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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 range of Matisse Mediums working together to create a highly versatile painting system for all artists.

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 being considered to have excellent lightfast qualities, and those rated ASTM III-V 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 Flow, Structure, Background and Ink pigments are rated either ASTM I-II or BWS 8 so artists can be confident of creating lasting works of art.

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 most like oil paint. Matisse Structure Formula paint 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, geometrics, hard edge, photo realism and fine detailed painting - in fact any art that requires intense smooth colours.

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 the already large range of 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 gessos 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 builtin 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

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 and 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.

MM10 Gesso

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

MM11 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 setting.

MM14 Final Varnish Gloss Finish

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

MM16 Faux Finish & Marbling Gel

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



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 (and Glazing Medium)

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

MM22 Print Paste

Used to adapt paints for screen printing onto paper.

MM24 Iridescent Medium

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

MM25 Black Gesso

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

MM26 Transparent Gesso

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

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

MM29 Final Varnish Satin Finish

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 qualitites 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 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 (high gloss)

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

Opacity Ratings

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.
- B. Paint 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.

Colour	Pigment Numbers	A	В	Colour	Pigment Numbers	A	В	Colour	Pigment Numbers	A	В	Onacity B
Alpine Green	PG7 PY74 PY83	Т	0	Green Grey (Antq)	PW6 PBk11 PG7	0	0	Permanent Maroon	PR179	S	0	Opacity R
Antique White	PW6 PY42	0	0	Hookers Green	PG7 PY74 PBk7	Т	S	Primary Blue	PB15.3, PW6	S	S	To help artists
Aqua Green Lt	PW6 PG7	0	0	Iridescent White	PW6+ Mica titanate	0	0	Primary Red	PV19	S	S	Matisse Acrylic
Ash Pink	PW6 PBr7	0	0	Iso Yellow	PY139	S	S	Primary Yellow	PY3 PW74 PW6	S	S	available.
Aureolin Yellow	PY40	S	Т	Ivory Black	PBk9	S	0	Prussian Blue	PB27	Т	S	A. Pigment opa
Australian Blue Gum	PW6 PB15.3 PBk9	0	0	Magenta Quin Violet	PR122	Т	Т	Quinacridone Red	PV19	S	Т	that would be
Australian Ghost Gum	PW6 PY42 PBr7	0	0	Magenta Light	PY74 PW6 PR122	0	0	Raw Sienna	PY43	Т	S	aggregate for
Australian Olive Green	PG7 PY83 PR101 PBk7	Т	Т	Mars Black	PBk11	S	0	Raw Umber	PBr7	S	S	level or as des B. Paint rating:
Australian Red Violet	PV19	Т	S	Mars Grey	PW6 PBk11	0	0	Raw Umber Deep	PBr7 PBk7	S	S	of the actual p
Australian Salmon Gum	PV19 PY83 PW6	S	0	Mars Violet	PR101	0	0	Red Oxide	PR101	Т	0	Although in most
Australian Sap Green	PY74 PG7 PY83	Т	S	Matisse Emerald	PG36	Т	Т	Skin Tone Deep	PBr7 PR101 PG7	S	S	there are some
	PR101		-	Matisse Indigo	PB60	Т	S	Skin Tone Light	PW6 PO36 PR101	0	0	not maintain the
Australian Sienna	PY83 PR101 PY42	S	Т	Matisse Orange DPP	PO73	0	0	Skin Tone Mid	PY74 PR101 PY42	0	0	acrylic paint. This
Australian Sky Blue	PW6 PB29	0	0	Matisse Red Light	PR254	S	S	Southern Ocean Blue	PG7 PB15.3	Т	Т	between the pigr
Australian Yellow Green	PY74 PY83 PG7	S	S	Matisse Rose Madder	PV19	Т	S	Titanium White	PW6	0	0	formulation, the
Bismuth Yellow	PY184	0	0	Matisse Scarlet DPP	PR255	0	0	Transparent Umber	PR101	Т	Т	loading in the pai the resulting opa
Brilliant Alizarin	PR122 PR170	Т	S	Metallic Bronze	Mica titanate	0	0	Transparent Red Oxide	PR101	Т	Т	
Burgundy	PR122 PR170 PBk7	Т	S	Mastallia Cana an	pigment		0	Transparent Venetian Red	PBr25	Т	Т	In addition to this tone or even opac
Burnt Sienna	PBr7 PR101	Т	S	Metallic Copper	Mica titanate pigment	0		Transparent Yellow Oxide	PY42	Т	Т	or generic colour
Burnt Umber	PBr7	Т	S	Metallic Gold	Mica titanate	0	0	Ultramarine Blue	PB29	Т	Т	index for pigmen
Cad Red Medium	PR108	0	0	Metallic Light Gold	pigment Mica titanate	0	0	Unbleached Titanium	PW6 PY42 PR101	0	0	basic shade only.
Cad Yellow Light	PY35	0	0		pigment			Van Dyke Brown	PBr7	S	0	vary considerably
Cad Yellow Medium	PY35	0	0	Metallic Silver	Mica titanate pigment	0	0	Venetian Red	PR101	S	S	under this index.
Cadmium Orange	PO20	0	0	Midnight Blue	PB29 PB15.3 PBk11	S	0	Vermilion (Azo)	PO36	S	0	pigment number
Cadmium Orange Deep	PR108 PO20	0	0	Mineral Blue	PB29 PW6 PB15.3	0	0	Yellow Deep	PY83	Т	S	other agents and paints use only
Carbon Black	PBk7	0	0	Nickel Titanate	PY53	S	S	Yellow Light Hansa	PY3	Т	Т	fillers - when the
Carbon Grey	PW6, PBk7	0	0	Naples Yellow Light	PW6 PY42 PY83	0	0	Yellow Mid Azo	PY74	Т	S	stability, flow con
Cerulean Blue	PB36	S	S	Naphthol Crimson	PR170	Т	S	Yellow Oxide	PY42	Т	Т	never used to ext
Chrom. Green Oxide	PG17	0	0	Naphthol Scarlet	PR112 PO36	т	S					dirtier, less intens
Cobalt Blue	PB28	0	0	Payne's Grey	PB29 PBk11	S	S					
Cobalt Teal	PG50	0	0	Permanent Green Lt	PY3 PG7	Т	S	Legend				
Cobalt Turquoise	PB36	0	S	Permanent Lt Violet	PW6 PV23	0		_				
Deep Rose Madder	PR175	Т	Т	Permanent Orange	PO36 PY74	S	S	A = Pigment Opacity B = Paint Opacity				
Dioxazine Purple	PV23	Т	Т	Phthalocynine Blue	PB15.3	Т	Т	T = Transparent			Au	stralian
Graphite Grey	PBk10	0	0	Phthalocynine Green	PG7	Т	Т	S = Semi-Transparent O = Opaque			Ma	de & Owned

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 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.



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