pigments. Egg temperas and gouaches were superseded by oils because egg tempera would yellow and become brittle over time and gouaches were not waterfast.

The old masters used pigments ground in various oils. This paint served artists well for several centuries. However in time, it was realised that the very process by which the oils dried was the process which saw the oils crack and peel. This process may take several centuries but is inevitable. Even today, the only sure way known to arrest this process, is to apply a coat of solvent-based acrylic varnish to the work.

This leads us to one of the major advances in artist materials - acrylics.

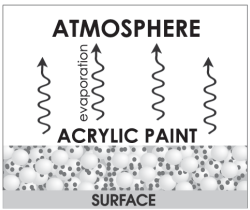
Acrylics can be loosely termed a plastic which can be dissolved in solvents or more generally dispersed or emulsified in water. Water-based acrylics provide an extremely versatile glue or binder on which to base paint. These paints have many advantages over their predecessors with very few drawbacks.

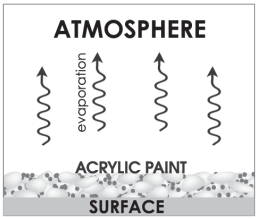
For instance, using acrylics in the same manner as watercolours, will give light transparent washes and at the same time acrylics will allow overpainting and glazing without blending in with previous layers. However, if blending is desirable, it is possible to add a medium that will allow the acrylics to re-activate or re-wet (MM1 Matisse Drying Retarder).

Acrylics do not possess the problems of oils such as yellowing or cracking over time. They also dry much more quickly than oils, allowing the artist to overglaze or continue on with further layers in a much shorter period of time. If the acrylics dry too quickly for the artist's preferred style or technique, then there are mediums that will slow their drying rate such as MM1 Drying Retarder or MM31 Open Medium. Acrylics can be easily used through an airbrush (MM3 Surface Tension Breaker) or used for Silkscreen printing (MM13 Fabric Fixative on fabric and MM20 Print Paste for Paper).

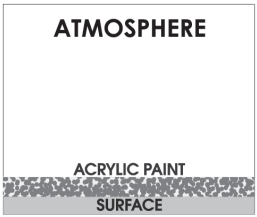
Acrylics and Their Properties - how acrylics work

Water-based acrylic paints are made up of tiny acrylic particles suspended in water. As the water evaporates (i.e. as the paint dries), the tiny beads of acrylic that were previously separated by the water now come together. The beads are pushed together and deformed so as to take up all the space between them, by surface tension and the capillary action of the water evaporating.

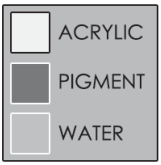




When these beads touch, they chemically bond together, called curing, cross-linking or coalescing. This takes place because their surface is coated with a chemical (known as a coalescent) which in the presence of energy, (in the form of temperature, generally above 10°C and average air pressure) will allow a chemical reaction to take place.



The chemical bonding or coalescence is the basis of the formation of the paint film. Once formed, these bonds cannot be reversed. A cohesive film of plastic (acrylic) can only be broken down by strong solvents or by physical means.



The resulting acrylic film is extremely durable. It will stand up to quite strong concentrations of acids, physical abuse and extremes of temperature. Once cured, the inert acrylic envelops the pigment and locks each particle away from exposure to degradations of airborne chemicals.

Acrylic Paint Manufacture

Acrylic paints are manufactured by grinding pigments to a predetermined size for each colour. This allows the peak performance with regard to the intensity and strength of colour to be made from each pigment. Different dispersing and wetting agents are used in this process. The pigments are then introduced to the acrylic emulsions. Careful formulation and rigorous testing are required to achieve consistency in colour strength, viscosity and sheen.

Properties Of High Quality Acrylics

The properties of a high quality Artist acrylic are listed below. These are an overview and a good reference for a standard that should be met for Acrylic colours is the ASTM 5098.

Waterfastness: This is fairly simple to determine – once the paint is dry and has cured, it should withstand vigorous rubbing with a wet rag; in other words, be waterfast. Because of the way water-based acrylics dry, they will not stand up to being fully submerged in water indefinitely (as water will physically penetrate the film and although not chemically alter the film, may undermine the coating's adhesive properties). However, they should certainly not re-wet when over painted (except in the case where particular mediums are used to facilitate this).

Lightfastness: Lightfastness is best described as the paint's ability to hold its colour (or not fade) over time due to the actions of light on the paint. Ultraviolet light, which is one of the most destructive wavelengths, can

take its toll very quickly on pigments that are not lightfast.

The lightfastness of paint is rated or measured in several different ways, however the most popular methods are:

- **ASTM (American Society for Testing and Materials):** ASTM 4303* is a procedure or standard for rating artist pigments. Ratings range from ASTM 1 to ASTM 5, with pigments that are rated ASTM I being considered to have excellent lightfast qualities, and those rated ASTM 3 -5 being considered fugitive.
- **BWS (Blue Wool Scale):** The Blue Wool Scale originated to compare the lighfastness of dyes for treating fabrics. The scale ranges from BWS 8 (excellent lightfastness) to BWS 1 (fugitive).

For a paint to be considered artist quality, it should be lightfast or permanent, with an ASTM rating of 1-2 or a BWS rating of 8-6.

Matisse Testing Standards

Since Matisse was first produced we have been writing procedures for testing both for consistency of product and also for testing of reliability, longevity and archival properties of our colours.

Although our testing pre-dates most standards that are now used, our testing was already complying with the methodology, or the intentions, of standards such as ASTM 5098*. The Matisse products all conform to ASTM 4236* in addition the pigments being used are all classified as Lightfast 1 or 2 (ASTM 4303*)

Some pigments can be lightfast when used by them-

selves but when mixed with other colours or white they may fade. Some pigments will fade no matter what.

Matisse Acrylics Scale

Matisse Structure and Flow Formula acrylics have been rated by Derivan using a scale of stars to rate whether the pigments will fade.

This rating system relies on three components rather than one; ASTM rating, Blue Wool Scale rating and our own testing since 1964. Unfortunately, the ASTM and Blue Wool ratings only take into consideration the effects of light, they do not include deterioration by moisture or the environment.

Matisse has found, over many years of testing, that some pigments do not meet our standards and therefore are not rated as highly as they may otherwise be by ASTM 4303 or the Blue Wool Scale.

- Three stars (***) is considered permanent (ASTM II, BWS 7) and safe for artists to use to produce archivally sound work.
- A four star rating (****) is the most permanent (typically ASTM I and BWS 7-8) and would be for instance, most suitable, for outdoor mural work.
- *ASTM stands for the American Society for Testing and Materials. Below is the full name of the standards referred to above.
- ASTM 4236 - Standard Practice for Labelling Art Materials for Chronic Health Hazards
- ASTM 5098 - Standard Specification for Artists' Acrylic Dispersion Paints

- ASTM 4303 - Standard Test Methods for Lightfastness of Colorants Used in Artists' Materials
- For more information about these standards, view them online at www.astm.org.

MATISSE PRODUCTS

Artists will enjoy the selection of professional, high quality products in the Matisse range which have been made to exacting international standards. The Matisse range comprises of the following products:

1. Matisse Inks (pigmented inks with thin viscosity)
2. Matisse Flow (thin to medium viscosity)
3. Matisse Structure (thick viscosity)
4. Matisse Background paints (low tooth coloured gesso)
5. Matisse Mediums
6. Matisse Dry Mediums

All Matisse colours have been specifically formulated to ensure that they will not fade or degrade over time under normal conditions. Each colour has had many years of testing and has been formulated to enable the optimum pigment load with a reliable consistency within each range. The discerning painter will appreciate the intensity and quality of the Matisse range of products. Purity of colour and consistency of quality are the driving forces behind this range.

The intense vibrant shades of Matisse acrylics cover the full colour spectrum. There are also several uniquely Australian colours inspired by the natural elements of our distinctive landscape. Ideal for the landscape painter, these colours include Australian Sap Green, Australian Yellow Green, Australian Red Violet, Australian Blue Gum, Australian Sienna, Australian Sky Blue, Australian Salmon Gum, Australian Olive Green and Southern Ocean Blue.

Matisse Structure Formula

Matisse Structure Formula is an impasto paint known for its thick, dense formula. Brush strokes are immediately visible, making it particularly suitable for textured three-dimensional effects. Available in over 100 colours, Matisse Structure Formula paint can also be applied with a palette knife for striking, highly textured finishes and dries to a semi-satin finish within a few hours under normal conditions (dependent on the thickness of application).

Matisse Structure Formula is completely compatible with all Matisse Mediums, these being complementary products that can be added to enhance or change the qualities of the paint.

Matisse Flow Formula

Matisse Flow Formula is a more flowing paint with a thinner viscosity that dries to smooth finish with virtually no texture. It is ideal for creating blocks of flat colour and for fine brushwork; it does not need to be diluted. The smooth finish of this paint can also be enhanced with the use of fine natural hair or soft synthetic hair brushes.

Matisse Flow Formula is highly suited to mural work, acrylic canvas painting, theatre backdrops, geometrics, hard edge, and photo-realism and fine detail brushwork. Even watercolour techniques can be simulated quite easily. Matisse Flow Formula can also be used for airbrushing with the inclusion of specific mediums – see airbrushing section. Matisse Flow Formula is completely compatible with Matisse Mediums. Mixed

with MM5 Matt Medium, Matisse Flow Formula is an excellent designer's paint, ideal for flat areas of colour and for work to be photographed.

Both the Matisse Structure and Flow Formulas can be used together on the same painting for different effects. The colour range for both formulas is identical.

Matisse Flow Formula dries to a satin finish within minutes under normal conditions.

Matisse Background Colours

Matisse Background Colours are an all-purpose acrylic paint that can be applied to almost any surface. They are a highly pigmented low tooth gesso, (the word tooth refers to the roughness of the dried finish and its ability to take subsequent applications of paint). Used directly onto wood, Matisse Background Colours will not only cover and create a suitable surface to paint on, but will also seal the surface as it has a built-in sealer.

Matisse Background Colours are also compatible with Matisse Mediums. Use MM26 Transparent Gesso mixed with Matisse Background Colours to create a coloured primer with extra tooth for painting and use with dry pastels. A more pronounced tooth can be achieved by increasing the amount of MM26 Transparent Gesso mixed with the Matisse Background Colours.

All Matisse Background Colours are specifically designed and selected for use on canvas, board etc. However, they can be used for interior domestic decoration when stencilling or creating faux finishes. Matisse Background Colours spread easily with brush or roller

and can be applied directly from the container. They also make an ideal coloured gesso. This product should be applied in thin coats (no more than 0.5mm thick) to reduce the risk of cracks forming. Cleaning up is easily done with soap and water.

The range comes in 250ml plastic jars, with a selection of the most popular colours available in 1 litre pails (see order form for details).

Matisse Background Colours dry to a matt-velvet finish within a few hours under normal conditions. However, their low tooth surface is more prone to marking if left unvarnished. Artists can use MM6 Polymer Matt Varnish or MM7 Polymer Gloss Varnish and Gloss Medium as a final layer to create a more resilient surface.

Matisse Inks

Matisse Inks are acrylic based pigmented inks that are available in 22 inter-mixable colours, including metallics.

The pigments in Matisse Inks are very finely ground into a surfactant base. This is then mixed with an acrylic binder that is both flexible and tough. Dried colours are completely water resistant, making wet on dry techniques more manageable. The metallic gold, bronze, silver and copper inks offer interesting additions and effects due to the different surface tension of these colours.

The smooth texture of Matisse Inks makes them suitable for calligraphy, pen and wash, technical drawing, airbrushing, and watercolour techniques. They can also

be used on either paper or applied to a prepared canvas.

The Matisse Ink range also includes three additional specialty products:

1. **Ink extender** – Although Matisse Inks can de diluted with water, doing so can increase drying time and make the dried ink less waterproof. This can be a problem for those working with multiple ink layers. Up to 25% of Matisse Ink Extender can be added for thinning without compromising the water resistant qualities of the dried ink.
2. **Iridescent** – This versatile product changes the finish of the ink from matt to glossy pearlescent. It can be mixed directly with ink. A 50/50 ratio is recommended as a starting point that can be adjusted according to personal preferences. Iridescent can also be applied as a final layer to dry ink. A light coats is recommended. Although white colour, Iridescent does not alter the colour of ink when blended and is completely clear when applied as a final coat.
3. **Ink Cleaner** – Matisse Inks are washable in water until dry. Because of their water resistance, any dried build-up of ink can be removed with Matisse Ink Cleaner. This product is particularly useful for cleaning brushes or equipment spoilt with dried acrylic ink. Simply soak dirty equipment in Matisse Ink Cleaner then lightly scrub if necessary before

washing in warm soapy water.

All Matisse Inks have at least one stainless steel ball in the bottle making mixing of the pigment and acrylic binder easier. As Matisse Inks have high pigment levels they need to be shaken well before use as the pigment particles can separate from the binder. This is completely normal. Simply shake the bottle until you can hear the ball moving inside, and then shake a little longer for full mixing. The pigment in metallic inks has greater density and will require more vigorous shaking. Two steel balls have been added to assist with this.

Matisse Inks are fully compatible with the other Matisse ranges of artist colours for mixing and layering.

MATISSE MEDIUMS

Matisse mediums are complementary products designed to make acrylic paint more versatile. They can be used with the Matisse Structure, Flow, Inks and Background.

The complete range is as follows:

MM1 DRYING RETARDER

As the name suggests, this medium slows the drying time of acrylic paint. Only a small amount is needed, up to 5%. It does not change the colour or finish of the paint. The length of the extended drying time will be influenced by prevailing temperature and humidity.

Adding over 8% MM1 Drying Retarder will compromise the waterfastness of the dried paint by slowing the cross linking of the acrylic. Therefore, although the paint may

appear to be dry it can be re-wet with either a wet brush or cloth.

MM1 Drying Retarder can also be used to achieve watercolour and water wash effects, or for stain painting and hard-edge techniques. Refer to the Technical Guide section of the book for more information on using MM1 Drying Retarder for watercolour techniques.

On raw canvas, the addition of 3-5% MM1 Drying Retarder, pre-diluted with water, will improve the mixing of inorganic pigments, oxides, earth colours, titanium dioxide and metallic pigments.

MM2 IMPASTO MEDIUM

The word impasto refers to the application of a thick paint that leaves visible brush or palette knife marks. This medium is a full-bodied texture paste. It may be thought of as a heavy-bodied paint, free of pigmentation, however, it is not a clear gel and nor does it dry, on a microscopic level, as the Matisse colours dry. (See the section on water-based varnishes and how they dry for more detailed information).

The MM2 Impasto Medium dries with a very open matrix. This has the major benefit of allowing all the water to evaporate while losing less volume on drying than other Gels or acrylic colours. Therefore mixtures of this medium and Matisse colours may be applied much more thickly in a single application than paint alone, without the fear of shrinking or cracking. Care should be taken when creating thick applications, taking into account conditions and drying time required.

MM2 Impasto Medium is most valuable for creating

highly textured surfaces, brush stroke and impasto painting techniques, particularly when heavy built-up areas of colour are required. MM2 Impasto Medium dries to a low subdued sheen, which is similar to the sheen on a dried paint film of Matisse colours and it is equally water-resistant. MM2 Impasto Medium allows for free intermixing with the Matisse colours in any proportion. There is very little visual colour loss when up to equal volumes of a Matisse colour and MM2 Impasto Medium are intermixed. The presence of MM2 Impasto Medium on the canvas does not increase or lower the gloss rate of the finished painting, nor does it cause any light reflection distortion.

Despite MM2 Impasto Medium not being fully transparent when dry, it does not appear to alter the richness of Matisse colours in any substantial way. Although MM2 Impasto Medium can be used with Matisse Flow Formula colours, the Matisse Structure Formula colours are full-bodied acrylics and therefore complement the thick MM2 Impasto Medium.

The MM2 Impasto Medium lends itself suitably for use as a light modelling compound. It can be applied by knife or brush in heavy amounts directly onto the primed substrate and, when dry, fully over-painted with Matisse colours.

Do not use MM2 Impasto Medium as a transparent glue or size where its slightly milky opacity could cause some cloudiness. For this same reason, MM2 Impasto Medium should not be used for glazing effects. Subtle and delicate glaze colourations are best produced by intermixing MM8 Spreader and MM4 Gel Medium with water

in various proportions to produce totally transparent glazes. Glazing with MM2 Impasto Medium will cover and distort the work with a slight opaque effect.

MM3 SURFACE TENSION BREAKER

This product is a dispersant and is used to break down the surface tension of the acrylic paint, making it thinner and more fluid. It is used to make Matisse acrylic paints more suitable for airbrushing, calligraphy and watercolour techniques.

The use of MM3 Surface Tension Breaker within a water and paint mixture will greatly facilitate colour penetration into absorbent paper or fabric grounds, i.e. raw canvas.

It is a very valuable additive in stain painting techniques and water wash applications when working on hand pressed watercolour paper or absorbent, bleached but unprimed canvas.

For best results, MM3 Surface Tension Breaker is always pre-diluted with the quantity of water to be used for thinning the paint. Prepare a stock jar of water with 5-10% MM3 Surface Tension Breaker and use this water for the overall painting. MM7 Polymer Gloss Varnish (Gloss Medium) and the other mediums such as MM4 Gel Medium and MM9 Acrylic Painting Medium, can also be treated with MM3 Surface Tension Breaker pre-diluted with water. The addition of a level teaspoon of pre-diluted MM3 Surface Tension Breaker to a 250ml jar of Matisse acrylic paint or painting medium will have a marked dispersing effect.

Unprimed canvas which has been scoured and

bleached (in order to remove cottonseed oils and seeds) or raw canvas, will perform better to stain painting techniques if the cloth is pre-washed in a water-diluted solution of MM3 Surface Tension Breaker. A diluted solution of MM3 Surface Tension Breaker can also be brushed straight onto the stretched canvas and allowed to dry.

Airbrushing

To use Matisse Structure or Flow Formula acrylics with an airbrush, mix 1 part MM3 Surface Tension Breaker with 9 parts water, then use to thin the paint to the desired viscosity. Airbrush artists will find that far less water is required to achieve the same viscosity (as chemical thinning has taken place); therefore the colours will be far stronger and more intense than if the paint had just been thinned with water alone. Alternatively Matisse Inks will all go through the finest of airbrushes.

