



**MORE
COLORS,
MORE
TEXTURES,
MORE
UNIQUE PRODUCTS.**

GOLDEN
ARTIST COLORS®



GOLDEN HEAVY BODY ACRYLIC COLORS

The original line of GOLDEN Acrylics is known for its exceptionally smooth, thick buttery consistency. It contains the largest assortment of unique pure pigments in a 100% acrylic emulsion vehicle available to the professional artist. These colors offer excellent permanency and lightfastness. There are no fillers, extenders, opacifiers, toners, or dyes added.

Each Heavy Body color is formulated differently depending on the nature of the pigment. Colors that tolerate higher pigment "loads" dry to a more opaque, matte finish. Colors that are more reactive and do not accept high pigment loading dry to a glossy finish and tend to be more transparent. Heavy Body colors contain no additives, such as matting agents, therefore the gloss of each color will be different.



COLORS

Code Ser. Color

1375 1	Titanate Yellow
1135 7	C.P. Cadmium Yellow Primrose
1180 3	Hansa Yellow Light
1007 9	Bismuth Vanadate Yellow
1120 7	C.P. Cadmium Yellow Light
1530 2	Primary Yellow
1190 3	Hansa Yellow Medium
1191 4	Hansa Yellow Opaque
1130 7	C.P. Cadmium Yellow Medium
1554 4	Cadmium Yellow Medium Hue
1463 3	Aureolin Hue
1225 6	Nickel Azo Yellow
1455 4	Indian Yellow Hue
1301 7	Quinacridone / Nickel Azo Gold
1280 7	Quinacridone Burnt Orange
1110 7	C.P. Cadmium Yellow Dark
1147 6	Diarylide Yellow
1070 8	C.P. Cadmium Orange
1384 5	Transparent Pyrrole Orange
1403 8	Vat Orange
1276 8	Pyrrole Orange
1090 9	C.P. Cadmium Red Light
1279 8	Pyrrole Red Light
1320 7	Quinacridone Red Light
1210 5	Naphthol Red Light
1277 8	Pyrrole Red
1100 9	C.P. Cadmium Red Medium
1552 4	Cadmium Red Medium Hue
1080 9	C.P. Cadmium Red Dark
1278 8	Pyrrole Red Dark
1510 6	Primary Magenta
1562 2	Light Magenta
1220 5	Naphthol Red Medium
1310 6	Quinacridone Red
1450 7	Alizarin Crimson Hue
1290 7	Quinacridone Crimson

1252 7	Permanent Maroon
1305 7	Quinacridone Magenta
1570 6	Medium Magenta
1330 6	Quinacridone Violet
1253 7	Permanent Violet Dark
1465 3	Cobalt Violet Hue
1572 6	Medium Violet
1568 3	Light Violet
1401 4	Ultramarine Violet
1150 6	Dioxazine Purple
1467 1	Smalt Hue
1400 2	Ultramarine Blue
1566 2	Light Ultramarine Blue
1140 8	Cobalt Blue
1556 2	Cobalt Blue Hue
1050 7	Cerulean Blue, Chromium
1005 7	Anthraquinone Blue
1460 4	Prussian Blue Hue
1260 4	Phthalo Blue / R.S.
1255 4	Phthalo Blue / G.S.
1500 2	Primary Cyan
1051 9	Cerulean Blue Deep
1457 1	Manganese Blue Hue
1464 1	Azurite Hue
1369 3	Teal
1564 3	Light Turquoise (Phthalo)
1390 4	Turquoise (Phthalo)
1144 8	Cobalt Turquoise
1270 4	Phthalo Green / B.S.
1469 1	Viridian Green Hue
1275 4	Phthalo Green / Y.S.
1250 4	Permanent Green Light
1142 4	Cobalt Green
1454 7	Hookers Green Hue
1195 7	Jenkins Green
1461 4	Sap Green Hue
1468 1	Terre Verte Hue

1061 3	Chromium Oxide Green Dark
1060 3	Chromium Oxide Green
1558 3	Light Green / B.S.
1560 3	Light Green / Y.S.
1170 7	Green Gold
1370 1	Titan Buff
1459 2	Naples Yellow Hue
1407 1	Yellow Ochre
1410 1	Yellow Oxide
1386 3	Transparent Yellow Iron Oxide
1340 1	Raw Sienna
1202 1	Mars Yellow
1385 3	Transparent Red Iron Oxide
1360 1	Red Oxide
1405 1	Violet Oxide
1020 1	Burnt Sienna
1383 3	Transparent Brown Iron Oxide
1035 1	Burnt Umber Light
1030 1	Burnt Umber
1350 1	Raw Umber
1462 3	Van Dyke Brown Hue
1040 1	Carbon Black
1200 1	Mars Black
1010 1	Bone Black
1240 2	Paynes Gray
1160 2	Graphite Gray
1415 1	Zinc White
1380 1	Titanium White
1442 1	Neutral Gray N2
1443 1	Neutral Gray N3
1444 1	Neutral Gray N4
1445 1	Neutral Gray N5
1446 1	Neutral Gray N6
1447 1	Neutral Gray N7
1448 1	Neutral Gray N8





