

MATISSE STRUCTURE & FLOW FORMULA

STRUCTURE FORMULA: ALL COLOURS AVAILABLE IN 75ML & 150ML TUBES and 250ML & 500ML JARS WHERE **T** APPEARS, COLOUR ALSO AVAILABLE IN 1LTR OR 4LT TUBS.

FLOW FORMULA: ALL COLOURS AVAILABLE IN 75ML & 500ML JARS WHERE **F** APPEARS, COLOUR ALSO AVAILABLE IN 1LTR TUBS.

MATISSE

Pure Brilliance. Pure Quality



 Titanium White ASTM 1 T F 4 ● S1	 Iridescent White NT T F ● S4	 Antique White ASTM 1 ● S1	 Australian Ghost Gum ASTM 1 ● S1	 Unbleached Titanium ASTM 1 T ● S1	 Naples Yellow Light ASTM 1 ● S1	 Nickel Titanate ASTM 1 ● S4	 Yellow Light Hansa ASTM 2 T ● S2	 Bismuth Yellow ASTM 1 ● S5	 Cadmium Yellow Light ASTM 1 ● S4	 Primary Yellow ASTM 2 ● S2	 Yellow Mid Azo ASTM 1 T ● S2	 Cadmium Yellow Medium ASTM 1 T ● S4	
 Aureolin Yellow BWS 8 ● S7	 Yellow Deep ASTM 1 ● S2	 Iso Yellow ASTM 1 ● S6	 Australian Salmon Gum ASTM 1 ● S2	 Cadmium Orange ASTM 1 T ● S4	 Matisse Orange DPP BWS 8 ● S7	 Permanent Orange ASTM 1 ● S3	 Vermillion (Azo) ASTM 1 ● S3	 Cadmium Orange Deep ASTM 1 ● S4	 Naphthol Scarlet ASTM 2 T ● S3	 Matisse Red Light ASTM 1 ● S4	 Matisse Scarlet DPP ASTM 1 ● S7	 Primary Red ASTM 1 ● S4	 Cadmium Red Medium ASTM 1 T ● S4
 Quinacridone Red ASTM 1 ● S4	 Naphthol Crimson ASTM 2 ● S3	 Brilliant Alizarin (Crimson) ASTM 2 ● S3	 Australian Red Violet ASTM 1 ● S6	 Matisse Rose Madder ASTM 1 ● S7	 Magenta Quin Violet ASTM 1 T ● S3	 Magenta Light BWS 8 ● S2	 Ash Pink ASTM 1 ● S2	 Venetian Red ASTM 1 ● S2	 Transparent Venetian Red ASTM 1 ● S3	 Permanent Maroon ASTM 1 ● S6	 Deep Rose Madder (Perm) ASTM 1 ● S4	 Burgundy ASTM 2 ● S2	 Dioxazine Purple ASTM 2 ● S3
 Permanent Light Violet ASTM 2 ● S2	 Australian Sky Blue ASTM 1 ● S2	 Mineral Blue ASTM 1 ● S2	 Ultramarine Blue ASTM 1 ● S2	 Midnight Blue ASTM 1 ● S2	 Matisse Indigo ASTM 1 ● S6	 Phthalocyanine Blue ASTM 1 T ● S2	 Primary Blue ASTM 1 ● S2	 Prussian Blue ASTM 2 ● S1	 Cerulean Blue ASTM 1 ● S4	 Cobalt Blue ASTM 1 ● S5	 Cobalt Turquoise ASTM 1 ● S4	 Australian Blue Gum ASTM 1 ● S2	 Southern Ocean Blue ASTM 1 ● S2
 Cobalt Teal ASTM 1 ● S5	 Aqua Green Light ASTM 1 ● S2	 Phthalocyanine Green ASTM 1 T ● S2	 Australian Olive Green (Trans) ASTM 1 ● S2	 Hookers Green ASTM 1 ● S2	 Alpine Green ASTM 1 ● S2	 Green Grey (Antique) ASTM 1 ● S2	 Chromium Green Oxide ASTM 1 ● S2	 Australian Sap Green ASTM 1 ● S3	 Australian Yellow Green ASTM 1 ● S3	 Matisse Emerald ASTM 1 ● S3	 Permanent Green Light ASTM 1 ● S2	 Yellow Oxide ASTM 1 T ● S1	 Transparent Yellow Oxide ASTM 1 ● S3
 Australian Sienna ASTM 1 ● S3	 Raw Sienna ASTM 1 ● S1	 Burnt Sienna ASTM 1 ● S1	 Red Oxide ASTM 1 T ● S1	 Transparent Red Oxide ASTM 1 ● S3	 Mars Violet ASTM 1 ● S2	 Raw Umber ASTM 1 ● S1	 Burnt Umber ASTM 1 T ● S1	 Transparent Umber ASTM 1 ● S3	 Van Dyke Brown ASTM 1 ● S1	 Raw Umber Deep ASTM 1 ● S1	 Skin Tone Deep ASTM 1 ● S1	 Skin Tone Light ASTM 1 ● S1	 Skin Tone Mid ASTM 1 ● S1
 Mars Grey ASTM 1 ● S1	 Carbon Grey ASTM 1 ● S1	 Paynes Grey ASTM 1 ● S2	 Mars Black ASTM 1 T ● S1	 Carbon Black ASTM 1 ● S1	 Ivory Black ASTM 1 ● S1	 Graphite Grey ASTM 1 ● S2	 Metallic Bronze BWS 8 T ● S4	 Metallic Copper BWS 8 T ● S4	 Metallic Silver BWS 8 T ● S4	 Metallic Light Gold BWS 8 T ● S4	 Metallic Gold BWS 8 T ● S4		