Calligraphy

To use Matisse Structure or Flow Formula acrylics with calligraphy nibs mix 1 part MM3 Surface Tension Breaker with 9 parts water, then use to thin the paint to the desired viscosity. This blend will remain lightfast and will not fade unlike many inks on the market. Alternatively, Matisse Inks provide fully lightfast colours in a water-based inks range of 24 colours.

Watercolour

Traditional watercolour techniques can be achieved easily with Matisse colours blended with MM3 Surface Tension Breaker. This will allow artists to work with the complete range of Matisse acrylic colours as they would with watercolours. MM3 Surface Tension Breaker

will also assist with the dispersion of colour when you are employing acrylic paints for watercolour techniques. For more information on using MM3 Surface Tension Breaker for watercolour purposes, please refer to the Technical Guide in this book.

MM4 GEL MEDIUM
(High viscosity binder medium)

One of the most versatile mediums in the Matisse range, MM4 Gel Medium is designed to mix with acrylic paint to form transparent impasto layers that dry to a high gloss finish. The word impasto refers to the application of a thick paint that leaves visible brush or palette knife marks.

It is recommended that 5% acrylic paint be added to this medium. When mixed, the blended paint and gel medium should be a very pale version of the original paint colour. As it dries, the transparent qualities of this medium become apparent, and the richness of the acrylic colour will develop. Although it may be tempting to add more paint, doing so will reduce the transparent qualities, resulting in an opaque, gloss finish. As this medium dries from opaque to transparent, artists may need to wait between layers to see if the desired effect has been achieved.

MM4 Gel Medium is not suitable for creating very thick and clear, resin-like finishes. If applied directly from the container in a layer thicker than 2mm, it will dry to a semi-opaque white, cloudy gloss finish.

This medium will take several hours to dry (even in thin applications), depending upon weather conditions

and the thickness of the layer applied. Using heat from either a blow dryer or a fan heater in order to speed the drying process of thick layers is not recommended. This could cause surface layers to dry prematurely, permanently trapping moisture underneath. Subsequently, the painting could crack and the canvas shrink or distort.

MM4 Gel Medium dries to a glossy finish. Matisse acrylic paints are designed to dry to a subdued low sheen. Blends of MM4 Gel Medium and Matisse paint will tend to increase the gloss level of the finished work. Artists who find this undesirable can intermix MM4 Gel Medium with MM5 Matt Medium, thereby producing a non-glossy gel medium (or use MM30 Matt Gel Medium). Alternatively, if a uniform gloss finish is required over the entire canvas, two coats of MM7 Polymer Gloss Varnish and Gloss Medium are recommended.

Frosted glass finish

For a frosted glass finish apply MM4 Gel Medium directly on the glass surface. Clean the surface first with a good window cleaner or methylated spirits, then apply the MM4 Gel Medium with a brush or sponge. The pattern formed will be dictated by the way in which the MM4 Gel Medium is applied. Apply the MM4 Gel Medium in coats no thicker than 2mm and do not force dry. Leave approximately 6 hours between coats. This will result in a clear textured finish that will allow light through but will still obscure the view, making it suitable for bathroom windows, etc. (Hint – if applying to a bathroom window, apply to the inside of the window as the texture of the finish will tend to attract dirt if applied outside. If

applying to a shower screen, apply to the outside of the shower screen as constant exposure to water may cause lifting. Clean with most mild household cleaners. Do not use window cleaner or ammonia-based cleaning products).

MM5 MATT MEDIUM

Although Matisse acrylic paints dry to a subdued low sheen finish, MM5 Matt Medium is designed to mix with acrylic paint to dramatically reduce this sheen, resulting in a flat, non-reflective finish.

For best results, add approximately 20% MM5 Matt Medium to acrylic paint. Although white in colour, it will not affect the colour of the paint at this level. Adding further amounts will only dilute the colour, making it more transparent.

This medium is recommended for hard edge painting, particularly for large coloured areas, as it helps to eliminate side sheen and the unwanted texture of brush strokes. Further additions of approximately 10% MM1 Drying Retarder or MM3 Surface Tension Breaker will serve to increase the flow of the paint over larger areas.

MM5 Matt Medium is also suitable for use as a matt finish adhesive for collage work. This medium is an additive for intermixing with Matisse colours; it is not suitable for use as a matt finishing varnish. Use MM6 Polymer Matt Varnish for this purpose.

MM6 POLYMER MATT VARNISH (Water-based)

(Medium viscosity binder medium)

MM6 Polymer Matt Vanish is a permanent water-based

varnish that is used to give a matt to low-sheen finish. It forms a non-reflective protective coating that is suitable for large works exposed to damage in public galleries, commercial paintings required for floodlit photographic reproduction and paintings that would be improved by eliminating unbalanced glossy highlights.

It is recommended that this product be stirred thoroughly before application, as it contains a matting agent that can settle at the bottom of the container. Avoid shaking the container as this can cause bubbles to form that may affect the finish. Although white in colour, MM6 Polymer Matt Vanish dries completely clear and is non-yellowing. The white colour is an optical effect produced by light refraction of acrylic particles suspended within the water-based medium.

Add approximately 20% water to increase the flow of MM6 Polymer Matt Vanish and apply with a soft bristled brush to minimise brush streaks. On application, this varnish may appear to be slightly white, but will become transparent as it dries. It is important to apply the product rapidly and not keep working the surface as it begins to dry. Doing so can result in white patches as the brush scratches the drying varnish. MM6 Polymer Matt Vanish is not suitable for use over oil paints. A minimum of two coats is recommended for a consistent matt finish.

Drying time is approximately 1-2 hours, (leave 24 hours before re-coating) depending upon weather conditions. Do not attempt to speed the drying process with a heat source such as a blow dryer or fan heater, as this may cause cracking over time. Also exercise caution

when applying any polymer varnish in very thick layers on a hot day, as moisture can become trapped in the drying surface, causing a cloudy finish that is very difficult to correct.

Although MM6 Polymer Matt Vanish can be used as a medium to mix with acrylic paint to in order to produce a matt finish, MM5 Matt Medium is a more efficient choice for this purpose as it contains a greater percentage of flattening agents that produce a strong matt finish.

Both the MM6 Polymer Matt Varnish and the MM7 Polymer Gloss Varnish can be mixed together to achieve a range of semi-gloss or satin finishes – or simply use the MM28 Polymer Satin Varnish. For more details, see the Varnish section in the Technical Guide of this book.

MM7 POLYMER GLOSS VARNISH AND MEDIUM (Water-based)

(Medium viscosity binder medium)

Acrylic painters often find that the colour intensity of their painted layers becomes more subdued once dried. The use of this varnish will help maintain colour intensity with a gloss finish comparable to that of oil paintings.

MM7 Polymer Gloss Varnish and Gloss Medium is a permanent water-based varnish used to create a glossy, highly reflective finish. It can be used as a final varnish or as a medium to be blended with acrylic paint to increase both flow and gloss levels. It can be used as a final varnish (see Two-Varnish Finish System), which

dries non-yellowing, completely clear and it will remain totally flexible.

Used as a final or finishing varnish, it produces a strong, protective, tack-free, clear film. Pictures treated with MM7 Polymer Gloss Varnish will look like work done with oil paints or shiny enamel. MM7 Polymer Gloss Varnish and MM6 Polymer Matt Varnish are freely intermixable to achieve a range of semi-gloss or satin finishes – or simply use the MM28 Polymer Satin Varnish.

As acrylics dry very rapidly, care should be taken to apply varnish pre-diluted with water (how much water will depend on the temperature, humidity and how thickly you apply each coat however, a good starting point is somewhere between 10%to 20% water to medium with a maximum of 50%).

All Matisse painting mediums are freely intermixable, i.e. MM7 Polymer Gloss Varnish will intermix with MM6 Matt Varnish to give a subdued gloss effect; MM8 Spreader Medium will intermix with the above to offer various degrees of water resistance and flow. Nevertheless, painters are advised to use some discretion in pre-determining their selection of mediums to avoid accidentally eliminating their intrinsic qualities or beneficial effects, i.e. artists using MM5 Matt Medium with the paint would be ill-advised to finish their painting with a Polymer Gloss Varnish. Do not use over oil-based paints. For more details see the varnish section in this booklet.

Polymer water-based varnishes may appear to be slightly hazy whilst in solution. This is an optical effect produced by light refraction of acrylic particles suspended within the water-based medium. The effect

disappears when the film is dry.

Note: *Polymer Varnish, applied in very thick layers on a hot day or very humid day, could trap moisture, resulting in a cloudy film, which would be very difficult to correct.*

After application, drying time will be approximately 1-2 hours, depending upon weather conditions. Do not attempt to speed the drying process with a heat source such as a blow dryer or fan heater, as this may cause cracking. MM7 Polymer Gloss Varnish and Gloss Medium is not suitable for use over oil paints.

MM7 Polymer Gloss Varnish and medium is also an archival adhesive and most suitable replacement for PVA glues which will yellow and go brittle in a short period of time.

MM7 Polymer Gloss Varnish and medium is also used for photo image transfers – see information on decoupage/image transfers in the techniques section of this book.

MM8 SPREADER MEDIUM

MM8 Spreader Medium is a clear, thick fluid medium primarily used to create thin, translucent glazes. Its purpose is to spread large volumes of colour over selected areas while maintaining a controlled paint viscosity. It is customary to add MM8 Spreader Medium to Matisse colours until the required volume of paint is attained. Inversely, Matisse Colour can be added in small or large increments to the MM8 Spreader Medium.

MM8 Spreader Medium is a transparent flowing paste. It dries fairly "flat" and, when dry, can hardly be dis-

cerned on a painted or unpainted area, i.e. it leaves almost no stain. Its main application is for glazing where it imparts fine flow and controlled spreadability and lubrication to the paint. Used on its own, the medium does not dry waterproof and can therefore be used as an intermediary between two partially dried paint films if some water-sensitivity for wash areas is desired. Applied over a dried paint film, it gives a wet upon wet effect but will recede to an almost invisible film when dry.

MM8 Spreader Medium can be used to pre-dilute Matisse colours to infinity, thereby increasing transparency and some water-sensitivity to paint film.

MM7 Polymer Gloss Varnish (Gloss Medium) or MM5 Matt Medium are the natural choices to mix with MM8 Spreader Medium to impart absolutely controlled water resistance. As MM8 Spreader Medium dries relatively slowly when applied over a well-primed or heavily painted area, it increases workability within the paint.

MM7 Polymer Gloss Varnish or MM5 Matt Medium would tend to dry very rapidly when used on their own thereby defeating the purpose of carefully controlled glazing. Soft colour hues and delicate tone-on-tone transitions are best obtained by using MM8 Spreader Medium. Pre-additions of 1 part MM7 Polymer Gloss Varnish or MM5 Matt Medium to 4 parts of MM8 Spreader Medium are sufficient to impart water resistance to the medium.

MM9 ACRYLIC PAINTING MEDIUM

(Low viscosity binder medium)

MM9 Acrylic Painting Medium is a pure acrylic binder

used in formulating Matisse colours and acts as the principal paint dilutant when not using water. Water may be used with the Matisse colours, however, the addition of more than 30-50% water to Matisse colours will reduce not only their colour strength (which, of course, is generally the required result) but will also reduce the "binding" capacity of the Matisse colours. This may lead to Matisse colours becoming water sensitive. Although white in colour when wet, it will not alter the colour of the paint when dry, (however it may increase the gloss level).

MM9 Acrylic Painting Medium with its low sheen and good adhesion makes it a suitable transparent primer or surface conditioner for canvas, paper or board.

MM10 GESSO

The main purpose of any gesso is to seal a surface and provide a tooth, or textured layer, for the paint to adhere to. It is sometimes referred to as a primer or ground. MM10 Gesso is an intense white ground that dries to a completely opaque layer with medium tooth. As this product has a very thick texture.

It is recommended that MM10 Gesso be applied with a spatula or blade on canvas. If applying with a brush mix with equal parts water, especially for the first coats when being applied to raw canvas/linen (alternatively use MM27 low viscosity gesso). The application method can also affect the tooth. For a rough textured tooth, apply with a coarse bristled brush. For a smoother finish, apply with a soft bristled flat brush and sand the dried surface lightly with fine grade moist wet/dry sandpaper after each application. The moisture will minimise

the amount of dust created when sanding. Coats take between 1-3 hours to dry, depending upon weather conditions.

If working on canvas, Matisse Gesso will tighten the canvas, making a firmer ground to paint on. Matisse Gessoes are perfect for use as a primer for all paints including oil paints.

MM10 Gesso is suitable for creating a surface for both acrylic and oil paints. When priming for acrylic paints, two coats of gesso are recommended to ensure complete coverage. For oil paints, it is advisable to seal the surface first with MM5 Matt Medium or MM12 Clear Sealer, and then apply a minimum of 3 coats of gesso. As the oil in oil paints is readily absorbed by the gesso, a stronger sealed layer is needed to ensure the paint does not absorb through the gesso and onto the actual canvas. Matisse Gessoes contain Calcite grounds (calcium carbonate) which help to protect canvas from destructive gases given off by oil paints over their lifespan.

Note: *Matisse Background Colours are also a highly pigmented low tooth gesso for use primer when a coloured background is required, suitable for canvas, paper or board.*

MM11 SATIN VARINSH (Polyurethane)

This Satin Varnish is a water-based finishing varnish which provides a clear, non-yellowing and hard wearing finish for all hard surfaces painted with acrylic paints. It provides a final clear protective coating with an attractive satin finish which is not too glossy but still has a lively look about it.

MM11 Satin Varnish is a very useful varnish for decorative art techniques It is an extremely hard varnish that has been designed for utility surface Once cured, it is reasonably heat-resistant (up to approximately 60°C) and non-yellowing.

As the MM11 Satin Varnish contains matting agents, it should be thoroughly stirred before use. Do not shake the bottle as this may produce bubbles. If the bottle has been shaken, leave it to stand for about 10 mins to let the bubbles disperse. This varnish is best applied with a soft brush to minimise surface texture. For a protective and durable surface coating use direct from bottle and apply 2 to 3 coats. Allow at least 6 hours drying time between coats.

As MM11 Satin Varnish is a polyurethane varnish, it should not be diluted with water and is not for use over oil-based paints. Polyurethane varnishes are very hard wearing and tough and, for this reason, do not have the flexibility required for surfaces such as canvas or paper.

For more details on appropriate varnish use and application, see the varnish section in this booklet.

MM12 CLEAR SEALER

This Medium is primarily used to provide a clear sealant layer to substrates. MM12 Clear Sealer can be used on raw wood if you are not using a Matisse Background Colour (which has a built-in sealer) and want to paint a design on the raw wood leaving the natural grain visible. Clear Sealer will block tannins from wood bleeding through subsequent layers. It can also be used on glass,

ceramics, terracotta pots and new metal. All surfaces must be clean and dust-free before MM12 Clear Sealer application.

For porous surfaces such as wood, terracotta pots, unfired ceramics, etc., apply diluted with up to 1 part water to 2 parts MM12 Clear Sealer.

You can also stain and seal wood. For a great effect, add a small amount of Matisse Flow Formula acrylic in the desired colour to MM12 Clear Sealer and apply evenly, finishing one surface at a time. MM12 Clear Sealer is water-resistant, quick drying and flexible.

More information on how to use MM12 Clear Sealer for surface preparation can be found in the techniques section under Surface Preparation.

MM13 FABRIC FIXATIVE

MM13 Fabric Fixative is a great medium for the all-round artist who would like to try fabric painting without buying a large range of fabric paints. MM13 Fabric Fixative allows you to use your existing Matisse colours to paint a lasting artwork on fabric. MM13 Fabric Fixative mixed with Matisse colours, preferably Flow Formula, will become permanent on T-shirts or most other garments after heat fixing.

Mix equal parts of Fabric Fixative and Matisse Flow Formula acrylic, then paint and let dry before you heat-set with an iron to become wash-fast.

Heat-set by ironing on the reverse side of the painted area or put a tea towel over the painted area. Do not allow the iron to make contact with the paint. For heat-

set times, refer to the painting on fabric section in this booklet.

Although white in colour, this product will not alter the paint colour when blended in the correct ratios. Drying time is approximately 2- 5 hours, depending upon weather conditions and the thickness of application. Avoid the use of heavy layers and thick textures, as these may crack or peel over time.

Some synthetic fabrics are non-absorbent and thus not suited for paint application. It is possible to thin the paint with a small amount of water (up to 20%) and achieve stain effects or delicate watercolour brushouts. Always test your fabric choice beforehand.

MM14 FINAL VARNISH GLOSS FINISH

(Mineral Turps-based Acrylic Resin)

This varnish produces a hard non-yellowing, protective coating similar in appearance to Damar varnish. It is a final varnish that dries to a clear gloss finish, is quick drying and will increase the depth and intensity of acrylic colours. It is designed to give your painting that final glow. Two coats are recommended to achieve a consistent high gloss finish. Allow the first coat of varnish to completely dry before applying the next coat.

Unlike water-based varnishes, this varnish is removable or strippable, and can be re-dissolved in mineral turpentine, which has no effect on Matisse acrylic paints: thus a painting may be completely cleaned and re-varnished without affecting the painted surface. MM14 Final Varnish Gloss Finish is an ideal varnish for use in restoration work (may be used on oil paintings).

To remove this varnish, apply mineral turpentine directly to a thick cloth and lightly buff the surface until the varnish begins to dissolve. A patch test in an inconspicuous area is recommended if removing this varnish from non-Matisse brand acrylic paint. Be aware that vigorous rubbing and undue pressure may cause any acrylic paint to lift during varnish removal.

This product is also suitable for use over oil paints after they are completely dry (approximately 6-12 months). A minimum of two coats are recommended for a consistent gloss finish. Drying time is approximately 6-8 hours depending upon weather conditions.

Over oil paints: Mix with 50% mineral turpentine to create a Retouch Varnish. Do not mix with water. Retouch Varnish is known as a temporary varnish. It gives the artist and indication of what dried colours would look like when wet, so the painting can be continued with colour accuracy. Retouch varnish is not a final varnish.

WARNING: ACRYLIC BRANDS MAY VARY. DO NOT VARNISH ANY PAINTING WITHOUT A TRIAL TEST FIRST.

