PROFESSIONAL ARTISTS ACRYLIC PAINTS & MEDIUMS

nly the finest quality pigments and ingredients are selected for the Matisse range of premium artist acrylic colours. All have the highest lightfastness rating of ASTM I or II. All Matisse paints are fully compatible with the variety of Matisse Mediums available, working together to create a highly versatile painting system for all artists.

DERIVAN Pure Brilliance.Pure Quality

MATISSE STRUCTURE, FLOW & FLUID FORMULA



A SELECTED NUMBER OF COLOURS ALSO AVAILABLE IN 1LTR OR 4LT TUBS.

FLOW FORMULA: ALL COLOURS AVAILABLE IN 75ML & 500ML JARS A SELECTED NUMBER OF COLOURS ALSO AVAILABLE IN 1LTR TUBS.

FLUID FORMULA: A SELECTED RANGE OF 40 COLOURS ARE AVAILABLE IN 135ML & 36ML SQUEEZE BOTTLES AND INDICATED BY FL SYMBOL.

S1-S7 Series number for pricing purposes

ASTM / BWS Lightfastness rating (see over for more information).



Capitol Purple ASTM 2

Lichen Grey ASTM 1

Brown ASTM 2



Capitol Sienna ASTM 1

Pale Grey ASTM 1

Folk Black

ASTM 1

Victorian Grey ASTM 1



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LIGHTFASTNESS

The lightfastness (permanency of colour or resistance to fading) in paint is rated by several different standards, however, the most popular are:

- · ASTM (American Society for Testing and Materials); or
- BWS (Blue Wool Scale).

ASTM ratings range from ASTM I to ASTM V, with pigments that are rated ASTM I as being considered to have excellent lightfast qualities, and those rated ASTM III-V as being considered fugitive. The BWS 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 I-II or a BWS rating of 8-6.

Matisse paint labels indicate the lightfastness rating given to the pigment content of each colour and ASTM ratings have been used whenever possible, with the internationally recognised BWS rating being used when the ASTM has not tested a particular pigment for use in acrylic paints.

All Matisse Structure, Flow, Fluid, Background and Ink pigments are rated either ASTM I-II or BWS 8 so artists can be confident of creating lasting

MATISSE STRUCTURE & FLOW FORMULA

The intense, vibrant colours of the Structure and Flow Formula paints cover the full colour spectrum, including several uniquely Australian colours.

Matisse Structure Formula is a rich impasto paint very similar to oil paint. The Structure Formula is ideal for application with a brush or palette knife for striking textured effects or combined with the range of Matisse Mediums for exceptional flexibility of application and finish.

Matisse Flow Formula is a low viscosity acrylic paint that glides from the brush. Matisse Flow Formula paint is ideal for mural work, canvas painting, geometric, hard edge, photo realism and fine detailed painting - in fact any art that requires intense smooth colours.

MATISSE FLUID FORMULA

This is our most liquid-like paint. It has a very smooth, runny but slightly dense viscosity, and yet, despite its texture, it is highly pigmented. Each colour has an ASTM rating of I or II indicating Very Good to Excellent Lightfastness. Matisse Fluid is available in a brilliant range of 40 colours and they are fully compatible with our Structure, and Flow formula paints. Matisse Fluid can be blended together or used by itself on the same artwork. The intensity of the colour makes Matisse Fluid ideal for tinting.

MATISSE INK

These artist quality inks are bright, intense, heavily pigmented colours for use in all forms of artwork. This range is accented with five metallic colours, including an iridescent ink that can be intermixed to extend their already large range of available colours. All Matisse products are acid-free.

MATISSE BACKGROUND COLOURS

Artists can build their art on a strong foundation with Matisse Background colours. Matisse Background colours are highly pigmented sealing gessoes that can be applied to almost any surface. Used directly onto wood, the Matisse Background colour will cover and create a smooth surface to paint on, but will also seal the surface with its built-in sealer. Matisse Background

can also be used with stencils, design painting, for blocking in large areas of colour, or underpainting. Apply direct from the jar and clean up with water. Matisse Background spreads easily with brush or roller and dries fast to a matt-velvet finish.

MATISSE MEDIUMS

MATISSE PAINTING MEDIUMS MAKE THE VERY FLEXIBLE RANGE OF STRUCTURE AND FLOW FORMULA PAINTS EVEN MORE VERSATILE.