GOLDEN OPEN ACRYLIC COLORS

Offer a unique set of working properties that represent a true departure from all other acrylics on the market to dramatically expand the range of techniques possible for acrylic painters. OPEN Acrylics have the optimum balance of pigment load and 100% acrylic polymer dispersion for a paint with unique working characteristics and a versatility that allow artists to explore traditional techniques such as portraiture and landscape painting that rely on softening, shading, glazing, and fine detail.

OPEN Acrylics resist skinning, remain wet on the palette for extended periods and can be used directly from the tube for plein air painting, monoprinting and screenprinting. OPEN Acrylics may be blended with regular GOLDEN Acrylic Colors, Mediums and Gels, to control working time. For maximum working time, use OPEN Mediums and Thinner.

OPEN Acrylic Gels (3135 Gloss / 3136 Matte) are supplied in the same consistency as the colors and are used to extend the paints while maintaining working properties.

OPEN Acrylic Mediums (3725 Gloss / 3726 Matte) have a lower viscosity and are used to extend paint and maintain properties when a more fluid mixture is desired to increase flow.

OPEN Thinner (3595) contains no binders and is used to thin paint mixes without altering open time, or to maintain and adjust workability on palettes without water mists and moisturizing palettes.



COLORS

Code	Ser.	Color
7135	7	C.P. Cad. Yellow Primrose
7180	3	Hansa Yellow Light
7007	9	Bismuth Vanadate Yellow
7190	3	Hansa Yellow Medium
7191	4	Hansa Yellow Opaque
7130	7	C.P. Cad. Yellow Medium
7463	3	Aureolin Hue
7225	6	Nickel Azo Yellow
7455	4	Indian Yellow Hue
7301	7	Quin. / Nickel Azo Gold
7280	7	Quin. Burnt Orange
7110	7	C.P. Cad. Yellow Dark
7147	6	Diarylide Yellow
7070	8	C.P. Cad. Orange
7276	8	Pyrrrole Orange
7090	9	C.P. Cad. Red Light
7210	5	Naphthol Red Light
7277	8	Pyrrrole Red
7100	9	C.P. Cad. Red Medium
7080	9	C.P. Cad. Red Dark
7278	8	Pyrrrole Red Dark
7220	5	Naphthol Red Medium
7310	6	Quin. Red
7450	7	Alizarin Crimson Hue
7290	7	Quin. Crimson
7252	7	Permanent Maroon
7305	7	Quin. Magenta
7253	7	Perm. Violet Dark
7401	4	Ultramarine Violet
7150	6	Dioxazine Purple