Clean brushes with mineral turpentine.

MM15 FINAL VARNISH MATT FINISH

(Mineral Turps-based Acrylic Resin with Matting Agent)

This produces a hard, non-yellowing, protective coating with a subdued matt sheen. It is nearly invisible with one of the lowest sheen levels available on the market today whilst still remaining clear and free of haze.

Unlike water-based varnishes, this varnish is removable or strippable, and can be re-dissolved in mineral tur-

pentine, which has no effect on Matisse acrylic paints: thus a painting may be completely cleaned and re-varnished without affecting the painted surface. MM15 Final Varnish Matt Finish is an ideal varnish for use in restoration work (may be used on oil paintings).

To remove this varnish, apply mineral turpentine directly to a thick cloth and lightly buff the surface until the varnish begins to dissolve. A patch test in an inconspicuous area is recommended if removing this varnish from non-Matisse brand acrylic paint. Be aware that vigorous rubbing and undue pressure may cause any acrylic paint to lift during varnish removal.

This product is also suitable for use over oil paints after they are completely dry (approximately 6-12 months). A minimum of two coats are recommended for a consistent gloss finish. Drying time is approximately 6-8 hours depending upon weather conditions.

Over oil paints: Mix with 50% mineral turpentine to create a Retouch Varnish. Do not mix with water. Retouch Varnish is known as a temporary varnish. It gives the artist and indication of what dried colours would look like when wet, so the painting can be continued with colour accuracy. Retouch varnish is not a final varnish.

This varnish should be stirred thoroughly as it contains a matting agent which will, in storage, tend to settle out and fall to the bottom of the container. It is clear and cannot be easily seen therefore always mix this varnish with a clean stick or mixing spatula before use. Shaking the container is not recommended as bubbles may form that can impact the final finish.

WARNING: ACRYLIC BRANDS MAY VARY. DO NOT VARNISH ANY PAINTING WITHOUT A TRIAL TEST FIRST.

Clean brushes with mineral turpentine.

MM16 MARBLING GEL

Sometimes referred to as a scumble glaze or scumble medium, the main characteristic of MM16 Marbling Gel is that it slows drying to allow more time to work the paint. Use with Matisse Flow Formula Acrylic colours to retain the viscosity but achieve more transparency. The medium will produce glazes that are used for faux finishes like wood graining and marbling (see the techniques section for more details).

Very effective patterns can be created by the use of sponges, erasers, combs, squeegees, rags, stencilling brushes, plastic wraps, etc., in conjunction with MM16 Marbling Gel and Matisse Colours.

MM19POLY-U-GLOSS VARNISH (Polyurethane)

MM19 Poly-U-Gloss Varnish is a water-based finishing varnish which provides a clear, non-yellowing and hard wearing finish for all hard surfaces painted with acrylic paints. It provides a final clear protective coating with a high gloss finish.

MM19 Poly-U-Gloss Varnish is a very useful varnish for decorative art techniques It is an extremely hard varnish that has been designed for utility surfaces. Once cured, it is reasonably heat-resistant (up to approximately 60°C) and non-yellowing.

Do not shake the bottle as this may produce bubbles. If the bottle has been shaken, leave it to stand for about 10 mins to let the bubbles disperse. This varnish is best

applied with a soft brush to minimise surface texture. For a protective and durable surface coating use direct from bottle and apply 2 to 3 coats. Allow at least 6 hours drying time between coats.

As this product is a polyurethane varnish, it should not be diluted with water and is not for use over oil-based paints. Polyurethane varnishes are very hard wearing and tough and, for this reason, do not have the flexibility required for surfaces such as canvas or paper. On application, this varnish may appear to be slightly white, but will become transparent as it dries. It is important to apply the product rapidly and not keep working the surface as it begins to dry. Doing so can result in white patches as the brush scratches the drying varnish. A minimum of two coats are recommended for a consistent gloss finish, allowing at least 6 hours drying time between applications.

For more details see the Varnish section in this booklet.

MM20 WATER BASED PATINA (and Glazing Medium)

This medium can be used as a glazing medium to slow the drying time of the paint and allow very small ratios of paint to medium for glazing. It can also be used for more decorative purposes such as creating Faux patinas. Patina refers to the natural colouring that develops when an object is exposed to air for a long period of time (i.e oxidation on metallic surfaces or the collection of dirt and grime over long periods of time), while antiquing is the method of applying a patina or glaze stain in layers over an object to produce an aged effect.

MM20 Water-Based Patina is a glazing medium designed to slow the drying time of the paint but keep the binding and waterfast capacity of the paint intact, no matter how little paint is used. MM20 Water-Based Patina will allow time for the free movement of the paint and contains extra binder so that only small amounts of paint need be used (as little as 5% paint) in a glaze form whilst still remaining waterfast once dry.

Adding either Matisse Structure or Flow Acrylic paints to this medium produces coloured transparent glazes that can mimic aged patinas when applied in layers. MM20 Water-Based Patina is a great way to antique (or apply a stain) without the hassle of oil-based mediums.

Although white in colour, MM20 Water-Based Patina dries completely clear and is non-yellowing. Drying time is approximately 48 hours depending upon weather conditions. Allow approximately 5 weeks before applying a final varnish to ensure the surface is completely dry. MM15 Final Varnish Matt Finish (mineral Turps-Based Acrylic Resin with Matting Agent) and MM14 Final Varnish Gloss Finish (mineral Turps-Based Acrylic Resin) are recommended as final varnishes for this product.

For directions on how to antique and glaze with this medium, see the technical guide section.

MM22 PRINT PASTE

MM22 Print Paste has been especially formulated for use with Matisse colours to screen print on paper. Acrylic paints used on their own tend to dry too quickly and clog the screen. MM22 Print Paste is designed to stay open in the screen. The term open refers to the

time it takes for paint to dry.

Thoroughly mix equal parts of MM22 Print Paste and Matisse Colour either Flow or Structure Formula. Adjusting this ratio will achieve the required viscosity, intensity and drying time. The more MM22 Print Paste used the longer the drying time and the more transparent the print will be. Conversely, the more Matisse Acrylic Colour is used, the quicker the drying time and the more intense the colour will be. However, if longer drying time is required add up to 5% MM1 Drying Retarder. Sheen and waterfastness may be improved by the addition of MM7 Polymer Gloss Varnish to the mix.

Wash screens and implements in water. If paste dries in the screen, soak overnight in lukewarm soapy water.

For further details, also see Screen Printing in the Technical Guide section.

MM24 IRIDESCENT MEDIUM

This medium is formulated to mix, in any proportion, with Matisse Structure or Flow Formula acrylic paints to add iridescence to them, a term used to describe a lightly reflective or pearly finish. The medium can also be used by itself, without the addition of colours for highlighting if desired. MM24 Iridescent Medium is based on pure iridescent pigment and contains no fillers or titanium dioxide; therefore the resultant mixes of iridescent colours are far more intense and richer in colour. This medium is particularly effective over dark backgrounds.

If using as a final wash, light coats are recommended as heavy applications can dry to a translucent white finish that obscures the colour underneath. It may also

be necessary to dip the brush in water before applying MM24 Iridescent Medium in order to achieve the thinnest layer possible.

This product dries in approximately 1-3 hours, depending upon application and weather conditions.

MM25 BLACK GESSO
Similar to our regular MM10 Gesso only **black!**

A great permanent flexible primer for canvas, board or even paper. It is an intense black ground with an excellent tooth for easy paint manipulation that dries to a completely opaque layer. Matisse MM25 Black Gesso is a water-based product that has a very characteristic thick texture and can be thinned down with water. It is recommended that MM25 Black Gesso be applied with a spatula or blade on canvas. If applying with a brush, mix with equal parts water, especially for the first coats when being applied to raw canvas/linen. If working on canvas, MM25 Black Gesso will tighten the canvas, making a firmer ground to paint on.

The application method can also affect the tooth. For a rough textured tooth, apply with a coarse bristled brush. For a smoother finish, apply with a soft bristled flat brush and sand the dried surface lightly with a fine grade moist wet/dry sandpaper after each application. The moisture will minimise the amount of dust created when sanding. Coats take between 1-3 hours to dry, depending upon weather conditions.

MM25 Black Gesso is suitable for creating a surface for both acrylic and oil paints. When priming for acrylic paints, two coats of gesso are recommended to ensure

complete coverage. For oil paints, it is advisable to seal the surface first with MM5 Matt Medium or MM12 Clear Sealer, and then apply a minimum of 3 coats of MM25 Black Gesso.

***Note:** Matisse Background Colours are also a highly pigmented low tooth gesso for use when a coloured background is required.*

MM26 TRANSPARENT GESSO (Pastel Primer)

Similar to MM10 Gesso and MM25 Black Gesso only without pigmentation; therefore, giving a transparent (although not altogether clear) flexible primer for canvas, board or even paper with an excellent tooth for easy paint manipulation.

If working on canvas, Matisse MM26 Transparent Gesso will tighten the canvas, making a firmer ground to paint on and allow the colour and texture of the underlying surface to remain visible. It is non-yellowing, flexible and non-cracking, and forms a suitable base for either oil or acrylic paints.

MM26 Transparent Gesso has been specifically formulated to be mixed with the Matisse Background Colours to give a coloured primer with extra tooth for painting and particularly as a pastel primer. Mix 1 part MM26 Transparent Gesso with 2 parts Matisse Background Colour (up to equal parts), stir well and apply 1 – 3 layers allowing 1 to 3 hours for each layer to dry, depending upon weather conditions. The resultant mixture will give a brilliant surface on paper, board or canvas with which to accept and hold pastels including oil pastels.

***Hint**: Vary the ratio of MM26 Transparent Gesso mixed with Matisse Background Colour to vary the degree of roughness or tooth in the primed surface.*

MM27 LOW VISCOSITY GESSO

Viscosity refers the resistance of flow of a fluid. MM27 Low Viscosity Gesso is a thinner viscosity gesso (than the MM10 Gesso) that is a great permanent and flexible primer for canvas, board or even paper. It has an intense white ground with an excellent tooth for easy paint manipulation.

Matisse Gessoes are water-based products and can be thinned down with water if desired. Both the MM10 Gesso and the MM25 Black Gesso are thick formulas designed to be applied with a spatula or blade on canvas or thinned with water before use with a brush. However, MM27 Low Viscosity Gesso has been formulated on a thin viscosity acrylic to be used directly from the container with a brush. Apply 1-3 layers and allow 1-3 hours for each layer to dry, depending upon weather conditions.

If working on canvas, Matisse Gesso will tighten the canvas, making a firmer ground to paint on. Matisse Gessoes are perfect for use as a primer for all paints including oil paints. Matisse Gessoes contain Calcite grounds (calcium carbonate), which help to protect canvas from destructive gases given off by oil paints over their lifespan.

***Note:** Matisse Background Colours are also a highly pigmented low tooth gesso for use when a coloured background is required.*

MM28 POLYMER SATIN VARNISH (Water-Based)

(Medium viscosity binder medium)

MM28 Polymer Satin Varnish is a water-based acrylic varnish containing matting agents to reduce sheen, resulting in a satin finish which is not too glossy but still has a lively look about it without being matt. MM28 Polymer Satin Varnish will help to bring out the intense, vibrant colours of the Matisse Professional Artist Acrylics. Use as a final varnish over a dried, well-cured acrylic painting where a satin or semigloss sheen is required (and the use of MM29 Final Varnish Satin Finish (Turps-based) is not appropriate).

This varnish may be used to matt off a work for photography or wherever a subdued satin finish is required. It is most suitable as a protective coating particularly over large works exposed to damage in public galleries, commercial paintings required for floodlit photographic reproduction and paintings that would be improved by eliminating unbalanced glossy highlights.

MM28 Polymer Satin Varnish may be used as a final varnish (see Two-Varnish Finish System) and dries non-yellowing and completely clear. As acrylics dry very rapidly, care should be taken to apply varnish pre-diluted with water. How much water will depend on the temperature, humidity and how thickly you apply each coat. However a good starting point is somewhere between 1 part water to 1 to 2 parts varnish.

MM28 Polymer Satin Varnish can also be used as a matting medium added into the paint. This varnish should be thoroughly stirred as it contains a matting agent, which may, in prolonged storage, tend to settle out

and fall to the bottom of the container.

Polymer water-based varnishes may appear to be slightly hazy whilst in solution. This is an optical effect produced by light refraction of acrylic particles suspended within the water-based medium. The effect disappears when the film is dry.

MM6 Polymer Matt Varnish and MM7 Polymer Gloss Varnish are freely intermixable with MM28 Polymer Satin Varnish to alter the sheen level of the varnish as desired. Do not use over oil-based paints.

For more details, see the Varnish section in this book.

Note*: Applying Polymer Varnish in very thick layers on a hot day, could trap moisture, resulting in a cloudy film which would be very difficult to correct.*

MM29 FINAL VARNISH SATIN FINISH

(Mineral Turps-Based Acrylic Resin with Matting Agent)
This varnish produces a hard, non-yellowing, protective coating with a semi-gloss sheen.

Unlike water-based varnishes, this varnish is removable or strippable, and can be re-dissolved in mineral turpentine, which has no effect on Matisse acrylic paints: thus a painting may be completely cleaned and re-varnished without affecting the painted surface. MM29 Final Varnish Satin Finish is an ideal varnish for use in restoration work (may be used on oil paintings).

To remove this varnish, apply mineral turpentine directly to a thick cloth and lightly buff the surface until the varnish begins to dissolve. A patch test in an inconspicuous area is recommended if removing this varnish from

non-Matisse brand acrylic paint. Be aware that vigorous rubbing and undue pressure may cause any acrylic paint to lift during varnish removal.

This product is also suitable for use over oil paints after they are completely dry (approximately 6-12 months). A minimum of two coats are recommended for a consistent gloss finish. Drying time is approximately 6-8 hours depending upon weather conditions.

Over oil paints: Mix with 50% mineral turpentine to create a Retouch Varnish. Do not mix with water. Retouch Varnish is known as a temporary varnish. It gives the artist and indication of what dried colours would look like when wet, so the painting can be continued with colour accuracy. Retouch varnish is not a final varnish.

This varnish should be stirred thoroughly as it contains a matting agent which will, in storage, tend to settle out and fall to the bottom of the container. It is clear and cannot be easily seen therefore always mix this varnish with a clean stick or mixing spatula before use. Shaking the container is not recommended as bubbles may form that can impact the final finish.

WARNING: ACRYLIC BRANDS MAY VARY. DO NOT VARNISH ANY PAINTING WITHOUT A TRIAL TEST FIRST.

Clean brushes with mineral turpentine.

For more details, see the Varnish section in this booklet.

MM30 MATT GEL MEDIUM

Modern paint technology has facilitated the production of a true Gel Medium. There are two forms of this versatile medium available, MM4 Gel Medium which

dries to a high gloss finish and MM30 Matt Gel Medium which has all the same qualities of the MM4 Gel Medium but with a subdued, subtle sheen.

The main aim of the MM30 Matt Gel Medium is to act as a semi-clear transparent colour extender in the production of brilliant coloured glazes and as a transparent impasto for thick 3-dimensional brush and knife applications of Matisse Structure. Its prime requirement is to be thick and buttery whilst remaining semi- transparent, with a subdued sheen level.

MM30 Matt Gel Medium (along with its Glossy counterpart the MM4 Gel Medium) is perhaps the most versatile medium in the Matisse range because of its multiple effects, particularly when intermixed with other mediums.

MM30 Matt Gel Medium acts as the main intermixing medium in acrylic painting when a rich buttery like consistency is required for in impasto work, 3-dimensional extrapolations, multi-layer work and heavy, smooth or textural glazes. When dry, it maintains the structure, brushstrokes and textural effects of undiluted Matisse Structure Formula colours. Its inherent firm and smooth consistency makes it ideal for application by palette knife in order to achieve heavily textured grounds. MM30 Matt Gel Medium, because of its viscous non-spreading consistency, enables the artist to apply thick and heavily defined brushstrokes.

It is recommended that a starting point of 5% acrylic paint be added to this medium. When mixed, the blended paint and gel medium should be a very pale version of the original paint colour. As it dries, the trans-

parent qualities of this medium become apparent, and the richness of the acrylic colour will develop. Although it may be tempting to add more paint, doing so will reduce the transparent effect, resulting in thick, matt, opaque layers of colour.

It is well known that acrylic paints surface dry very rapidly, but heavily imposed brushstrokes of paint take much longer to dry than thinly applied coats. The fact that the surface of the paint film dries rapidly causes moisture entrapment in the film underneath. This effect need not be detrimental to the painting as acrylic mediums are porous and allow for the gradual release of moisture during air drying. Nor does the artist experience any great problem of cracking or wrinkling because Matisse is a highly concentrated paint and once the available moisture has evaporated, the paint remains as a strong, solid, pliable and non-cracking film.

Matisse artists acrylic colours are designed to dry with a subdued low sheen. Liberal additions of MM4 Gel Medium to Matisse paint will tend to increase the gloss level of the finished work. However to lower the sheen level to a subdued matt finish use MM30 Matt Gel Medium intermixed with the Matisse colours.

WARNING: THE APPLICATION OF INTENSE HEAT IN ORDER TO PREMATURELY DRY PAINTINGS CONSTRUCTED WITH HEAVILY IMPOSED LAYERS OF COLOURS IS NOT RECOMMENDED, AS THE SURFACE LAYERS OF PAINT WOULD SEAL OFF, PERMANENTLY TRAPPING MOISTURE UNDERNEATH. SUBSEQUENTLY, THE PAINTING COULD CRACK AND THE CANVAS SHRINKS OR DISTORTS.

MM31 OPEN MEDIUM

MM31 Open Medium is formulated to mix with either Matisse Structure or Matisse Flow acrylic colours to assist in prolonging drying time while maintaining the unique qualities of each formula.

Mixing MM31 Open Medium with Matisse Structure Formula acrylic paints will not affect the thickness and body of the paint. When blended with Matisse Flow Formula acrylics, the result will be a smooth flowing viscosity with added body. This medium imparts a subdued satin finish, depending upon the amount used.

Adding as little as 10% MM31 Open Medium to acrylic paint will lengthen the working time. By choosing to use smaller amounts of medium, the blending time is increased, but drying time is not drastically increased. A higher amount of MM31 Open Medium will dramatically increase the working time of the paint.