MM1 DRYING RETARDER

Slows the evaporation of water from the paint, giving you more 'open' time when you are painting

MM2 IMPASTO MEDIUM

A full bodied texture paste and modelling compound. May be used on its own or mixed with Matisse paints with very little visual colour loss. Not suitable for glazing.

MM3 SURFACE TENSION BREAKER

A dispersant that is used to break down the surface tension of acrylic paints. Also known as a 'watercolour medium' or 'flow medium'. Excellent for airbrushing, calligraphy and watercolour techniques.

MM4 GEL MEDIUM

A clear transparent colour extender that will allow thick layering that dries to a glossy finish.

MM5 MATT MEDIUM Mixed with paints and other mediums, MM5 Matt Medium will reduce their gloss levels. Colours will look more like gouache.

MM6 POLYMER MATT VARNISH

A water-based acrylic varnish, non-yellowing that is used to give a matt to low-sheen finish.

MM7 POLYMER GLOSS VARNISH & GLOSS MEDIUM

A versatile water-based acrylic varnish that can also be used for glazing, glass painting and decoupage. Non-yellowing and dries completely clear. MM8 SPREADER MEDIUM

A transparent flowing paste that increases the workability of the paint and helps achieve effective glazes.

MM9 ACRYLIC PAINTING MEDIUM Pure acrylic binder that can be used to dilute paint without the use of

water, to prevent paints from becoming water sensitive.

A permanent flexible primer for canvas, board or paper. Intense white ground with a medium tooth.

MM11 POLY-U-SATIN VARNISH (POLYURETHANE)

Durable but only suitable for hard surfaces. This varnish is heat resistant.

Dries clear and is non-yellowing.

MM12 CLEAR SEALER A sealer that can be used on wood, glass, ceramics, terracotta and new

metal. Will also seal tannin in wood.

MM13 FABRIC FIXATIVE Makes colours permanent on T-shirts or most other fabrics after heat

MM14 FINAL VARNISH GLOSS FINISH (TURPS)

Turps-based varnish suitable for acrylic or oil paintings. Strippable - ideal for restoration work or outdoor murals. Dries to a gloss finish.

MM15 FINAL VARNISH MATT FINISH (TURPS)

Turps-based varnish suitable for acrylic or oil paintings. Strippable - ideal for restoration work or outdoor murals. Dries to a matt finish.

MM16 MARBLING GEL Also known as scumble glaze. Very effective patterns can be created

through the use of MM16 and Matisse colours with sponges, erasers, combs, squeegees, rags, stencilling brushes, plastic wrap, etc.

MM19 POLY-U-GLOSS VARNISH (POLYURETHANE)

Durable but only suitable for hard surfaces. This varnish is heat resistant. Dries clear and is non-yellowing.

MM20 WATER BASED PATINA (& GLAZING MEDIUM)

An antiquing medium for use with acrylic paints. Also effective for glazing.

M22 PRINT PASTE Used to adapt paints for screen printing onto paper.

Mixed with paints, it adds an iridescent (metallic) sheen. Will make colours lighter.

MM25 BLACK GESSO

MM24 IRIDESCENT MEDIUM

A permanent flexible primer for canvas, board or paper. Black colour gives intensity to bright colours

MM26 TRANSPARENT GESSO (PASTEL PRIMER)

Gesso without any pigmentation. Can be readily mixed with Matisse Background colours to provide a coloured pastel primer or used with other Matisse gessoes to add even more tooth.

MM27 LOW VISCOSITY GESSO

A permanent flexible primer for canvas, board or paper. Thinner viscosity with excellent tooth.

MM28 POLYMER SATIN VARNISH (WATER-BASED)

A water-based acrylic varnish that is non-yellowing and dries completely clear with a semi-gloss finish.

MM29 FINAL VARNISH SATIN FINISH (TURPS)

Turps-based varnish suitable for acrylic or oil paintings. Strippable - ideal for restoration work or outdoor murals. Dries to a semi-gloss finish. MM30 MATT GEL MEDIUM

A clear, transparent colour extender allowing thick layering that dries to a matt finish.

MM31 OPEN MEDIUM

Extends the 'open' or 'working' time of acrylics without affecting consistency. Allows a more relaxed approach that is often desired for softening, shading and blending.

MM32 LIGHT MODELLING PASTE Modelling compound that has the same qualities as MM2 Impasto Medium

but with a lighter body and finish.

MM33 UV CONSERVATION VARNISH Turps based acrylic resin varnish containing UV inhibitors. Removable for

conservation purposes. Dries to a clear gloss finish. **MM34 BRUSH & HAND CLEANER**

A gentle cleaner that can remove paint from both brushes and hands. Only natural ingredients, non-toxic or non-polluting, biodegradable.