S1-S7 Series number for pricing purposes

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

T Available Structure 1Ltr **4** Available Structure 4Ltr
F Available Flow 1Ltr
 ● Opaque ○ Transparent
 ○ Semi-transparent

MATISSE BACKGROUND COLOURS coloured gesso

 White ASTM 1 ●	 Off White ASTM 1 ●	 Caromello ASTM 1 ●	 Cream ASTM 1 ●
 Pale Beige ASTM 1 ●	 Terracotta ASTM 1 ●	 Pimento ASTM 2 ●	 China Red ASTM 2 ●
 Heritage Red ASTM 2 ●	 Burgundy ASTM 2 ●	 Whisper Pink ASTM 2 ●	 Blush ASTM 2 ●
 Victoria Pink ASTM 2 ●	 Capitol Orange ASTM 1 ●	 Haymarket ASTM 1 ●	 Daisy Yellow ASTM 1 ●
 Straw ASTM 1 ●	 Antique Green ASTM 1 ●	 Forest Green ASTM 1 ●	 Whisper Green ASTM 1 ●
 Gum Tree Green ASTM 1 ●	 Leaf Green ASTM 1 ●	 Turquoise ASTM 1 ●	 Midnight Blue ASTM 1 ●
 Heritage Blue ASTM 1 ●	 Antique Blue ASTM 1 ●	 Winter Blue ASTM 1 ●	 Whisper Blue ASTM 1 ●
 Brown ASTM 1 ●	 Capitol Sienna ASTM 1 ●	 Victorian Grey ASTM 1 ●	 Pale Grey ASTM 1 ●
		 Folk Black ASTM 1 ●	

MATISSE INKS

 White ASTM 1 ●	 Black ASTM 1 ●
 Yellow ASTM 1 ○	 Yellow Deep ASTM 1 ○
 Orange ASTM 2 ○	 Red ASTM 1 ○
 Deep Red ASTM 1 ○	 Carmine ASTM 1 ○
 Magenta ASTM 1 ○	 Violet ASTM 2 ○
 Ultra Blue ASTM 1 ○	 Blue ASTM 1 ○
 Turquoise ASTM 1 ○	 Green ASTM 1 ○
 Bright Green ASTM 1 ○	 Burnt Sienna ASTM 1 ○
 Sepia ASTM 1 ○	 Copper BWS 8 ●
 Silver BWS 8 ●	 Bronze BWS 8 ●
 Iridescent BWS 8 ●	 Gold BWS 8 ●
 Ink Extender	 Ink Cleaner

Only 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 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.