The maximum retardation of drying time is reached with a 50/50 mixture of paint to medium. Adding over 50% MM31 Open Medium will result in minimal increases of drying time but may reduce the waterfastness of the dried paint.

MM33 UV* CONSERVATION VARNISH

(Turps-Based Acrylic Resin Varnish containing UV inhibitors)

Final varnishes are applied to protect the surface of an artwork and create a uniform gloss finish. MM33 UV* Conservation Varnish (Turps-Based) goes even further as it is able to protect against fading from exposure to UV light. Although all Matisse colours contain lightfast pigments – the term lightfast (for instance as it applies in

ASTM 4303) is relative, strong UV light (for instance from the sun) will destroy virtually any colours if exposed long enough so the application of the MM33 UV* Conservation Varnish over an outdoor mural produced with Matisse colours will help extend the life of the work even further.

MM33 UV* Conservation Varnish It is a final clear gloss varnish (similar to MM14 Final Varnish Gloss Finish), quick drying, designed to give your painting that final "glow", but with the added benefit of UV* protection. This makes it ideal for varnishing items that will be exposed to daylight or for extending the lightfastness of items that are not traditionally so i.e. printed images from your home printer. MM33 UV* Conservation Varnish will slow the rate of fading of printed material as it reduces UV* light spectrum by more than 99%.

MM33 UV* Conservation Varnish is easily applied with a soft bristled brush. It does not need to be diluted and can be used straight from the container. Apply in light coats moving quickly over the surface. Avoid over working the varnish as the surface may become matted if brushing continues as the varnish begins to dry. Two coats are recommended, ensuring that the first coat is thoroughly dry before a second application. Under regular conditions, this varnish should be dry within 4-6 hours. If uncertain, leave overnight before applying the next coat.

MM33 UV* Conservation Varnish can be easily removed with mineral turpentine if used over Matisse Acrylic Structure and Flow formulas. Apply the mineral turpentine directly to a thick cloth and lightly buff the surface

until the varnish begins to dissolve. A patch test in an inconspicuous area is recommended if removing this varnish from non-Matisse brand acrylic paint. Be aware that vigorous rubbing may cause any acrylic paint to lift during varnish removal.

Mineral turpentine is recommended to remove this varnish from brushes. Wash skin thoroughly with soap and water after removal.

*THE TERM UV REFERS TO ULTRA VIOLET RADIATION PRESENT IN ARTIFICIAL AND NATURAL SOURCES SUCH AS SUNLIGHT AND OFTEN MANIFESTS ITSELF AS DISCOLORATION OR FADING, CRACKING, AND, SOMETIMES, TOTAL PRODUCT DISINTEGRATION.

DRY MEDIUMS

Although many artists think of mediums as being liquids or gels that are mixed with acrylic paint to create different effects, Matisse also has a range of dry mediums. These are dry minerals, small spheres or powders that can be either mixed with paints or liquid mediums to create unique textures and finishes. They are suitable for use on paintings, collage, sculptures and architectural models.

We have introduced the mediums in this dry format to allow the artist a greater creative spectrum – rather than a set amount being mixed in with a gel, it is possible to mix whatever ratio of the dry medium into not only a gel but a thinner binder medium (such as MM7 Polymer Gloss Varnish) which allows the full texture of the particular medium to be revealed. Obviously it is also possible to add the dry mediums to the paint allow-

ing the same full textural result to be revealed in the colour.

As the finish achieved with Dry Mediums can vary depending upon application and the addition of wet mediums, testing is recommended before these products are applied to actual artwork. The range is as follows:

BLACK FLAKE HEX

Contents: Glossy hexagonal flakes cut from coated polyester film.

Application: These small flakes can be used to create decorative effects with a distinctive texture on paintings and indoor sculptures. They are best used as a final finish to preserve their sparkle, and can be sprinkled onto a freshly painted surface.

To maintain the shiny finish of the flakes, mix Black Flake Hex with either MM4 Gel Medium or MM7 Gloss Varnish and Gloss Medium, as these mediums have the same gloss finish as the Black Flake Hex.

FERROUS POWDER

Contents: A finely ground grey powder with a matt finish made from iron.

Application: This product can be used on paintings and mixed media. It also has unique magnetic properties. To create water resistant dark grey magnetic coating, mix equal parts of Ferrous Powder to a slurry with either MM14 Gloss Varnish (Turps-based), MM15 Final Varnish Matt Finish or MM29 Final Varnish Satin Finish. Once dry, seal with any of these varnishes to prevent rusting.

Sprinkling Ferrous Powder should be avoided to ensure no small particles fall and cause rust spots where they are not wanted. Please note that sagging may occur when applying excessive amounts of this product to larger canvases.

Ferrous Powder can also be rusted. Use with MM2 Impasto Medium, MM4 Gel Medium, MM6 Polymer Matt Varnish (Water-based), MM7 Gloss Varnish and Gloss Medium, MM28 Polymer Satin Varnish or MM30 Matt Gel Medium for this purpose. Blend to the desired consistency, and leave to react with moisture in the air. The use of oxidising agents to speed the rusting process is not recommended as the overall stability may be compromised. Mixing should also be carried out promptly to avoid rust developing during blending.

If you ***DO NOT*** want the Ferrous Powder to rust it must be mixed with MM14 Final Varnish Gloss Finish (Turps-based), MM15 Final Varnish Matt Finish (Turps based) or MM29 Final Varnish Satin Finish (Turps based). These are not water-based and will not promote the rusting process.

BATHURST GROUND MARBLE

Contents: This fine white powder consists of fine transparent crystalline calcium carbonate particles with a round lumpy shape. It is sourced by Bathurst in rural NSW, Australia.

Application: Bathurst Ground Marble is used to thicken and add bulk to paint without changing the colour or drying properties. It mixes successfully with any Matisse or Derivan medium. Use as much as needed to create

the desired effect. Larger proportions tend to make the paint a little stringy, but this feature can be manipulated to give interesting results.

It is important to work the mixture thoroughly with a palette knife or spatula. Simply stirring the Bathurst Ground Marble with the selected medium will result in a lumpy mixture. Pressing and scraping the mixture with the palette knife or spatula over a longer period of time will eliminate this problem.

Bathurst Ground Marble will weather well outdoors and is suitable for use on paintings, collage, mixed media, and collograph plates. Bathurst Ground Marble can also be used with select oil painting mediums.

MICROSPHERES

Contents: This lightweight white powder consists of tiny hollow Microspheres, also known as microballoons, made of inorganic synthetic glass.

Application: When blended with a range of Matisse products, Microspheres can be used to make modelling pastes suitable for creating lightweight three-dimensional effects.

Microspheres are suitable for use with MM2 Impasto Medium, MM4 Gel Medium, MM6 Polymer Matt Varnish (Water-based), MM7 Gloss Varnish and Gloss Medium, MM28 Polymer Satin Varnish (Water-based) or MM30 Matt Gel Medium. Although large amounts can be added to make a mousse-like paste, care should be taken not to make the mixture too dry, as this may result in cracking. When dry, the texture will resemble a fired clay bisque. Mix only as much is needed for a single ses-

sion, as the mixture will continue to thicken on standing. Microspheres can also be used with select oil painting mediums.

LANG LANG SAND (.5MM, 1MM, 3MM, 5MM & 7MM)

Contents: This product suite consists of various grades of sand, which is silicon dioxide in the form of quartz, sourced from mines in Lang Lang, Victoria, Australia. These range from a very fine grain (.5mm) to a course, multi-coloured small gravel (7mm). All have been thoroughly washed and cleaned to ensure they are free from impurities.

Application: When mixed with suitable Matisse products, Lang Lang Sand provides a range of textures that can be used effectively in paintings, mixed media and collage. Only the .5mm option is recommended for use on collograph plates in small quantities.

Lang Lang Sand is suitable for mixing with MM2 Impasto Medium, MM4 Gel Medium, MM6 Polymer Matt Varnish (Water-based), MM7 Gloss Varnish and Gloss Medium, MM28 Polymer Satin Varnish (Water-based) or MM30 Matt Gel Medium. All of these products will effectively bind the sand before application.

When blending it is important not to make the mixture too dry as it may not adhere to the canvas. A 50/50 ratio of Lang Lang Sand to medium is recommended. The results range from a relatively restrained texture with the finest (.5mm) grade, to a grainy, bumpy texture with the largest (7mm) gravel. As the sand is quite heavy, it is not recommended to use large quantities on large canvases as sagging may occur. Lang Lang Sand can

also be used with select oil painting mediums.

GLASS BEADS (.8MM, 1.5MM, 3MM & 5MM)

Contents: This product suite consists of various sizes of loose, spherical, clear Glass Beads.

Application: When mixed with suitable Matisse products, Glass Beads create a range of textures that can be used effectively in paintings, mixed media and collage.

For best results, mix with MM4 Gel Medium or MM7 Gloss Varnish and Gloss Medium. The clear, gloss finishes of these mediums will enhance the qualities of the beads. A 50/50 ratio is recommended as a general guideline, which can be varied depending upon the effect required.

Glass Beads can also be dropped onto wet mediums painted onto the surface. MM4 Gel Medium or MM7 Gloss Varnish and Gloss Medium can also be used for this purpose. Because these beads are completely smooth it is suggested that art works using this product are varnished twice with either MM7 Gloss Varnish and Gloss Medium or MM14 Final Varnish Gloss Finish (Mineral Turps-Based Acrylic Resin) to securely seal the beads.

PUMICE

Contents: This product is beige coloured pure pumice powder derived from the lightweight volcanic rock of the same name.

Application: When blended with a suitable Matisse product and applied smoothly, Pumice produces a consistently rough surface, unlike larger grades of sand

which can produce a sharper surface. It is also suitable for use with mixed media, collage and collograph plates. As it is lightweight, Pumice can applied in large quantities on larger canvases without causing sagging

Up to equal parts Pumice can be added to MM2 Impasto Medium, MM4 Gel Medium, MM6 Polymer Matt Varnish (Water-based), MM7 Gloss Varnish and Gloss Medium, MM28 Polymer Satin Varnish (Water-based) or MM30 Matt Gel Medium. Pumice can also be used with select oil painting mediums.

MICA FLAKES

Contents: Mica is a silicate mineral with a layered structure. This product is composed of thin, scale-like transparent flakes of mica with a shiny pearlescent finish.

Application: To retain their shimmer, mix Mica Flakes with either MM4 Gel Medium, or MM7 Gloss Varnish and Gloss Medium. Textural effects can be achieved by mixing the flakes in a 50/50 ratio with either of these products.

Small quantities Mica Flakes can be sprinkled onto wet medium to maximise their glistening qualities, as they tend to settle parallel on a wet surface. This method produces a shiny, pearlescent flexible surface with excellent exterior durability. Interesting effects can also be achieved if using this product on collograph plates.

GERALDTON CRUSHED GARNET

Contents: Garnet is a transparent gemstone which has a deep reddish/brown colour. Geraldton Crushed Garnet is sourced from Geraldton-Greenough, in Western Australia.

Application: This product has a variety of applications, and produces a hard, lightly sparkling, textured finish suitable for paintings or collage when mixed with the appropriate Matisse products.

For the best results, blend equal parts Geraldton Crushed Garnet with either MM4 Gel Medium, or MM7 Gloss Varnish and Gloss Medium. Both of these mediums have a clear glossy finish that will help maintain the sparkle and reddish/brown tones of the garnet.

The colour and finish of this product can be further enhanced with a final coat of either MM7 Gloss Varnish and Gloss Medium or MM14 Final Varnish Gloss Finish (Mineral Turps-Based Acrylic Resin).

WOLLASTONITE

Contents: Wollastonite is a fine calcium inosilicate white mineral powder.

Application: The needle-like crystal form of Wollastonite lends itself to creating a fibrous texture when mixed with the appropriate Matisse product.

As a general guideline, add approximately 1 part Wollastonite to 5 parts of any of the following products; MM6 Polymer Matt Varnish, MM7 Gloss Varnish and Gloss Medium, MM10 Gesso, MM27 Low Viscosity Gesso or MM28 Polymer Satin Varnish (water-based).

Wollastonite is also ideal to mix directly with acrylic paints due to its alkaline properties. Up to 50% Wollastonite can be blended with any of the Matisse Background paints to create a textured surface for pastels and charcoal.

TECHNICAL GUIDE

Airbrushing

Matisse Flow Formula has been especially designed with the airbrush artist in mind. In conjunction with selected Matisse Mediums, Matisse Flow Formula can be used for the vast majority of airbrush applications.

The pigments used in the Matisse Flow Formula have been carefully milled down to a particle size small enough to easily flow through the finest of airbrushes with the smallest tip or needle size, as fine as 0.1.

Matisse Flow Formula will dry waterfast and lightfast and it is suitable for all airbrush work including illustration, fine art, cartoon work, graphic design and mural work.

Matisse Flow Formula can also be used for automotive detail work when covered by a protective clear lacquer, and has been used extensively in the automotive design area. Clear automotive lacquers can be used over the top of Matisse Flow to give a tough weatherproof finish normally associated with automotive finishes.

To use Matisse Flow Formula (or Matisse Structure) with an airbrush first dilute 1 part of MM3 Surface Tension Breaker with 9 parts of water and then mix with chosen colour to thin the paint until the desired viscosity is achieved. The airbrush artist will find that far less water is required to achieve the same viscosity (as chemical thinning has taken place), therefore the colours will be far stronger and more intense than if the paint had just been let down with water alone. Alternatively, Matisse

Inks will go through the finest of airbrushes.

If the airbrush appears to be clogging regularly, add a few drops of MM1 Drying Retarder to the mixture, this will help to slow the drying time.

If waterfastness is a concern, additions of 30-40% of MM9 Acrylic Painting Medium will increase the binding capacity of the mixture.

Glazing

Glazing is the process of adding subsequent thin, transparent layers of paint to your painting. This technique allows you to create richness and depth in your painting as the light penetrates the various layers of paint before bouncing off the substrate and back to your eyes, allowing you to build up layers of colours that will mix optically on your painting rather than on your palette.

Glazing works best with transparent, single pigment paints, however opaque paints can still be used for glazing, but will create a more cloudy effect as the light does not penetrate these pigments.

Within the Matisse Structure and Flow Formula colours, there are a number of intense, transparent formulations that will suit glazing techniques. The Colour Technical Chart in this book will provide you with information on the characteristics of each of the colours in the Matisse range, including their pigment numbers, and transparency.

Many of the different Matisse mediums, when mixed with paint, can be used to create glazes.

The more popular mediums used for this purpose in the Matisse range are MM7 Polymer Gloss Varnish and Gloss Medium, MM8 Spreader Medium and MM4 Gel Medium, however, MM20 Water-Based Patina is the ideal option for anyone wishing to try this technique, as it has built in retarder which slows the drying time that allows you to blend each glaze layer as well as a binder that maintains the paint's permanency for each layer.

Here's how to create your own glaze:

1. Select a transparent colour of your choice.
2. Mix a small amount of this colour with MM20 Water-based Patina and blend thoroughly.
3. Use this mix to paint over an area of your artwork, blend and brush as desired.
4. Allow to dry and add one or subsequent layers.

***Hint**: If you are concerned about glazing over an existing completed artwork, it is recommended to apply a coat of diluted MM6 Polymer Matt Varnish before glazing to create a layer between the paint and the glaze layer so as not to disturb any of the under-painting.*

Antiquing

Antiquing is the method of applying a patina or glaze/stain over an object to give it an aged effect. Antiques have normally gathered their graceful aged patina from collecting dust and dirt over time – antiquing re-creates that time worn look by imitating it with this glaze technique, which is more permanent and more stable than the real thing!

METHOD:

- Clean your surface of all dust, grease and oil.
- Wet the surface all over with a cotton cloth soaked in MM20 Water-Based Patina to prevent the surface from absorbing too much colour.
- Dab Matisse Flow Formula Burnt Umber or Raw Umber on the moistened cloth and rub liberally over your project beginning at the outside edge and moving into the centre.
- Wipe back excess colour to desired effect with a clean cloth.
- If the resulting effect is too dark, apply MM20 Water-Based Patina to a clean cloth and wipe over to remove colour.
- Allow antiquing glaze to dry at least 24 hours, depending on the prevailing ambient temperature and how heavily the project was glaze antiqued.

Depending on the surface chosen to be antiqued, it is recommended to apply a coat of diluted MM6 Polymer Matt Varnish before attempting this technique to create a layer between the paint and antiquing so as not to disturb any of the under-painting.

Leave at least 4 weeks before applying a finish coat of varnish.

Fabric Painting

It is possible to apply Matisse colours to the vast majority of fabrics and garments (a t-shirt for example) without the addition of any mediums. As this product is water-based, the painted design will not compromise the

fabric, although wear and regular washing will eventually affect the painted surface over a shorter period of time.

The addition of MM13 Fabric Fixative to Matisse colours will allow your design to stand up to laundry detergents, regular machine washing and the constant rigours that a garment may be subjected to during its life.

Painting on fabric: Matisse Flow Formula mixed in equal parts with MM13 Fabric Fixative has the perfect consistency for fabric painting.

When painting fabric, avoid creating thick build up three-dimensional designs which may tend to crack or peel, but rather let the paint penetrate the fabric and flow out flat.

Airbrushing on fabric: It is possible to airbrush on fabric using Matisse Flow Formula mixed with MM13 Fabric Fixative. Use up to two parts MM13 Fabric Fixative to one part Matisse Flow Formula colour to achieve the appropriate consistency which will flow easily through an airbrush (see Airbrushing with Matisse Acrylics). Heat fix the fabric as per instructions below.

Screen printing on fabric: Matisse colours can be used with brilliant effect on most fabrics to give a permanent finish with the addition of MM13 Fabric Fixative. Use one part MM13 Fabric Fixative to one or two parts Matisse Structure Formula. Mix thoroughly to keep a relatively thick consistency which will reduce bleeding. Heat fix the print as per instructions below.

This mixture will last for several months if kept in an airtight container, in a cool dry place. Do not leave

exposed to heat or let the mixture freeze.

Silk screen system: It is important to make sure the silk screen blockout or stencil system selected is compatible with water-based products. Some are completely resistant to many solvents but water will destroy them.