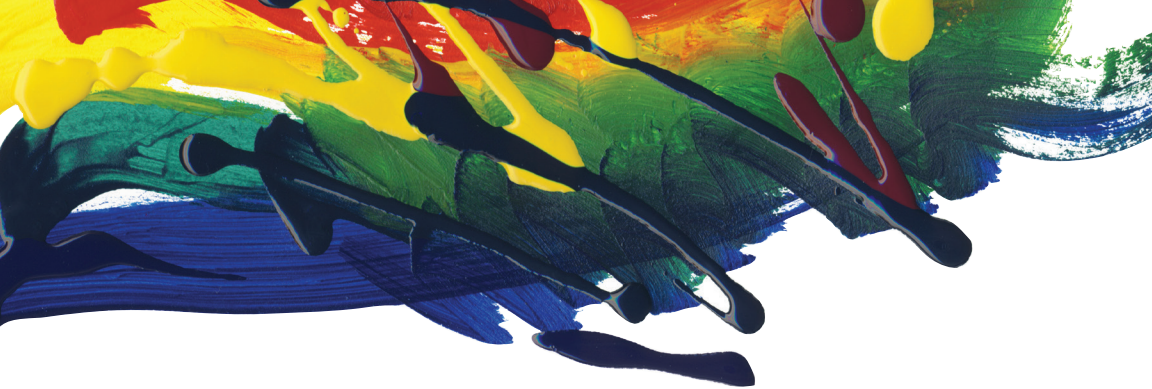
7400	2	Ultramarine Blue
7566	2	Light Ultramarine Blue
7140	8	Cobalt Blue
7050	7	Cerulean Blue, Chrom.
7005	7	Anthraquinone Blue
7460	4	Prussian Blue Hue
7260	4	Phthalo Blue / R.S.
7255	4	Phthalo Blue / G.S.
7457	1	Manganese Blue Hue
7369	3	Teal
7144	8	Cobalt Turquoise
7270	4	Phthalo Green / B.S.
7469	1	Viridian Green Hue
7275	4	Phthalo Green / Y.S.
7250	4	Perm. Green Light
7142	4	Cobalt Green
7195	7	Jenkins Green
7461	4	Sap Green Hue
7468	1	Terre Verte Hue
7061	3	Chrom. Oxide Gr. Dk.
7060	3	Chrom. Oxide Green
7170	7	Green Gold
7371	1	Titan Green Pale
7370	1	Titan Buff
7459	2	Naples Yellow Hue
7407	1	Yellow Ochre
7410	1	Yellow Oxide
7386	3	Trans. Yellow Iron Oxide
7340	1	Raw Sienna
7202	1	Mars Yellow
7385	3	Trans. Red Iron Oxide
7360	1	Red Oxide
7405	1	Violet Oxide
7020	1	Burnt Sienna
7383	3	Trans. Brown Iron Oxide
7030	1	Burnt Umber
7350	1	Raw Umber
7462	3	Van Dyke Brown Hue
7040	1	Carbon Black
7010	1	Bone Black
7240	2	Paynes Gray
7415	1	Zinc White
7380	1	Titanium White
7445	1	Neutral Gray N5
7482	7	Iridescent Copper (Fine)
7481	7	Iridescent Bronze (Fine)
7484	6	Iridescent Gold (Fine)
7480	7	Iridescent Bright Gold (Fine)
7486	4	Iridescent Pearl (Fine)
7487	5	Iridescent Silver (Fine)



GOLDEN OPEN can be used directly out of the tube for monoprinting and screenprinting.



GOLDEN OPEN Acrylics' slow drying formula make it perfect for painting outdoors.



GOLDEN FLUID ACRYLIC COLORS



Equal the intensity of GOLDEN Heavy Body Acrylics but with an even, flowing characteristic useful for dry brush application, fine details, pouring, spraying (particularly when mixed with GOLDEN Airbrush Medium), staining techniques and many others.

Fluids are created by loading an acrylic polymer binder with concentrated levels of quality pigments for a wide selection of permanent and lightfast colors. No fillers or extenders are added to achieve the desired consistency, nor is the fluid quality achieved with additional water. GOLDEN Fluid Acrylics have the same pigment load as the Heavy Body Acrylics, but in a viscosity similar to heavy cream. Fluids allow for smooth flowing applications while retaining color intensity, tinting strength, film integrity, and adhesion.



















Fluids blend easily with all acrylic colors, and readily tint gels, mediums, gessoes and grounds. Fluid Acrylics are extremely versatile, and ideal for fine brushwork, glazing, staining, water media techniques and many more. Mix Fluid Acrylics with Airbrush Medium for airbrush application of artwork including textiles.