MM35 BRUSH RESTORER

Powerful and plant based alternative cleaner that can remove dried, built up paint from brushes without harsh chemicals and dangerous fumes.

MM36 HIGH TOOTH GESSO (ENCAUSTIC)

A permanent and flexible, high tooth finish ground for canvas, wood panels, board or paper. High absorbency and adhesion. Formulated as an encaustic or pastels primer ground.

MM37 SELF LEVELING MEDIUM

Thick gel ideal for high gloss thick varnishing, glazing and pouring techniques. Apply with a brush, palette knife or jug.

MM38 ACRYLIC THICKENER (RHEOLOGY MODIFIER)

An alternative to adding gels and other impasto or building mediums to paint. Modifier that changes the flow and viscosity of the paint without loss of colour.

COLOURS INFORMATION TABLE

Colour Name	Pigment Numbers	A	В	Series	Structure Formula	Flow Formula	Fluid Formula
Alpine Green	PG7 PY74 PY83	Т	0	2	•	•	
Antique White	PW6 PY42	0	0	1	•	•	
Aqua Green Lt	PW6 PG7	0	0	2	•	•	•
Ash Pink	PW6 PBr7	0	0	2	•	•	
Aureolin Yellow	PY40	S	Т	7	•	•	
Australian Blue Gum	PW6 PB15.3 PBk9	0	0	2	•	•	•
Australian Ghost Gum	PW6 PY42 PBr7	0	0	1	•	•	•
Australian Olive Green	PG7 PY83 PR101 PBk7	Т	Т	2	•	•	•
Australian Red Violet	PV19	Т	S	6	•	•	•
Australian Salmon Gum	PV19 PY83 PW6	S	0	2	•	•	•
Australian Sap Green	PY74 PG7 PY83 PR101	Т	S	3	•	•	•
Australian Sienna	PY83 PR101 PY42	S	Т	3	•	•	•
Australian Sky Blue	PW6 PB29	0	0	2	•	•	•
Australian Yellow Green	PY74 PY83 PG7	S	S	3	•	•	•
Bismuth Yellow	PY184	0	0	5	•	•	
Brilliant Alizarin	PR122 PR170	Т	S	3	•	•	•
Burgundy	PR122 PR170 PBk7	Т	S	2	•	•	
Burnt Sienna	PBr7 PR101	Т	S	1	•	•	•
Burnt Umber	PBr7	Т	S	1	•	•	•
Cadmium Orange +	PO20	0	0	4	•	•	•
Cadmium Orange Deep 🔸	PR108 PO20	0	0	4	•	•	
Cadmium Red Medium 🔸	PR108	0	0	4	•	•	•
Cadmium Yellow Light 🔸	PY35	0	0	4	•	•	•
Cadmium Yellow Medium 🔷	PY35	0	0	4	•	•	•
Carbon Black	PBk7	0	0	1	•	•	•
Carbon Grey	PW6 PBk7	0	0	1	•	•	
Cerulean Blue	PB36	S	S	4	•	•	•
Chromium Green Oxide	PG17	0	0	2	•	•	•
Cobalt Blue	PB28	0	0	5	•	•	•
Cobalt Teal	PG50	0	0	5	•	•	
Cobalt Turquoise	PB36	0	S	4	•	•	
Deep Rose Madder	PR175	Т	Т	4	•	•	
	l	1	I	I		I	1 1