Mesh size: Generally speaking, the best mesh size for fabric printing is 10T to 25T (monofilament). Different mesh sizes are used for different applications in the screen printing process. Mesh size is measured by how many threads of mesh there are crossing per square inch. The higher the mesh count, the finer the threads and holes are in the screen. A coarser mesh screen is more suitable for fabric than for paper, as more ink is required because fabric tends to be more absorbent.

Choice of fabrics: Best results are obtained from absorbent fabrics such as 100% cotton; avoid waterproof fabrics as they tend to inhibit penetration of the paints thus affecting washability. Wool in general should be avoided unless thoroughly cleaned as the wool grease (lanolin) can repel water-based colours. Fabrics containing starch, size, fillers, softeners or creaseproof treatments should be washed prior to printing/painting. Waterproofing treatments contained in these fabrics may prevent proper paint absorption and will result in mottling, poor colour adhesion or patchy printing and may not remain washproof.

Heat fixing images: Paints used in fabric printing require heat fixing in order to become washproof. Any type of heat can be used for this purpose. Heat tunnels or ovens may be used, but the most common form of heat fixing is the use of a household iron. The main points to be

observed are:

- Ensure your design has completely air dried before it is heat fixed.
- When heat fixing, apply heat evenly and continuously for the required time over the image.
- Be sure not to scorch or burn the image or garment by keeping the iron moving constantly. Remove the iron briefly if the garment is getting too hot before continuing.
- Use a tea towel or another piece of cotton cloth over the image to iron on. Do not use the iron in direct contact with the image.

Heat fix times and temperatures: Please note heat fixing times and temperatures are subject to vary depending on the accuracy of the settings in the appliance to be used. The following is a guide only:

- Cotton, calico, linen, rayon 4-5mins at 140°C -180°C
- Synthetics, nylon, polyester, tetron, acrylic 5-8mins at 115°C -130°C

It is important to remember that valuable projects always warrant a test. Heat fixing tests should always be done on the fabric to determine temperature and time required to make the image fast (permanent) but without scorching the particular fabric. Test by heat fixing a trial strip and washing on a heavy duty cycle.

Marbling

Marbling is the effect of using paint to make a surface look like or imitate a marble finish. This painted finish is

what is referred to as a faux finish, faux being the French term for false or fake. It may also be referred to as trompe l'oeil (French for deceives the eye).

Marbling should not be confused with marbleising which is the technique of floating paint on water and immersing the substrate (the surface to be coated, usually paper) in the water, coating the substrate as it is removed.

Planning: In order to obtain the most realistic finish, keep in mind the limitations of the material being copied. For example, if a large wall is to be marbled, it would be advisable to break up the surface into sections simulating sheets of marble rather than attempting to make the wall look like one whole piece. This can easily be done by using tape to mask off each section at a time. Taking this one step further, a shadow can be added along the masked line to give a faux bevelled edge to the slab of marble. When marbling a flat surface such as a table, marbling the edges and following through with the pattern of the veins will help to create a much more realistic finish.

Preparation: Faux marble will look more realistic if applied free of brushstrokes to a smooth prepared surface. The basecoat to be used should be a water-based, flat to semi-gloss finish. Matisse Background Colours have been designed to level out (reducing brushstrokes) and opaque for good coverage. For more detailed information on surface preparation, see Surface Preparation section in this booklet. The colours to be used will depend on the type of marble that is being imitated.

Scumble glaze/marbling gel: There are many different ways to marble; however, they all vary around one main ingredient. The main ingredient used in marbling and many other painted finishes is known by several different names: scumble, scumble glaze, glazing medium etc. In the range of Matisse Mediums, it is known as MM16 Marbling Gel.

The main characteristic of this medium is that it is slow drying therefore allowing time to work the paint. It helps to extend the paint, making it more transparent thus showing the undercoat. It enables the paint to hold the marks made by varying tools that are used for different finishes. It retards the ability of the different colours to intermix thus keeping the colours separate (which is one of the techniques employed in marbling).

METHOD: In this example, the colours used will be those to create a white marble finish.

1. Apply a basecoat of Matisse Background White and allow to dry.

2. Pour approximately 3 tablespoons of MM16 Marbling Gel into a dish or palette. Add approximately 2cm of Matisse Flow Formula Titanium White, squeezed out of a tube.

3. Do not mix the gel and the white in the tray. Simply dip a damp sea sponge into this and allow the paint and gel to mix on the sponge as it is patted onto the project. Cover no more than approximately 30cm x 30cm as the area may dry before the next step is reached.

4. While step 3 is still wet, add approximately 0.5cm

of both Matisse Flow Formula Mars Black and Paynes Grey to approximately 3-4 tablespoons of MM16 Marbling Gel. Once again, do not mix the paint and gel but rather drag a feather, a damp Chinese calligraphy brush or even a fine liner brush through the gel and a small amount of the paint. Holding the brush or feather at the very end, draw in some veins.

Use images of marble to see which way the veins go. It is fairly safe to assume they do not cross like an X, they do not have a hub in the middle like a spider's web and they are not all parallel and evenly spaced apart. They are staggered in appearance like a line made up of many shorter straight lines rather than curves.

5. Once the veins have been put on and whilst both step 3 and 4 are drying (but still wet), use a very soft mop brush or badger hair brush to soften and blend the veins into the background. This is achieved by brushing ever so lightly over the surface ensuring the brush remains dry and free of paint.

Where areas of the paint are quite wet and stippling with the brush (hitting the surface in a perpendicular motion) to blend the veins, be careful the brush remains dry. This softening process should give variations of blending with veins where the gel and white paint are in various thicknesses. This should result in differences in tone (white and veins) and colour (between Mars Black and Paynes Grey).

6. Leave to dry.

7. Varnish with a high gloss varnish, such as MM7 Polymer Gloss Varnish and Gloss Medium or MM14 Final

Varnish Gloss Finish (turps-based).

COLOURS: One of the main considerations when marbling is colour. Listed below are some suggestions of colours to be used for various types of marble finishes. This is by no means an exhaustive list; however, with practice and experimentation, you should be capable of recreating any type of marble finish desired.

Carrara or white marble:

- *Basecoat*: Matisse Background White.
- *Sponge coat*: MM16 Marbling Gel mixed with Matisse Flow Formula Titanium White.
- *Veins*: Matisse Flow Formula Mars Black and Paynes Grey.

Green marble:

- *Basecoat:* Matisse Background Folk Black.
- *Sponge coat:* MM16 Marbling Gel and Matisse Flow Formula Chromium Green Oxide, add a very small amount of Matisse Flow Formula Hookers Green and Phthalo Green.
- *Veins:* Matisse Flow Formula Titanium White.

Sienna marble:

- *Basecoat:* Matisse Background White.
- *Sponge coat:* MM16 Marbling Gel mixed with Matisse Flow Formula Titanium White.
- *Veins:* Matisse Flow Formula Mars Black and Paynes Grey.
- *Top sponge coat:* MM16 Marbling Gel and Matisse Flow Formula Australian Sienna. Apply this coat with the sea sponge over most of the surface, leaving some areas with the white showing

through. As this coat is drying, soften and blend some of the harder edges and the areas that show obvious sponge marks.

FINISHING OFF: As the vast majority of marble that we see is highly polished, two or more coats of a high gloss varnish are recommended to finish off the work. MM7 Polymer Gloss Varnish diluted two parts to one part water would be recommended for indoor use. For outdoor use, an additional two coats of undiluted MM14 Final Varnish Gloss Finish (turps-based) would be advisable.

Silk Screen Printing

Silk screen printing is the technique of pushing ink through a screen over a stencil by using a utensil called a squeegee.

Silk screens were originally made, as the name suggests, from silk cloth. They are now made from synthetic materials; however, the process remains the same.

The cloth or mesh is stretched over and fixed to a frame (usually wood, sometimes plastic or aluminium) and this forms what is known as the screen.

Ink is dragged across the screen with a stiff piece of rubber or squeegee. As the ink is dragged across the screen, it is deposited through the holes between the strands that make up the warp and weft of the screen and onto the surface below. The amount of ink deposited on the surface will be determined predominantly by the mesh size of the screen (the mesh size refers to the size of the holes or, more precisely, how many holes

per square inch).

A stencil is used to block out areas where the colour is not wanted. This stencil can be as simple as a piece of paper or plastic with a design cut out of it or, if longer print runs are required (paper stencils are generally only good for a few prints), block out solutions are used.

Blockouts come in several different forms. Some are cut out of a special type of plastic and require solvents to melt or adhere to the screen. Some are brushed directly on to the areas to be blocked out. Some systems of blockouts are even photosensitive and can be developed under sunlight using positive transparencies, while some are developed not unlike photographs. Each form of stencil has its merits and limits. Some systems are water soluble which means using acrylics may destroy them.

Traditionally, screen inks have been oil and solvent-based that can emit toxic fumes which contribute to environmental issues and normally involves the use of expensive exhaust units to remove fumes from the working area. Clean-up is also done with solvents producing more dangerous waste. Printing with Matisse colours is much more user and environmentally friendly as they are water-based and non-toxic and wash up easily in water.

Silk screen system: It is important to make sure the silk screen blockout or stencil system that is to be used is compatible with water-based products (some are completely resistant to many solvents but water will destroy them).

Mesh size: It is possible to use extremely fine screens for fine definition work. Screens of mesh size 70T to 90T (700-900 holes per inch) monofilament will produce the best results with the print paste.

Printing on paper: Matisse colours are perfectly suited to silk screen printing on paper and can be used directly out of the jar. Matisse Structure Formula is a thick-bodied paint which adapts nicely for printing.

The first noticeable characteristic when using acrylics for silk screen printing is their quick drying time. This added to the fact that only a thin layer of paint is left in the screen after each print, can easily result in the paint drying on the screen. Remember, acrylics dry waterfast so they cannot be removed.

One way to avoid drying in the screen is to use MM1 Drying Retarder, which will slow the drying time of the paint and allow the screens to be washed out without effort.

MM22 Print Paste: This medium is designed to be used in conjunction with Matisse colours. The advantages of using print paste with the acrylics are:

- There is no need to buy a second set of dedicated printing colours for silk screen printing on paper. Just add Print Paste to your existing acrylic colours palette to produce a range of printing inks.
- The addition of the Print Paste slows the drying time of the acrylics allowing the screens to be washed out easily.
- The Print Paste allows reduction of the colours to achieve transparent layering and brilliant, bright colours.

The use of Print Paste with acrylic colours also means there are no toxic fumes to be dealt with and no waste solvents. Everything can be washed up in water and the waste disposed of in the garden.

METHOD: Thoroughly mix equal parts of MM22 Print Paste and Matisse Colour (Flow or Structure Formula) of your choice. As different colours will have different rates of opacity, each colour may require a different ratio of print paste. The resulting unused mixture can be stored for many months in an airtight container. Do not put leftover used ink back in the container as this may cause contamination. Brilliant transparent prints can be achieved mixing small amounts of paint with print paste. If a longer drying time is required, it is possible to add up to 5% MM1 Drying Retarder to the mix. This should only be necessary in the driest of climate conditions.

Washing utensils: Wash up in lukewarm water with soap if necessary. If the ink dries on the screen, soak the screen overnight in soapy water and using a soft brush, clean the screen. The ink should dissolve easily.

Surface Preparation

Matisse colours will adhere to most surfaces. However, a paint film will only be as good and permanent as the foundation on which it is applied. Most substrates (the surface to which the paint is applied to) used by artists will need little or no pre-treatment. The following is a general guide to some surfaces used and the best method of preparation.

Paper, board and cardboard: As a general rule, Mat-

isse colours may be applied directly over paper, board and cardboard without priming the surface. It is advisable to use a good quality paper or board as, although Matisse colours are made to last indefinitely and they will help to protect the paper they cover, no paint will turn a poor quality paper into a good one. Just about any paper may be used; however, paper lighter than 300gsm will probably need to be fixed down to avoid curling (see Watercolour Techniques with acrylics in this booklet).

Note: *The term gsm is a paper thickness measurement that refers to grams per square metre. The higher the gsm, the thicker the paper. As a point of reference, a piece of standard photocopy paper is generally 80gsm.*

To prevent paint penetrating very thin paper, apply two very thin coats of MM7 Polymer Gloss Varnish mixed with equal parts of water. This will bind well with the surface of the paper and act as a sealer without absorbing into the paper.

Matisse colours are formulated to last indefinitely, whilst most papers have a rather more finite life. Priming the surface of paper with MM7 Polymer Gloss Varnish will provide the way for restorers to remove the paper once it has deteriorated and replace it with a fresh substrate or support.

Gesso Priming: If a primed surface on paper is desired, the best surface ground can be achieved by applying one coat of MM10 Gesso mixed with equal parts of water. The absorption rate of the paper and the desired painting surface will dictate how much dilution with

water the MM10 Gesso requires and how many coats thereafter. It is best not to build the surface too high with MM10 Gesso (i.e. 5-6mm is getting too thick) to avoid cracking. If a thick surface is required, use MM2 Impasto Medium to achieve high relief.

Canvas/Linen: Matisse colours can be readily and directly applied to the vast majority of fabric supports. These include cotton, linen, jute, canvas, polyester, polypropylene and fibreglass fabrics.

Cotton and other natural fibre supports, although widely used, have the inherent problem of their reaction to variations in climate temperatures and humidity levels. These variations can affect them in several ways.

Natural fibres tend to absorb moisture from the air; this can cause swelling in the fibres. Constant swelling and contraction, potentially causing premature cracking, will not be as detrimental to acrylics as may be the case with oils, because of their elasticity. However, this constant expansion and contraction may eventually destroy the canvas itself. The absorption of moisture may also promote bacterial growth. From a long-term point of view, synthetic canvases do not exhibit the same moisture absorption characteristics and are much more resistant to bacterial or fungal growth.

Canvas/Linen stretched: This refers to canvases that have been stretched over a support, usually a wooden frame made from specially manufactured stretcher bars. These stretcher bars have the side parallel to the canvas tapered down so that only the outside edge touches the canvas. This avoids the inside edge of the stretcher bar touching the canvas and revealing the

shape of the stretcher frame against the canvas.

Unprimed/raw canvas: When a non-synthetic canvas is primed, it will shrink. The amount of shrinkage will depend on the type and weight of the canvas. Using any of the Matisse Gessoes (MM10, MM25, MM27) diluted with equal parts water, will allow the first and second coat to penetrate the raw canvas and bind well. Ensuing coats may contain 50% or less of water, depending on how absorbent the canvas is and the particular surface finish required. Matisse Gessoes may be sanded and recoated to give a very flat smooth finish almost hiding the weave of the canvas (e.g. in preparation for use with airbrushing).

If a preference for working straight onto raw canvas is desired, Matisse Professional Artist Acrylics can be applied directly onto the surface. However, it is advisable to seal the canvas first with MM12 Clear Sealer, MM7 Polymer Gloss Varnish or MM6 Polymer Matt Varnish. Sealing the raw canvas will increase its longevity, by protecting its fibres. As canvas is quite porous, it tends to mark and stain quite easily and sealing the surface will decrease this tendency. Sealing will also help to protect cotton and linen canvas from mould and bacteria and prevent the paint staining through the canvas to the other side when using the paint in a thin liquid form.

Pre-primed canvas: Pre-primed canvas is canvas that has already been coated and ready prepared with gesso (primer). Although many artists will choose to buy pre-primed canvas for convenience, it is prudent to be aware the most reputable brands sometimes may focus more on the quality of the canvas/linen and

frame, but use a primer that may not always stand up to the conditions that are required of them.

If the artist wishes to be sure of the prepared ground they are to work on, lightly sand back the pre-primed surface (but do not sand back all the way to the canvas). Apply one coat of Matisse Gesso mixed with equal parts of water. The subsequent coat can be undiluted straight Gesso or may be diluted depending on the required finish.

Concrete: Rough concrete should be cleaned and free of dirt, dust, grease or oil. Ensure all loose sand; formwork particles etc. have been removed. Apply a coat of chosen Matisse Gesso. This may be diluted if required. If the concrete surface is new, it would be recommended to apply a coat of MM12 Clear Sealer before coating with the Matisse Gesso to block any potential leaching of alkaline residue. Alkaline residue has the potential to affect some acrylic colours if leaching occurs in high enough concentrations.

Clean-faced or polished concrete may need to be sandblasted to give a surface or tooth for a primer to adhere to. Following sandblasting, clean the surface of all dust and loose material and apply a coat of Matisse Gesso. If the surface still feels very smooth, it would be advisable to lay down a coat of MM7 Polymer Gloss Varnish and Gloss Medium before applying the Matisse Gesso.

Fibreglass: Surfaces which are non-porous can present a problem if they are to be employed as a substrate for a work which may have to stand up to abrasive or mechanical stress and/or the elements over a long

period. The more substantial a foundation that can be laid for the paint film, the longer it will last. Always test the substrate before commencing work if you are in any doubt about its suitability.

Fibreglass surfaces should be prepared by lightly scratching it with sandpaper or a wire brush then cleaned down so it is free of any oil, grease or dust. A bonding coat of MM7 Polymer Gloss Varnish is recommended to be applied first and then a coat of Matisse Gesso. Allow these layers to dry for 48hrs and test adhesion by attempting to scratch the surface. A good test is to cut an "X" about 2cm long into the primer, stick a piece of masking tape over this and pull it off. If the paint comes with it, it is not going to be a long-lasting foundation.

After the work is complete, a further one or two coats of MM7 Polymer Gloss Varnish is advisable to protect it. If the work is going to be exposed to sun and rain, a further coat of MM14 Final Varnish Gloss Finish is recommended.

Plasterboard: Matisse colours can be applied directly to plasterboard that has been cleaned of all dust, oil and grease. Matisse Gesso can also be used as a primer, if desired, as it will give good tooth and a clean bright surface to work on. If the plasterboard appears to be extremely porous, the use of Matisse Gesso as a primer is recommended. After the work is complete, a coat of MM7 Polymer Gloss Varnish will add protection. If the work is going to be exposed to sun and rain, a further coat of MM14 Final Varnish Gloss Finish is recommended.