Colour	Pigment Numbers	A	B
Alpine Green	PG7 PY74 PY83	T	O
Antique White	PW6 PY42	O	O
Aqua Green Lt	PW6 PG7	O	O
Ash Pink	PW6 PBr7	O	O
Aureolin Yellow	PY40	S	T
Australian Blue Gum	PW6 PB15.3 PBk9	O	O
Australian Ghost Gum	PW6 PY42 PBr7	O	O
Australian Olive Green	PG7 PY83 PR101 PBk7	T	T
Australian Red Violet	PV19	T	S
Australian Salmon Gum	PV19 PV74 PW6	S	O
Australian Sap Green	PY74 PG7 PY83 PR101	T	S
Australian Sienna	PY83 PR101 PY42	S	T
Australian Sky Blue	PW6 PB29	O	O
Australian Yellow Green	PY74 PY83 PG7	S	S
Bismuth Yellow	PY184	O	O
Brilliant Alizarin	PR122 PR170	T	S
Burgundy	PR122 PR170 PBk7	T	S
Burnt Sienna	PBr7 PR101	T	S
Burnt Umber	PBr7	T	S
Cad Red Medium	PR108	O	O
Cad Yellow Light	PY35	O	O
Cad Yellow Medium	PY35	O	O
Cadmium Orange	PO20	O	O
Cadmium Orange Deep	PR108 PO20	O	O
Carbon Black	PBk7	O	O
Carbon Grey	PW6, PBk7	O	O
Cerulean Blue	PB36	S	S
Chrom. Green Oxide	PG17	O	O
Cobalt Blue	PB28	O	O
Cobalt Teal	PG50	O	O
Cobalt Turquoise	PB36	O	S
Deep Rose Madder	PR175	T	T
Dioxazine Purple	PV23	T	T
Graphite Grey	PBk10	O	O

Colour	Pigment Numbers	A	B
Green Grey (Antq)	PW6 PBk11 PG7	O	O
Hookers Green	PG7 PY74 PBk7	T	S
Iridescent White	PW6+ Mica titanate	O	O
Iso Yellow	PY139	S	S
Ivory Black	PBk9	S	O
Magenta Quin Violet	PR122	T	T
Magenta Light	PY74 PW6 PR122	O	O
Mars Black	PBk11	S	O
Mars Grey	PW6 PBk11	O	O
Mars Violet	PR101	O	O
Matisse Emerald	PG36	T	T
Matisse Indigo	PB60	T	S
Matisse Orange DPP	PO73	O	O
Matisse Red Light	PR254	S	S
Matisse Rose Madder	PV19	T	S
Matisse Scarlet DPP	PR255	O	O
Metallic Bronze	Mica titanate pigment	O	O
Metallic Copper	Mica titanate pigment	O	O
Metallic Gold	Mica titanate pigment	O	O
Metallic Light Gold	Mica titanate pigment	O	O
Metallic Silver	Mica titanate pigment	O	O
Midnight Blue	PB29 PB15.3 PBk11	S	O
Mineral Blue	PB29 PW6 PB15.3	O	O
Nickel Titanate	PY53	S	S
Naples Yellow Light	PW6 PY42 PY83	O	O
Naphthol Crimson	PR170	T	S
Naphthol Scarlet	PR112 PO36	T	S
Payne's Grey	PB29 PBk11	S	S
Permanent Green Lt	PY3 PG7	T	S
Permanent Lt Violet	PW6 PV23	O	O
Permanent Orange	PO36 PY74	S	S
Phthalocyanine Blue	PB15.3	T	T
Phthalocyanine Green	PG7	T	T

Colour	Pigment Numbers	A	B
Permanent Maroon	PR179	S	O
Primary Blue	PB15.3, PW6	S	S
Primary Red	PV19	S	S
Primary Yellow	PY3 PW74 PW6	S	S
Prussian Blue	PB27	T	S
Quinacridone Red	PV19	S	T
Raw Sienna	PY43	T	S
Raw Umber	PBr7	S	S
Raw Umber Deep	PBr7 PBk7	S	S
Red Oxide	PR101	T	O
Skin Tone Deep	PBr7 PR101 PG7	S	S
Skin Tone Light	PW6 PO36 PR101	O	O
Skin Tone Mid	PY74 PR101 PY42	O	O
Southern Ocean Blue	PG7 PB15.3	T	T
Titanium White	PW6	O	O
Transparent Umber	PR101	T	T
Transparent Red Oxide	PR101	T	T
Transparent Venetian Red	PBr25	T	T
Transparent Yellow Oxide	PY42	T	T
Ultramarine Blue	PB29	T	T
Unbleached Titanium	PW6 PY42 PR101	O	O
Van Dyke Brown	PBr7	S	O
Venetian Red	PR101	S	S
Vermilion (Azo)	PO36	S	O
Yellow Deep	PY83	T	S
Yellow Light Hansa	PY3	T	T
Yellow Mid Azo	PY74	T	S
Yellow Oxide	PY42	T	T

Legend

A = Pigment Opacity
 B = Paint Opacity
 T = Transparent
 S = Semi-Transparent
 O = Opaque



Australian Made & Owned



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 gessos 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 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 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 Levelling Medium & Varnish (high gloss)
 Thick gel ideal for high gloss thick varnishing, glazing and pouring techniques. 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.

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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