Colour Name	Pigment Numbers	A	В	Series	Structure Forr	Flow Formula	Fluid Formula
Graphite Grey	PBk10	0	0	2	•	•	
Green Grey (Antq)	PW6 PBk11 PG7	0	0	2	•	•	
Hookers Green	PG7 PY74 PBk7	Т	S	2	•	•	
Iridescent White	PW6+ Mica titanate	0	0	4	•	•	
Iso Yellow	PY139	S	S	6	•	•	
Ivory Black	PBk9	S	0	1	•	•	
Magenta Quin Violet	PR122	Т	Т	3	•	•	•
Magenta Light	PY74 PW6 PR122	0	0	2	•	•	
Mars Black	PBk11	S	0	1	•	•	
Mars Grey	PW6 PBk11	0	0	1	•	•	
Mars Violet	PR101	0	0	2	•	•	
Matisse Emerald	PG36	Т	Т	3	•	•	
Matisse Indigo	PB60	Т	S	6	•	•	
Matisse Orange DPP	PO73	0	0	7	•	•	
Matisse Red Light	PR254	S	S	4	•	•	
Matisse Rose Madder	PV19	Т	S	7	•	•	
Matisse Scarlet DPP	PR255	0	0	7	•	•	
Metallic Bronze	Mica titanate pigment	0	0	4	•	•	
Metallic Copper	Mica titanate pigment	0	0	4	•	•	
Metallic Gold	Mica titanate pigment	0	0	4	•	•	
Metallic Light Gold	Mica titanate pigment	0	0	4	•	•	
Metallic Silver	Mica titanate pigment	0	0	4	•	•	
Midnight Blue	PB29 PB15.3 PBk11	S	0	2	•	•	
Mineral Blue	PB29 PW6 PB15.3	0	0	2	•	•	
Nickel Titanate	PY53	S	S	4	•	•	
Naples Yellow Light	PW6 PY42 PY83	0	0	1	•	•	
Naphthol Crimson	PR170	Т	S	3	•	•	•
Naphthol Scarlet	PR112 PO36	Т	S	3	•	•	•
Payne's Grey	PB29 PBk11	S	S	2	•	•	•
Permanent Green Lt	PY3 PG7	Т	S	2	•	•	Ш
Permanent Lt Violet	PW6 PV23	0	0	2	•	•	
Permanent Maroon	PR179	S	0	6	•	•	

Opacity Ratings

PV23

Dioxazine Purple

To help artists identify the opacity and transparency of Matisse Acrylic colours, two ratings have been made available.

- A. Pigment opacity rating: This denotes the actual rating that would be given to the pigment particle (and the aggregate for blends) when
- studied on a macroscopic level or as described by the pigment manufacturer. Paint opacity rating: this rating describes the resultant opacity of the actual paint.

Although in most cases these two ratings will be the same, there are some pigments in a pure, dry state that may not maintain the same opacity when incorporated into acrylic paint. This may be due to variations in particle size between the pigment and other raw materials in the paint formulation, the intensity of pigments or the pigment loading in the paint system. These can all have an effect on the resulting opacity of the paint. In addition to this, some colours will be different in shade, tone or even opacity even though they have the same name or generic colour index name (i.e. PY74). This is because this index for pigments is an indication of the chemical type and basic shade only. The hue, tone, intensity (and opacity) can vary considerably between individual pigments classified under this index. In addition, brands of paint with the same pigment number can also vary due to the use of fillers and other agents and the quality of the pigment used. Matisse paints use only the finest pigments available and limit fillers - when they have to be used (for rheology, in-can stability, flow control etc) - to the bare minimum. Fillers are never used to extend the colour,



which generally results in dirtier, less intense colours.

В Colour Name **Pigment Numbers Permanent Orange** PO36 PY74 S S 3 Phthalo Blue PB15.3 Τ 2 2 Phthalo Blue (Red Shade) Т PB15.1 Phthalo Green PG7 Т 2 Primary Blue PB15.3 PW6 S 2 Primary Red PV19 S S 4 PY3 PY74 PW6 S S 2 **Primary Yellow** S 1 Prussian Blue PB27 S Т 4 Quinacridone Red PV19 Raw Sienna PY43 Raw Umber PBr7 Raw Umber Deep PBr7 PBk7 Red Oxide PR101 Skin Tone Deep PBr7 PR101 PG7 PW6 PO36 PR101 Skin Tone Light 0 0 1 Skin Tone Mid PY74 PR101 PY42 Southern Ocean Blue PG7 PB15.3 0 Titanium White PW6 0 PR101 Transparent Umber Transparent Red Oxide PR101 3 Transparent Venetian Red PBr25 3 3 Transparent Yellow Oxide PY42 0 Ultramarine Blue PB29 **Unbleached Titanium** PW6 PY42 PR101 Van Dyke Brown PBr7 0 Venetian Red PR101 S 2 Vermilion (Azo) PO36 Ο 3 Yellow Deep PY83 2 • Yellow Light Hansa PY3 Yellow Mid Azo PY74 Т 2 PY42 Yellow Oxide Zinc White PW4

Series

The Series number classification in an artist paint is used for pricing purposes only. It is not indicative of the quality of the paint or raw material.

Legend

- A = Pigment Opacity
- **B** = Paint Opacity T = Transparent
- S = Semi-Transparent O = Opaque
- → = Hazard Labelled Colour: Not suitable for children's use.

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