Plaster/Stucco: New plaster should be left to dry for at least two weeks before a coat of MM12 Clear Sealer is applied. Matisse Gesso may then be used or Matisse colours applied directly over the MM12 Clear Sealer. After the work is complete, a coat of MM7 Polymer Gloss Varnish is recommended to protect the work. If the work is to be exposed to sun and rain, a further coat of MM14 Final Varnish Gloss Finish is advisable.

Glass/Ceramic tiles: It is possible to use Matisse colours on glass or tiles for a permanent, though NOT dishwasher proof, finish. First, apply a coat of undiluted MM7 Polymer Gloss Varnish. Allow to dry. Next, apply the paint as desired. Finally, finish off with another coat of MM7 Polymer Gloss Varnish.

If a transparent finish is required, dilute the Matisse colour chosen with MM7 Polymer Gloss Varnish instead of water. This will give more permanence to the work. To achieve a frosted glass finish, use MM4 Gel Medium directly onto the glass. See section on MM4 Gel Medium in the Matisse Mediums Section.

Although the above instructions will give a very long lasting finish on decorative items and windows, this process is not recommended for everyday utility items, such as glasses or plates. To date, it is not possible to find a water-based product which will adhere to glass and ceramic tiles as well as those glazes which are fired.

Wood: Matisse colours can be applied directly onto wood that has been thoroughly cleaned of all dust, oil and grease. If the wood appears to be unduly sappy or green, the use of MM12 Clear Sealer is recommended as a tannin blocker and sealer.

Matisse Gesso may be used as a primer, if desired, as it will give good tooth and a clean bright surface to work on. If using Matisse Background Colours, a sealer is not necessary, except on the greenest of woods, as they have a built-in sealer. A coat of MM7 Polymer Gloss Varnish or MM6 Polymer Matt Varnish is recommended as a finishing coat, to protect the completed work.

If the work is to be exposed to sun or rain or the item is a utility item which may require a hard and heat-resistant finish, a coat of MM11 Satin Varnish or MM19 Poly-U-Gloss Varnish is recommended.

Chipboard & MDF: Use Matisse Gesso as a primer, if desired, as it will give good tooth and a clean bright surface to work on. If using Matisse Background Colours, a sealer is not necessary except on the most porous of chipboards as these colours have a built-in sealer. After the work is complete, a coat of MM7 Polymer Gloss Varnish or MM6 Polymer Matt Varnish is recommended to protect the work. If the work is to be exposed to sun or rain or the item is a utility item which may require a hard and heat resistant finish, a coat of MM11 Satin Varnish or MM19 Poly-U-Gloss Varnish would be recommended.

On MDF and chipboard further protection against rain can be achieved by covering all sides of the board with paint and then varnish to stop the board soaking up water, warping and disintegrating. Although the Matisse range of products when applied correctly will prolong the life of particle boards, alternative substrates should be sought if the work is to stand up to the elements over an extended period.

Fabric: In general, Matisse colours can be used directly

on most fabrics. If the fabric is to be washed regularly (for example clothing) or exposed to the elements, MM13 Fabric Fixative would be recommended (see Fabric Painting in this booklet).

Metal: Non-ferrous metals such as copper, aluminium, brass and zinc (galvanised iron and tin) can be roughened up using sandpaper or a wire brush, cleaned of all oxidation, grease and oil, then painted with Matisse colours. An undercoat of MM7 Polymer Gloss Varnish can be applied first for added adhesion of the paint film.

Ferrous metals such as iron, cast iron, steel and tin, should be sandblasted or wire brushed to clean metal, removing all oxidisation and scaling. At this point, many artists have found a coat of MM7 Polymer Gloss Varnish as an undercoat has worked well. If the item is to be exposed to a very salty or humid atmosphere, then a metal primer with a suitable rust inhibitor that is compatible with water-based paints would be recommended in place of the MM7 Polymer Gloss Varnish.

Plastics & Melamines: Matisse colours will adhere directly onto most plastics. Non-porous materials such as perspex, melamine or nylon should be lightly sanded then a bonding coat applied of undiluted MM7 Polymer Gloss Varnish or MM12 Clear Sealer. Paint as desired and finish off with another coat of MM7 Polymer Gloss Varnish.

N.B. NON-POROUS PLASTICS WILL ACCEPT THE PAINT. HOWEVER, PAINTING HARD-WEARING PLASTIC OR MELAMINE OBJECTS (SUCH AS KITCHEN BENCH TOPS) SHOULD BE AVOIDED.

Fibre cement board: Matisse colours can be applied directly to fibre cement board that has been cleaned of all dust, oil and grease. Matisse Gesso may be used as a primer, if desired, as it will give good tooth and a clean bright surface to work on. If using Matisse Background Colours, a sealer is not necessary, except on the most porous of boards, as they have a built-in sealer. If the fibre cement board appears to be extremely porous, the use of Matisse Gesso as a primer is recommended. Use a coat of MM7 Polymer Gloss Varnish to protect the finished work. If the work is to be exposed to sun and rain, a further coat of MM14 Final Varnish Gloss Finish is recommended.

Stone: Stone should be cleaned of all oil, grease and loose dust and sand. Some types of stone are unsuitable for painting as they will tend to flake and fall apart. In general, most natural stones should be sealed with MM12 Clear Sealer, MM7 Polymer Gloss Varnish or MM6 Polymer Matt Varnish. Matisse colours can now be used directly over the Sealer or Matisse Gesso may be used as a ground, if preferred. If the painted stone is to be left out in the elements, two coats of MM14 Final Varnish Gloss Finish, MM15 Final Varnish Matt Finish or MM29 Final Varnish Satin Finish is recommended.

Varnishing

A varnish is a clear coat applied over the painted surface of an artwork. It has two main functions, to give an even sheen to the work, which will in turn help to bring out the full intensity and beauty of the pigments, and to protect it from several different areas of attack such as wear and tear and airborne grime and chemicals.

Sheen/gloss level: When selecting a varnish, one of the first considerations that arise is the gloss level required. In general, good quality acrylics will have a similar sheen level across their colour range. However, the addition of water or many of the other mediums available to the artist may change the gloss levels dramatically.

Most gloss and matt varnishes of the same type may be mixed to obtain the desired sheen level. All varnishes start out with a relatively high gloss level, some are not as glossy as others but by and large they can be considered to be gloss. Matt and satin varnishes have what are known as matting agents added to them to reduce their gloss levels.

The matting agents are extremely fine particles suspended in the varnish or may be a wax which tends to sit mainly on the surface of the varnish. Both the wax and matting agents diffract (scatter) the light passing through which gives the varnish a matt appearance.

The matting agents, which are suspended in the varnish tend to have a longer lifespan and do not catch dust and dirt nearly as readily as the wax versions.

The wax type matting agents tend to mark very easily, however, some artists prefer the soft and subtle reflection of light off this finish. It is possible to use a very light coverage of wax applied over solvent-based varnishes, once they are dry, to achieve this same effect.

If the artist wishes to apply many coats of a varnish (in excess of 5 coats) and requires a matt finish, it would be advisable to use gloss for all but the last few coats. Too many subsequent coats of the matt varnish may give

a cloudy appearance. This cloudy appearance is the result in an increase in concentration of the invisible matting agent to the point of becoming visible.

It is also advisable to stir matt and satin varnishes before their use, to evenly distribute the matting agent so it does not form a concentrate in the bottom part of the container.

Water resistance: A varnish may help to make an otherwise water-sensitive work waterproof. A professional grade artist acrylic should dry waterproof. However, if copious amounts of water have been used to dilute the strength of colour by reducing the pigment concentration, the binder will also have been reduced (as in watercolour techniques) sometimes rendering the acrylic water-sensitive.

The careful application of a varnish over the top will help to bind the work and improve its water resistance, i.e. MM7 Polymer Gloss Varnish. A test is recommended to determine the impact a final varnish will have, and use of a spray varnish is recommended if the painting is too water sensitive for varnish applied with a brush.

The addition of MM9 Acrylic Painting Medium to either the paint or the water used to dilute the paint at the point of application, will avoid water-sensitivity.

Physical Protection: A varnish may be used to protect the work from physical abuse as well. Although not completely impervious, some varnishes are extremely tough and heat-resistant and will protect utility items very well, i.e. MM11 Satin Varnish & MM19 Poly-U-Gloss Varnish.

TWO VARNISH FINISH SYSTEM.

This approach to finishing off an acrylic work is universally recommended by conservators the world over. More and more, the larger commercial galleries are requesting their artists use it. This application involves the use of both a water-based varnish and a solvent-based varnish.

Firstly, one or two coats of water-based acrylic varnish such as MM7 Polymer Gloss Varnish and Gloss Medium is applied to the work then, only after these coatings are thoroughly dry, a coat of removable solvent-based varnish such as MM 14 Final Varnish Gloss Finish is used to finish off the work. Using a removable varnish allows this varnish to be stripped off, taking with it years of accumulated airborne grime, then a fresh coat applied. Because both of these varnishes are acrylic, they have the flexibility and elasticity to withstand the constant movement and expansion and contraction of most substrates. Therefore, these varnishes will not crack or show signs of stress as they age, neither will they yellow and they will even help to protect the work from the destructive effects of ultraviolet light.

The details of the two-varnish finish system are as follows:

Step 1 - Water-Based Varnish: A water-based acrylic varnish (such as MM7 Polymer Gloss Varnish and Gloss Medium, MM6 Polymer Matt Varnish or MM28 Polymer Satin Varnish) affords the work it covers substantial resistance to physical and chemical attack; however, this varnish is not completely impervious. Water-based varnishes dry by evaporation, thus the evaporating water

can leave microscopic capillary holes in the varnish, which allow the paint to breath and cure. Allowing the paint to cure is of benefit; however, the small holes which are left behind have two potential drawbacks.

The first is that of allowing water back under the surface of the varnish. This will not affect the paint or varnish chemically (as long as both the paint and varnish have cured). However, when the acrylic and water are combined, their differences in refractive index mean they may look translucent or white. This may, in turn, produce cloudiness in the varnish film over the work.

This is only likely to occur when the work is literally soaking in water for a great length of time. Removing the water and applying an indirect warm dry heat can usually reverse this cloudiness (providing the varnish was cured prior to exposure to the water).

The second problem is that of dirt and grime catching in these holes. It is very easy for airborne rubbish to catch in the tiny holes which may, in tropical climates, lead to the increased chance of bacteria and mould growing in these areas. However, in the majority of cases, the water-based varnish will be sufficient. This varnish alone, is most certainly better protection for the paint film than nothing at all. Leave at least 48 hours for the water-based varnish to dry before proceeding with Step 2.

Step 2 - Solvent-Based Varnish: The application of a removable final varnish such as MM14 Final Varnish Gloss Finish, MM15 Final Varnish Matt Finish or MM29 Final Varnish Satin Finish after the water-based varnish, will allow the work to be properly cleaned and repaired if necessary by conservators and professionals.

When the work is to be cleaned or restored, the final varnish can be redissolved in mineral turpentine and the water-based varnish layer underneath helps to protect the paint during the removal of the original final varnish. The mineral turpentine is applied to a soft cloth which is lightly buffed over the surface until the varnish starts to dissolve. After complete removal a new coat of final varnish is applied over the clean original water-based varnish.

This process is recommended for those artists seeking the best long-term results from their materials, and most certainly recommended for exterior mural work.

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WATER-BASED VARNISHES

As a general description, water-based acrylic varnishes are made up of microscopic beads of acrylic dispersed in water. Acrylic is clear and water is clear; however, when the two are put together they acquire a milky appearance. This is due to the difference in refractive light index between water and acrylic. When light rays pass through this mixture they are diffracted, or bent, to such an extent as to appear white. When the water evaporates the whiteness disappears.

It follows that if water is trapped in the varnish, it will remain milky or cloudy. Water can be trapped in the

film of varnish in a number of ways:

- recoating a varnish before it is dry.
- applying a varnish coat that may be too thick.
- drying the top layer of varnish too quickly either by forced drying or extremely warm to hot conditions.

Recoating time: If a water-based varnish is recoated before it has had time to dry it may go cloudy, even if it appeared to be touch dry and clear. The water from the second varnish coat will re-wet the first coat and, as described above, will cause cloudiness. Drying times may vary from varnish to varnish, with the thickness of the coat applied and, of course climatic temperatures; if in doubt leave overnight.

Thin coats: If the varnish is applied too thickly, it can start to cure on the surface while water is still trapped on the layer underneath. As described above, this can lead to cloudiness in the varnish film. To avoid this, apply the varnish as thinly as possible; do not flood the surface. Varnish the work in a position closer to vertical than horizontal. This is most important when varnishing works with high relief or 3-dimensional surfaces, which can catch the varnish, resulting in a milky pool. Be careful to avoid runs in the varnish.

If unsure you have covered the surface well, allow the initial coat of varnish to fully dry and then apply a subsequent coat following the same guidelines described above.

Forced drying: Even if the varnish has been applied thinly but is allowed to dry too quickly, water can be

trapped in the varnish film. To avoid this, DO NOT force dry the varnish. Hair dryers, heaters etc. can cause the varnish to dry and cure on the surface, trapping moisture underneath. If heating is required, use indirect heat not above 35°C.

Ambient temperature: In the days of the old masters, varnishing was a complicated procedure. They had to ensure temperature and humidity levels were just right and remained constant while the work dried. Today's varnishes are much more forgiving. However, they too have certain limitations. It is strongly advisable to varnish in a temperature range within 12°C and 35°C with a medium to low level of humidity.

The minimum film-forming temperature is approximately 8-12°C. Minimum film-forming temperature is the lowest temperature at which the varnish will bind together, forming the tough interlocked coat that is desired. If the temperature climbs above approximately 40°C, the water may tend to flash off or evaporate far too quickly leaving the top of the film of varnish dry and cured, trapping the water underneath leading to the cloudiness described above.

Extremes of humidity should also be avoided. In ultra-dry climates, the water may tend to flash off quickly, as described above, whilst in extremely humid conditions, the water may not evaporate fast enough and be trapped inside the varnish. However, humidity is not as much of a concern as the temperature and will only present a problem in extreme climates. For the most part, these problems should never arise. However, it has been mentioned more out of interest for those artists in

quite abnormal conditions.

WATER-BASED ACRYLIC VARNISHES: (MM6, MM7 and MM28 Polymer varnishes)

Dilute with water: As acrylics dry very rapidly, care should be taken to apply varnish pre-diluted with water. The amount of water dilution will depend on ambient temperature, humidity and how thick each coat is applied. A good starting point is somewhere between 1 part water to 1 to 2 parts varnish.

Generally, most water-based varnishes can be diluted with water (some should not; check the label). Diluting with water will make it easier to brush the varnish out and allow thinner coats of application. If diluting equal parts with water in order to thin the varnish, then 2 coats are recommended.

Spray application: It is possible to use an airbrush or spray gun to apply coats of varnish to larger areas with MM7 Polymer Gloss Varnish & Gloss Medium, MM6 Polymer Matt Varnish and MM28 Polymer Satin Varnish. Dilute any of these varnishes with water up to equal parts and spray apply. An approved mask should be worn when spraying with acrylic varnishes (as with the paints). Even though the varnishes are non-toxic, **INHALATION SHOULD BE AVOIDED.**

Brush application: Dilute the varnish with up to equal parts water to achieve the desired consistency for application. It is advisable to use water to assist with flow when brushing. Brush in the one direction then brush at right angles to the first brushstrokes. Care should be taken when brushing back over an area, to not lift the varnish. If the varnish has tacked off (become tacky), it

means the varnished coat has starting to dry. **DO NOT** brush over this area. If the area becomes tacky and is brushed over, the brush will pull the semidry varnish coat and leave marks and little particles of dry varnish. If an area has been missed, leave the work until it is fully dry (usually 6 hours) and apply another coat.

Use a soft wide brush; do not soak the brush in the varnish but rather dip the bristles and wet the lower tip of the brush, 1/3 to ½ way up the length bristles is a good measure.

Glazing: MM7 Polymer Gloss Varnish and Gloss Medium may also be used as an additive or medium (mixed in the paint) to reduce the intensity of colour without reducing the binder content. When Matisse colours are reduced with MM7 Polymer Gloss Varnish they will have a glowing, glossy finish and will remain water-resistant.

Glass: MM7 Polymer Gloss Varnish and Gloss Medium can be used successfully as a bond coat for painting Matisse colours on glass and other non-porous surfaces (for more details refer to Surface Preparation: Glass in this book).

Decoupage: MM7 Polymer Gloss Varnish and Gloss Medium is also used as a sealer and glue as well as a varnish for decoupage. Many coats can be applied and the MM7 Polymer Gloss Varnish can be sanded between coats, if required.

A popular method of decoupage has been to apply 4 or 5 coats of MM7 Polymer Gloss Varnish to a colour print (from a magazine or newspaper) leaving each coat to dry for 24 hours and the last coat for at least

48 hours. Once coat is dry, soak in lukewarm water . The paper can then be removed and the image that has been soaked up is now embedded in the acrylic film. This acrylic film can be glued down using another coat of the MM7 Polymer Gloss Varnish. This method WILL NOT work over paper that already has a gloss finish (such as the glossy cover of a magazine or photographs printed on glossy stock) as this stops the varnish from soaking up the ink.

MM7 Polymer Gloss Varnish is an efficient sealer, glue, binder medium and gloss glazing medium as well as a gloss varnish. It is quite a universal medium, which would be a useful and versatile addition to any paint box.

WATER-BASED POLYURETHANE VARNISHES (MM11 and MM19 Polyurethane varnishes)

Water-based polyurethane varnishes **SHOULD NOT** be diluted with water. Even though they have water in them, the addition of water post-manufacture will not allow emulsification (the successful suspension of a liquid in another liquid) and will therefore upset the formulation of the varnish. These varnishes should be applied reasonably generously to the work and brushed out evenly.

Due to their characteristic chemical formulation, Polyurethane varnishes are durable very hard wearing, abrasion-resistant and tough varnishes. For this reason, they do not have the flexibility required for flexible surfaces. Do not apply polyurethane varnishes to canvas or paper substrates. They should only be used on hard substrates such as wood, medium-density fibreboard, etc.

Brush application: Brush in the one direction then brush at right angles to the first brushstrokes. Care should be taken when brushing back over an area, to not lift the varnish. If the varnish has tacked off (become tacky), it means the varnished coat has starting to dry. **DO NOT** brush over this area as this will pull the semidry varnish coat and leave marks and little particles of dry varnish. If an area has been missed, leave the work until it is fully dry (usually 6 hours) and apply another coat.

Use a soft wide brush; do not soak the brush in the varnish but rather dip the bristles and wet the lower tip of the brush, 1/3 to ½ way up the length bristles is a good measure.

SOLVENT-BASED VARNISHES (MM14, MM15, MM29 and MM33 Final Varnishes)

As described in the section on Two-Varnish Finish System, the solvent-based varnishes (MM14 Final Varnish Gloss Finish, MM15 Final Varnish Matt Finish and MM29 Final Varnish Satin Finish) can be redissolved so they can be removed and a fresh coat applied; thus any built-up rubbish is removed with the varnish.

These are varnishes manufactured using an acrylic resin dissolved in mineral turpentine. They produce a crystal clear, non-yellowing finish that is impervious to water and with the addition of UV inhibitors (MM33 UV* Conservation Varnish) will help reduce the destructive effects of ultraviolet light on the work.

It is possible to achieve a variety of satin or semi-gloss finishes by mixing any of the three MM14 Final Varnish Gloss Finish, MM15 Final Varnish Matt Finish and MM29 Final Varnish Satin Finish.

Brush application: Brush in the one direction then brush at right angles to the first brushstrokes. Care should be taken when brushing back over an area, to not "lift" the varnish. If the varnish has tacked off (become tacky), it means the varnished coat has starting to dry. **DO NOT** brush over this area. If the area becomes tacky and is brushed over, the brush will pull the semidry varnish coat and leave marks and little particles of dry varnish. If an area has been missed, leave the work until it is fully dry (usually 6 hours) and apply another coat.

Use a soft wide brush; do not soak the brush in the varnish but rather dip the bristles and wet the lower tip of the brush, 1/3 to ½ way up the length bristles is a good measure.

Spray application: It is possible to use an airbrush or spray gun to apply coats of varnish to cover larger areas with Matisse solvent-based varnishes. Dilute any of these varnishes with clean mineral turpentine if required and spray apply.

An approved mask should be worn at all times while spraying solvent-based acrylic varnishes and approved equipment designed to be used with flammable varnishes. **DO NOT SPRAY WITHOUT APPROVED RESPIRATORY AND SPRAY EQUIPMENT.** It is appropriate practice to ensure you work in a well-ventilated area and advisable to remove animals and children before spraying.

Exterior: When these varnishes are applied for outside use, it is advisable to apply 3 coats for appropriate protection.

Removal: The MM14 Final Varnish Gloss Finish, MM15

Final Varnish Matt Finish and MM29 Final Varnish Satin Finish are all classified as removable varnishes (see Two-Varnish Finish System). Do not confuse this with permanency, as these types of varnish are fully permanent until such a time they need cleaning or restoration.

To remove the varnish, use a piece of lint-free cloth soaked in clean mineral turpentine and rub lightly over the area of varnish to be removed. The surface will start to become tacky; this is the varnish being redissolved by the mineral turps. The varnish resin will build up on the cloth so be sure to manipulate the cloth so new sections are buffed with clean cloth. Work a small area at a time.

> **WARNING:** IF THE CLOTH DEVELOPS OR STARTS TO PICK UP ANY COLOUR, IT IS DISSOLVING THE PAINT LAYER, STOP AND LEAVE THE WORK TO DRY OVERNIGHT BEFORE ATTEMPTING AGAIN.

Once the varnish has been successfully and carefully removed, allow the painting to dry (preferably overnight) and recoat with two coats of MM14 Final Varnish Gloss Finish, MM15 Final Varnish Matt Finish or MM29 Final Varnish Satin Finish.

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Clean-up: Brushes and equipment used with the MM14

Final Varnish Gloss Finish, MM15 Final Varnish Matt Finish and MM29 Final Varnish Satin Finish should be cleaned up in mineral turps. Once clean, wash brushes in soap and water, to eliminate solvent residue and reform the bristles with your fingers and leave to dry, lying horizontally is preferable, out of direct sunlight.

Watercolour Technique with Matisse Artist Acrylics

Artists love to try new and varied techniques, but can be daunted by the requirement to buy additional ranges of paints for each specialty, such as oils and watercolours. The unique properties of acrylic paints, used in conjunction with painting mediums, allow artists to achieve comparable effects using one range of paints. In this article, we will explain how watercolour effects can be easily achieved using Matisse Artist Acrylic colours and mediums.

The Matisse Professional Artist Acrylic range features both heavy-bodied acrylics known, as Matisse Structure Formula and a lower viscosity range known as Matisse Flow Formula.

Both are equally strong in binder and pigment content. However Matisse Flow Formula is better suited for watercolour techniques as it will flow more easily, particularly when diluted with water, responding well to all watercolour techniques usually employed.

Matisse Flow Formula requires fewer additives to bring down colours to a thin" consistency. Alternatively, artists are finding the Matisse Inks an ideal choice as they are vibrant, transparent pigments with a great consistency for this style of painting.

Traditional watercolour techniques can be achieved easily with Matisse colours simply by using selected Matisse Mediums. MM1 Drying Retarder and MM3 Surface Tension Breaker will allow the artist to work with Matisse colours, as they would with traditional watercolours, and will also open up a whole new area of creative possibilities.

The bright vibrant colours normally associated with watercolours are achieved by diluting watercolour paints with water. The colours used are often transparent and allow light to pass through them and bounce back off the paper giving a rich brilliance. The same brilliance can be achieved when using acrylics for watercolour techniques.

The Matisse Colour card has a dual opacity rating, for pigment and paint opacity, and although most often these are the same, this unique dual rating system is especially useful for those artists wishing to use acrylics with a watercolour technique, as it allows them to easily identify transparent paints and pigments.

Watercolour vs. Acrylics: Traditional watercolour paints are pigments dispersed in Gum Arabic binder which is soluble in water and can be re-wet when dry. When using Matisse colours for watercolour techniques, the artist must keep in mind that Matisse colours, unlike traditional watercolours, are based on a high quality acrylic binder. This binder is waterfast when dry and therefore will not re-wet in the same manner as traditional watercolours.

To enable Matisse colours to re-wet in a similar way to watercolours, simply add 20% or more MM1 Drying

Retarder to the paint initially. This will inhibit the acrylic within the paint from binding and allow Matisse colours to re-wet even when dry, for extended periods of weeks and possibly months.

Acrylic Paint vs Inks: Artists are finding that Matisse Inks are an ideal alternative as they are vibrant, transparent pigments with a great inky consistency suited to this style of painting. The Matisse Inks have a stunning array of 22 colours that are well suited for creating exciting watercolour paintings, and combine well with the impressive array of over 80 Matisse Flow Formula colours for an even wider scope for artists.

Wash: A wash, as the name suggests, is a layer of transparent or thinned down paint applied, traditionally, onto paper or canvas. A useful technique used for large areas such as skies.

A wash is generally an even coverage of pigment although it can also be graduated or variegated. A graduated wash changes progressively from more intense to less intense in colour. A variegated wash is one which changes from one colour to another.

To achieve an even wash, approximately 3-5% MM3 Surface Tension Breaker added to the water will help produce an even flow to avoid stripes or lines as the wash is applied.

Glazes: A glaze is the term given to a transparent wash that is painted over another colour usually to produce a third colour. There is no limit to the number of glazes that can be used; however, too many over each other may lead to the loss of clarity and result in dullness.

The advantage of using Matisse colours for glazing is that glazes can be applied without the fear of lifting off or mixing with the previous work.

Wet in wet: This is the term given to painting one colour into another colour before the first colour has dried. By adding or brushing at least equal parts or more of water to a painted colour, the layer of colour will become very thin. This will generally allow the colours to bleed into each other without harsh lines separating them.

Some pigments may blend more readily with each other. This is due to the difference in surface tension of the pigments. If blending (or bleeding) is desired, use 3-5% MM3 Surface Tension Breaker in the water used to dilute the paint. Adding MM3 Surface Tension Breaker will allow the pigments to mix more easily.

This technique will take some practice to master and is not completely controllable. The paper to be used should be dampened down well and kept moist. It is advisable to use up to 5% MM1 Drying Retarder mixed into the water that is to be used to mix with the paint.

Wet on dry: This describes the method of painting over a layer which has already dried. A glaze is usually done wet on dry. By using Matisse colours, previous work will not be re-wet whilst overpainting, thus avoiding colours bleeding or mixing and becoming muddy.

Granulation: When adding water to achieve a wash, some pigments will look grainy or as though the individual particles of pigment can be seen. The pigments used in Matisse colours are each ground to a predetermined particle size. The size required is determined by

the pigment type, chemical nature, transparency, etc. The pigment particle size is far smaller than can be seen with the naked eye.

What appear to be grains are actually clumps of pigment particles drawn together by their own surface tension.

If this is the effect that is sought, all well and good. However, when the pigment groups together, the paint is not as efficient as it should be so more paint is needed to cover the same area.

To avoid clumps of pigment, add 3-5% of MM3 Surface Tension Breaker to the mixing water. This will help in the dispersion of the pigments.

One advantage of using Matisse colours for watercolour techniques is in that application of full strength opaque colour covers up unwanted underpainting or mistakes. Also, extremely strong pigmentation may be used without having the paint crack or flake off the surface as is the case with most watercolours and gouaches.

Using Matisse Acrylics with oils

The invention of acrylic paint has enhanced artists oil paintings by giving them a quick drying, stable foundation to build their artwork on. When choosing an acrylic paint, leading artists choose Matisse Artist Acrylics as their vibrant colour range co-ordinate beautifully with oil paints.

Creating a good foundation for your artwork is vital. Matisse Gessoes MM10, MM25 and MM27, along with the large range of coloured gessoes available in the

Matisse Background range make the ideal foundation for oil paintings.

Using Matisse acrylics for the first stages of a painting allows artists to quickly underpaint large areas of artwork with bright, vibrant colours, ready for the finishing touches of oil paints. This gives artists a strong foundation to work on without wasting their valuable time waiting for oil paints to dry. Artists may also use the range of Matisse Final Varnishes (MM14, MM15 and MM29) over oil paintings – see the varnishing section for more information.

N.B. *Acrylics can be painted under oil paints but not over the top of oil paints and acrylics should not be mixed with oil paints. Our acrylic paint technology has achieved a much higher level of specialisation in the last decade, resulting in superior quality acrylic paints and mediums that have set the current standards.*

Using Matisse Acrylics with pastels

Many artists like to combine mediums, such as acrylics, with pastels. This can sometimes cause an issue as artworks become smoother with the application of paint, and pastels cannot find the texture they need to affix to the surface.

With this in mind, Derivan has developed MM26 Transparent Gesso which can be applied to this painted surface to prime it in preparation for pastel application.

Also, MM26 Transparent Gesso gives surfaces such as canvas, board or even paper, an excellent tooth for easy pastel application and can be intermixed with

any of the Matisse Gessoes or Background paints to create a variety of preparation finishes to create artworks on.

HEALTH LABELLING

Matisse Structure & Flow Formulas carry the AP Non-toxic Seal (except the cadmiums which carry health warning labels) and are certified in a program of toxicological evaluation by a medical expert to contain no materials in sufficient quantities to be toxic or injurious to humans or to cause acute or chronic health problems. The Matisse Structure and Flow Formula labels conform to ASTM D4236.

WARNING: CADMIUM COLOURS CONTAIN CADMIUM PIGMENT (CADMIUM SULFIDE) KNOWN TO THE STATE OF CALIFORNIA TO CAUSE CANCER. DO NOT SPRAY APPLY, SWALLOW OR INHALE. CANCER AGENT BY INHALATION BASED ON EXPERIMENTAL DATA. FOR FURTHER HEALTH INFORMATION, CONTACT A POISON CONTROL CENTRE. WE RECOMMEND WHEN SPECIFYING OR PURCHASING ART MATERIALS, PARTICULARLY FOR INSTITUTIONAL USE, THAT YOU CAREFULLY CONSIDER THE ULTIMATE CONSUMER.

IN NSW: www.poisonsinfo.nsw.gov.au

Derivan always recommends when specifying or purchasing art materials, particularly for institutional use, that you carefully consider the ultimate consumer.

TECHNICAL HELP

For more information about Matisse products, stockists and free colour charts please visit our web site or contact us at:

Derivan Pty Ltd

ABN 36 003 273 925

23 Leeds Street Rhodes Australia 2138

PO Box 335 Concord Australia 2137

T: +612 9736 2022

F: +612 9736 3637

E: derivan@derivan.com.au

W: www.derivan.com.au

The Technical Department at Matisse always welcomes queries and comments from our customers.

COLOUR TECHNICAL CHART

O - Opaque S - Semi-Transparent T - Transparent NT - Not Tested

ADD A SAMPLE OF EACH PAINT HERE	NAME	SERIES	STARS	PIGMENT OPACITY	PAINT OPACITY	PIGMENT NUMBERS	ASTM	CHEMICAL NAME
	Titanium White	1	****	O	O	PW6	1	Titanium dioxide
	Zinc White	2	****	S	S	PW4	1	Zinc oxide
	Iridescent White (White Pearl)	4	****	O	O	PW6 + Mica titanate	NT	Blend titanium dioxide, mica titanate pearlescent pigment.
	Antique White	1	****	O	O	PW6, PY42, PY43	1	Blend titanium dioxide, synthetic hydrated iron oxide and natural hydrated iron oxide.
	Australian Ghost Gum	1	****	O	O	PW6, PY42, PBr7	1	Blend titanium dioxide, synthetic hydrated iron oxide and natural iron oxide containing manganese.
	Unbleached Titanium	1	****	O	O	PW6, PY42, PR101	1	Blend titanium dioxide, synthetic hydrated iron oxide and synthetic iron oxide.
	Naples Yellow Light	1	****	O	O	PW6, PY42, PY83	1	Blend titanium dioxide, synthetic iron oxide, diarylide yellow
	Nickel Titanate Yellow (Naples Yellow)	4	****	S	S	PY53	1	Nickel titanate yellow
	Yellow Light Hansa	2	***	T	T	PY3	2	Arylide yellow

ADD A SAMPLE OF EACH PAINT HERE	NAME	SERIES	STARS	PIGMENT OPACITY	PAINT OPACITY	PIGMENT NUMBERS	ASTM	CHEMICAL NAME
	Bismuth Yellow	5	****	O	O	PY184	1	Bismuth vanadate
	Cadmium Yellow Lt	4	****	O	O	PY35	1	Cadmium
	Primary Yellow	2	***	S	S	PY3, PY74, PW6	2	Arylide yellow, trace titanium dioxide
	Yellow Mid Azo	2	****	T	S	PY74	1	Arylide yellow
	Cadmium Yellow Med	4	****	O	O	PY35	1	Cadmium
	Aureolin Yellow	7	****	S	T	PY40	BWS 8	Potassium cobalt nitrite
	Yellow Deep	2	****	T	S	PY83	1	Diarylide yellow
	Iso Yellow	6	****	O	O	PY 139	1	Isoindoline
	Jaune Brillant	2		O	O	PW6, PR108, PY83	1	Titanium dioxide, cadmium-seleno sulphide,diarylide
	Australian Salmon Gum	2	****	S	O	PV19, PY74, PW6	1	Quinacridone,arylide yellow,titanium dioxide

ADD A SAMPLE OF EACH PAINT HERE	NAME	SERIES	STARS	PIGMENT OPACITY	PAINT OPACITY	PIGMENT NUMBERS	ASTM	CHEMICAL NAME
	Cadmium Orange	4	****	O	O	PO20	1	Cadmium
	Matisse Orange DPP	7	****	O	O	PO73	BWS 8	Diketo pyrrole pyrrole
	Permanent Orange	3	****	S	T	PO36, PY74	1	Blend benzimidazolone and arylide yellow
	Vermilion (Azo)	3	****	O	O	PO36	1	Benzimidazolone
	Cadmium Orange Deep	4	****	O	O	PO20, PR108	1	Cadmium selenosulphide
	Naphthol Scarlet	3	***	T	S	PR112, PO36	2	Blend napthol red and benzimidazolone
	Matisse Red Light	4	****	S	S	PR254	1	Pyrrole red
	Matisse Scarlet DPP	7	****	O	O	PR 256	BWS 8	Diketo pyrrole pyrrole
	Primary Red	4	****	S	S	PV 19	1	Quinacridone
	Cadmium Red Medium	4	****	O	O	PR108	1	Cadmium

ADD A SAMPLE OF EACH PAINT HERE	NAME	SERIES	STARS	PIGMENT OPACITY	PAINT OPACITY	PIGMENT NUMBERS	ASTM	CHEMICAL NAME
	Quinacridone Red	4	****	S	T	PV 19	1	Quinacridone
	Naphthol Crimson	3	***	T	S	PR170	2	Naphthol carbamide
	Brilliant Alizarin (Crimson)	3	***	T	S	PR122, PR170	2	Blend quinacridone and naphthol carbamide
	Australian Red Violet	6	****	T	S	PV 19	1	Quinacridone
	Matisse Rose Madder	7	****	T	S	PV 19	1	Quinacridone
	Magenta (Quin Violet)	3	****	T	T	PR122	1	Quinacridone
	Magenta Light	2	****	O	O	PY74, PR122, PW6	1	Blend arylide yellow, napthol red and titanium dioxide
	Ash Pink	2	****	O	O	PW6, PBr7	1	Blend titanium dioxide and calcined natural iron oxide
	Venetian Red	2	****	S	S	PR101	1	Synthetic iron oxide
	Transparent Venetian Red	3	****	T	T	PBr 25	BWS 8	Benzimidazolone

ADD A SAMPLE OF EACH PAINT HERE	NAME	SERIES	STARS	PIGMENT OPACITY	PAINT OPACITY	PIGMENT NUMBERS	ASTM	CHEMICAL NAME
	Permanent Maroon	6	****	S	T	PR 179	1	Perylene
	Deep Rose Madder (Perm)	4	****	T	T	PR175	1	Benzimidazolone
	Burgundy	2	***	T	S	PR122, PR170, PBk7	2	Blend quinacridone, naphthol carbamide and carbon black
	Manganese Light Violet	5	****	O	O	PV 16	BWS 8	Manganese ammonium pyrophosphate
	Manganese Violet	5	****	O	O	PV 16	BWS 8	Manganese ammonium pyrophosphate
	Dioxazine Purple	3	***	T	T	PV23	2	Carbazole dioxazine
	Permanent Lt Violet	2	***	O	O	PV23, PW6	2	Blend titanium dioxide and carbazole dioxazine
	Australian Sky Blue	2	****	O	O	PB29, PW6	1	Blend titanium dioxide and sodium aluminosulphosilicate
	Mineral Blue (Antique Blue)	2	****	O	O	PB29, PW6, PB15.3	1	Blend titanium dioxide and sodium aluminosulphosilicate and copper phthalocyanine
	Ultramarine Blue	2	****	S	T	PB29	1	Sodium aluminosulphosilicate

ADD A SAMPLE OF EACH PAINT HERE	NAME	SERIES	STARS	PIGMENT OPACITY	PAINT OPACITY	PIGMENT NUMBERS	ASTM	CHEMICAL NAME
	Midnight Blue	2	****	O	O	PB15.3, PB29, PBk11	1	Blend iron oxide black and sodium aluminosulphosilicate and copper phthalocyanine
	Matisse Indigo	6	****	T	S	PB 60	1	Indanthrone
	Phthalo Blue	2	****	T	T	PB15.3	1	Copper phthalocyanine
	Primary Blue	2	****	S	S	PB 15.3, PW6	1	Phthalocyanine blue,trace titanium dioxide
	Prussian Blue	1	***	T	S	PB 27	2	Ferri-ammonium ferrocyanide
	Cerulean Blue	4	****	S	S	PB36	1	Oxides of cobalt and aluminium
	Cobalt Blue	4	****	O	O	PB28	1	Oxides of cobalt and aluminium
	Cobalt Turquoise	4	****	O	S	PB36	1	Oxides of cobalt and aluminium
	Australian Blue Gum	2	****	O	O	PW6, PB15.3, PBk9	1	Titanium dioxide, phthalocyanine blue, amorphous carbon
	Southern Ocean Blue	2	****	T	T	PG7, PB15.3	1	Blend chlorinated copper phthalocyanine and copper phthalocyanine

ADD A SAMPLE OF EACH PAINT HERE	NAME	SERIES	STARS	PIGMENT OPACITY	PAINT OPACITY	PIGMENT NUMBERS	ASTM	CHEMICAL NAME
	Cobalt Teal	5	****	O	O	PG50	1	Oxides of nickel, cobalt and titanium
	Aqua Green Light	2	****	O	O	PW6, PG7	1	Blend titanium dioxide and chlorinated copper phthalocyanine
	Phthalo Green	2	****	T	T	PG7	1	Chlorinated copper phthalocyanine
	Australian Olive Green	2	****	T	T	PG7, PY83, PR101, PBk7	1	Phthalocyanine green, diarylide yellow,synthetic iron oxide,amorphous carbon
	Hookers Green	2	****	T	T	PG7, PY74, PBk7	1	Blend chlorinated copper phthalocyanine, arylide yellow and carbon black
	Alpine Green	2	****	T	O	PG7, PY74, PY83	1	Blend chlorinated copper phthalocyanine, arylide yellow and diarylide yellow
	Green Grey (Antique Green)	2	****	O	O	PG7, PBk11, PW6	1	Blend titanium dioxide, chlorinated copper phthalocyanine and iron oxide black
	Chromium Green Oxide	2	****	O	O	PG17	1	Anhydrous chromium sesquioxide
	Australian Sap Green	3	****	T	S	PY74, PG36, PY83, PR101	1	Blend arylide yellow, chlorinated copper phthalocyanine, diarylide yellow and synthetic iron oxide
	Australian Yellow Green	3	****	S	S	PY74, PG36, PY83	1	Blend arylide yellow, chlorinated and brominated phthalocyanine and diarylide yellow

ADD A SAMPLE OF EACH PAINT HERE	NAME	SERIES	STARS	PIGMENT OPACITY	PAINT OPACITY	PIGMENT NUMBERS	ASTM	CHEMICAL NAME
	Matisse Emerald	3	****	T	T	PG36	1	Chlorinated and brominated phthalocyanine
	Perm Green Light	2	****	T	S	PY83, PG7	1	Blend diarylide yellow and chlorinated copper phthalocyanine
	Yellow Oxide	1	****	T	T	PY42	1	Synthetic hydrated iron oxide
	Transparent Yellow Oxide	3	****	T	T	PY 42	1	Trans synthetic iron oxide
	Australian Sienna	3	****	S	T	PY83, PY42, PR101	1	Blend diarylide yellow and iron oxides
	Raw Sienna	1	****	O	S	PY43	1	Natural iron oxide
	Burnt Sienna	1	****	T	T	PBr7, PR101	1	Synthetic and natural iron oxide
	Red Oxide	1	****	T	T	PR101	1	Synthetic iron oxide
	Transparent Red Oxide	3	****	T	T	PR 101	1	Trans synthetic yellow oxide
	Mars Violet	1	****	O	O	PR 101	1	Synthetic iron oxide

ADD A SAMPLE OF EACH PAINT HERE	NAME	SERIES	STARS	PIGMENT OPACITY	PAINT OPACITY	PIGMENT NUMBERS	ASTM	CHEMICAL NAME
	Raw Umber	1	****	T	T	PBr7	1	Natural iron oxide containing manganese
	Burnt Umber	1	****	T	T	PBr7	1	Calcined natural iron oxide
	Transparent Umber	3	****	T	T	PR 101	1	Trans synthetic red oxide
	Van Dyke Brown	1	****	S	O	PBr7	1	Natural iron oxide
	Raw Umber Deep	1	****	S	S	PBr 7, PBk 7	1	Natural iron oxide, amorphous carbon
	Skin Tone Deep	1	****	O	O	PBr7, PR101, PG7	1	Blend synthetic and natural iron oxide and chlorinated copper phthalocyanine
	Skin Tone Light	1	****	O	O	PW6, PO36, PR101	1	Blend titanium dioxide, benzimidazolone and iron oxide
	Skin Tone Mid	1	****	O	O	PY74, PY42, PR101	1	Blend arylide yellow and iron oxides
	Mars Grey	1	****	O	O	PW6, PBk11	1	Titanium dioxide, synthetic iron oxide
	Carbon Grey	1	****	O	O	PW6, PBk7	1	Titanium dioxide, amorphous carbon

ADD A SAMPLE OF EACH PAINT HERE	NAME	SERIES	STARS	PIGMENT OPACITY	PAINT OPACITY	PIGMENT NUMBERS	ASTM	CHEMICAL NAME
	Paynes Grey	2	****	S	S	PB29, PBk11	1	Blend sodium aluminosulphosilicate and iron oxide black
	Mars Black	1	****	S	O	PBk11	1	Iron oxide black
	Carbon Black	1	****	O	O	PBk7	1	Carbon black
	Ivory Black	1	****	S	S	PBk9	1	Amorphous carbon
	Graphite Grey	2	****	O	O	PBk10	NT	Carbon
	Metallic Bronze	4	****	O	O	mica titanate pigment	NT	Mica coated with ferric oxide
	Metallic Copper	4	****	O	O	mica titanate pigment	NT	Mica coated with ferric oxide
	Metallic Silver	4	****	O	O	mica titanate pigment	NT	Mica coated with titanium dioxide
	Metallic Light Gold	4	****	O	O	mica titanate pigment	NT	Mica coated with titanium dioxide and ferric oxide
	Metallic Gold	4	****	O	O	mica titanate pigment	NT	Mica coated with titanium dioxide and ferric oxide

VISUAL DIARY

This booklet has been designed as a technical guide combined with a visual diary section, allowing artists to have a great source of information at their fingertips at anytime. A visual diary is a place where artists can explore different mediums, experiment with colour mixing, create sketches, and much more. It is your creative space - and whatever you use it for, it will add to the information already provided.

To get you started, we have added some useful information for you. Here is an overview of what you will find:

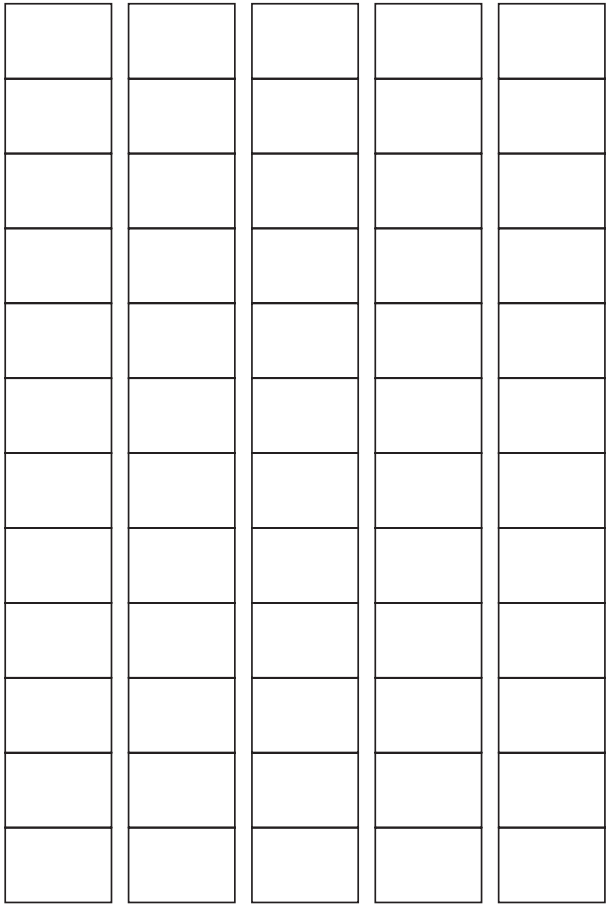
Page 119	Scales for testing colour washes, colour scales, grey scales, colour tints, colour shades;
Pages 120-121	A ready reckoner for all the basic colour schemes;
Pages 122-123	A 12 Step Colour Wheel that you can complete with your own colours as an accurate colour reference; and
Page 124	A segment of the bias colour wheel including tints, shades, greys and complement mixes, allowing you to fully explore each colour's mixing potential.

Other Resources for Artists from Derivan

- Matisse Colour Card.
- The Colour Book Pdf.
- Matisse Derivan Colour Mixing Palette.

For more information visit **www.derivan.com.au**

SCALES



COLOUR SCHEMES GUIDE

TRIADIC – Colours are evenly placed in a triangular shape around the wheel. The primary grouping of Red, Blue and Yellow is a triadic scheme, as is the grouping of the secondary colours, Orange, Purple, and Green.

MONOCHROMATIC – Using a single colour and it's various shades and tints.

COMPLEMENTARY – Colours that appear directly opposite each other on the colour wheel.

ANALOGOUS – A grouping of colours that are beside each other on the colour wheel, for example, Red-Orange, Orange and Yellow Orange. The easiest way to use this scheme is to pick a colour and choose one or two either side of it.

MUTUAL COMPLEMENTS – A combination of a complementary scheme and an analogous scheme. To do this, you simply choose your original colour, and then select its complementary and the complementary colour's two neighbours. Select a group of three analogous colours, and then the complementary colour, opposite the centre of the group.

SPLIT COMPLEMENTARY – Choose one colour and then the two colours that directly adjoin the complementary to that colour.

CONTRASTING – A contrasting colour is one that has three colours between it and the original colour, for example, Blue and Red.

DOUBLE SPLIT COMPLEMENTARY – The same as the split complementary, but also choosing the two colours that adjoin the original colour.

TETRAD – A contrast of four or more colours on the colour wheel. It can be created by drawing a square or rectangle. The scheme will always have two sets of complementary colours. A double split complementary scheme may also be a tetrad scheme.

POLYCHROMATIC – This is where you use all of the 12 colours.

DIAD – This is a scheme where you use two colours that are two colours apart on the colour wheel, for example, Red and Orange. Choose your first colour, leave a space and then choose your second colour.

COOL - This is a colour scheme that uses all cool colours. Cool colours are basically those that fall into the purple-blue-green range, including Yellow Green.

WARM – This is a colour scheme that uses all warm colours. Warm colours are basically those that fall into the red-orange-yellow range. However, there is some disagreement over which colours are warm or not. Generally you can split your colour wheel in half with Magenta and Yellow being the ends of the warm colour scheme range.

12 STEP COLOUR WHEEL

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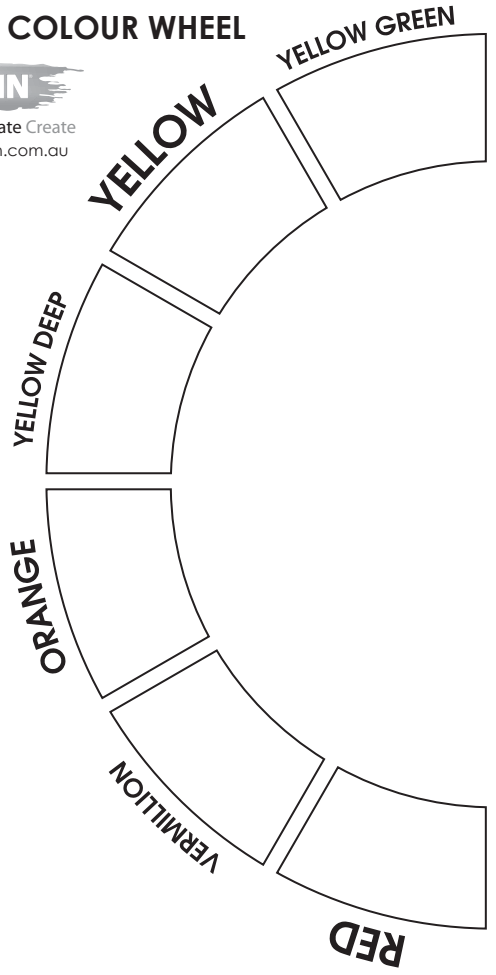
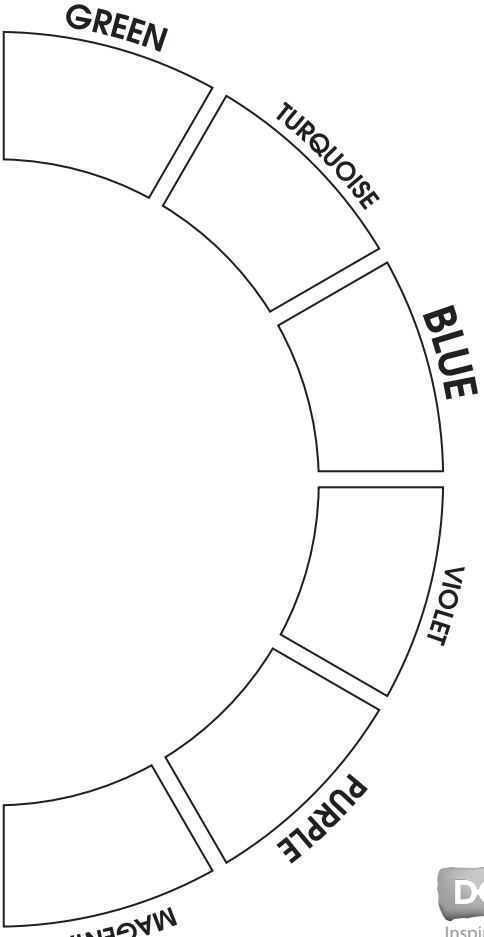
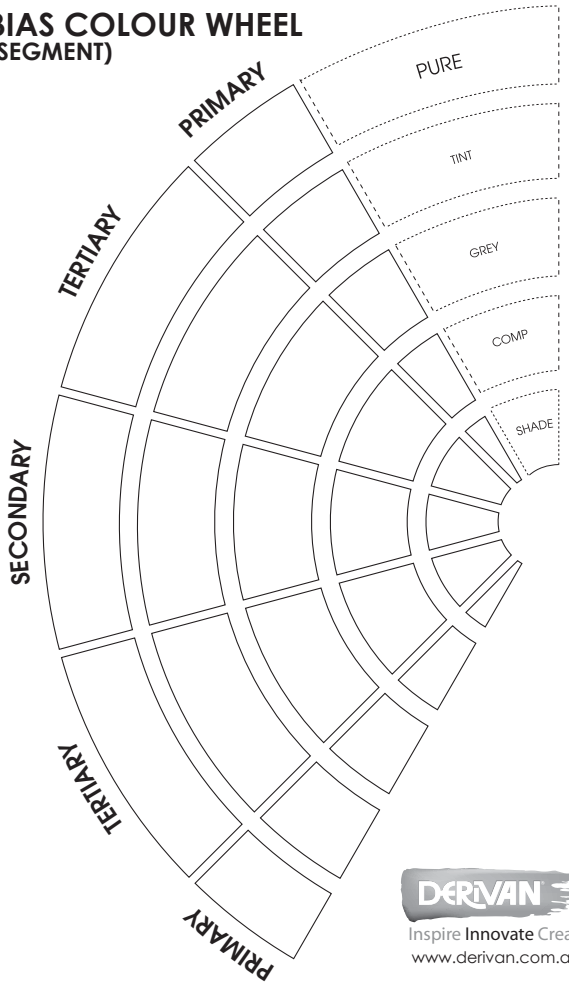




BIAS COLOUR WHEEL
(SEGMENT)



MATISSE PAINT SQUARES

Matisse paint squares are a unique product that can be used as a portable palette.

Instructions:

Wet brush with water and apply to square. Gently rotate brush. The colour will be activated by the water and is now ready for application. The clear booklet cover can also serve as a small palette. A damp brush will activate an intense colour, and the wetter the brush, the more transparent the paint will be, so you can use your brush for strong lines or light washes. As these are based on an acrylic formula, all pigments that are used are light-fast and colours will remain relatively waterfast once dried. Brushes and hands can be cleaned with soap and water. Be sure to wipe or rinse excess paint from the plastic cover, and allow the paint squares to dry before closing.

The portability of Matisse paint squares makes them ideal for travelers and perfect for tucking into a journal to add highlights of colour to spontaneous sketches. Sketches done with waterproof felt-tip pens or sketching pencils can be further developed with the use of Matisse Paint Squares to give colour dimension and depth.

For information on how to purchase Matisse Paint Squares, email derivan@derivan.com.au with the words "Matisse Paint Squares" in subject heading.