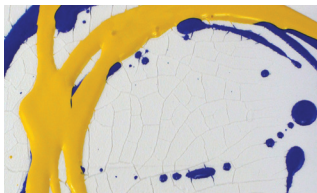
COLORS

Code Ser. Color

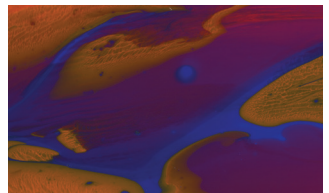
	2180	3	Hansa Yellow Light		2255	4	Phthalo Blue / G.S.
	2422	2	Primary Yellow		2420	2	Primary Cyan
	2190	3	Hansa Yellow Medium		2051	9	Cerulean Blue Deep
	2191	4	Hansa Yellow Opaque		2437	1	Manganese Blue Hue
	2428	4	Cadmium Yellow Medium Hue		2369	3	Teal
	2225	6	Nickel Azo Yellow		2390	4	Turquoise (Phthalo)
	2436	4	Indian Yellow Hue		2144	8	Cobalt Turquoise
	2301	7	Quinacridone / Nickel Azo Gold		2270	4	Phthalo Green / B.S.
	2280	7	Quinacridone Burnt Orange		2443	1	Viridian Green Hue
	2147	6	Diarylide Yellow		2275	4	Phthalo Green / Y.S.
	2384	5	Transparent Pyrrole Orange		2250	4	Permanent Green Light
	2403	8	Vat Orange		2195	7	Jenkins Green
	2276	8	Pyrrole Orange		2440	4	Sap Green Hue
	2279	8	Pyrrole Red Light		2060	3	Chromium Oxide Green
	2210	5	Naphthol Red Light		2170	7	Green Gold
	2277	8	Pyrrole Red		2370	1	Titan Buff
	2425	4	Cadmium Red Medium Hue		2438	2	Naples Yellow Hue
	2421	6	Primary Magenta		2407	1	Yellow Ochre
	2220	5	Naphthol Red Medium		2410	1	Yellow Oxide
	2310	6	Quinacridone Red		2386	3	Transparent Yellow Iron Oxide
	2435	7	Alizarin Crimson Hue		2340	1	Raw Sienna
	2290	7	Quinacridone Crimson		2385	3	Transparent Red Iron Oxide
	2305	7	Quinacridone Magenta		2360	1	Red Oxide
	2330	6	Quinacridone Violet		2405	1	Violet Oxide
	2253	7	Permanent Violet Dark		2020	1	Burnt Sienna
	2401	4	Ultramarine Violet		2035	1	Burnt Umber Light
	2150	6	Dioxazine Purple		2350	1	Raw Umber
	2400	2	Ultramarine Blue		2442	3	Van Dyke Brown Hue
	2140	8	Cobalt Blue		2040	1	Carbon Black
	2050	7	Cerulean Blue, Chromium		2010	1	Bone Black
	2005	7	Anthraquinone Blue		2240	2	Paynes Gray
	2439	4	Prussian Blue Hue		2415	1	Zinc White
	2260	4	Phthalo Blue / R.S.		2380	1	Titanium White



GOLDEN Fluids on GOLDEN Absorbent Ground.



GOLDEN Fluids poured directly out of the cylinder on GOLDEN Crackle Paste.



GOLDEN Fluid "pour" mixed with GOLDEN GAC 800.



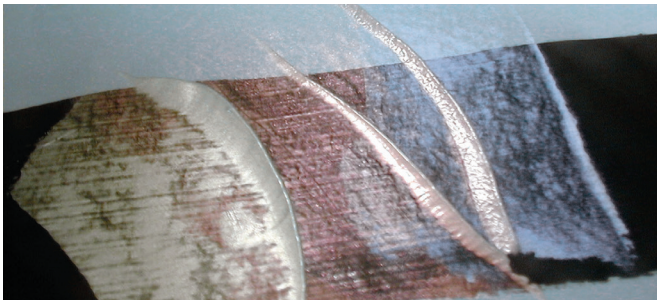
GOLDEN SPECIALTY ACRYLIC COLORS



GOLDEN Iridescent Acrylic Colors used alone or with other colors, gels and mediums, develop nonfading, nontarnishing metallic finishes. Iridescent Pearl is extremely useful for mixing with other colors for pearl-like qualities. All GOLDEN Mica Flake products offer larger particles for more textural metallic surfaces. Iridescent Stainless Steel and Micaceous Iron Oxide are made with highly reflective metallic pigments.



GOLDEN Interference Acrylic Colors offer a unique “flip” when viewed from different angles. Colors flip between a bright opalescent color and its complement. Over white or lighter surfaces, the color is more subtle and the “flip” effect is more obvious. Over black or darker surfaces the color is more obvious and the “flip” effect is less dramatic. Adding a very small amount of black to Interference Colors produces deeper opalescent effects. Combine with GOLDEN Gels (Gloss) and Fluid Acrylic Colors to create an endless variety of colors and effects.





GOLDEN Fluorescent Acrylics are intense, brilliant colors, produced from dyes surrounded by a polymer coating. Because fluorescent colors are so transparent, greater intensity can be achieved by working over a bright white surface. Fluorescent Colors are not lightfast. If a greater permanency is desired, a topcoat of GOLDEN MSA Varnish with UVLS (Ultra Violet Light Stabilizers) is recommended, although it will eliminate the fluorescent “glow” under black light.



GOLDEN Phosphorescent Green is a water-based acrylic medium that can be applied to various surfaces. The unique pigment used in its formulation is characterized by its ability to absorb and store natural and artificial light. When the light source is removed (i.e. when the lights are turned off or the painted object is taken into a dark area), a bright, greenish glow is emitted for up to 15 minutes. The glow steadily diminishes as the stored light energy is released.

COLORS

Code	Ser.	HB/F	Color
	4006	7	👉👈 Iridescent Copper Light / Fine
	4106	8	👉 Iridescent Copper Light / Coarse
	4005	7	👉👈 Iridescent Copper / Fine
	4105	8	👉 Iridescent Copper / Coarse
	4003	7	👉👈 Iridescent Bronze / Fine
	4010	6	👉👈 Iridescent Gold / Fine
	4110	6	👉 Iridescent Gold / Coarse
	4015	7	👉👈 Iridescent Gold Deep / Fine
	4012	7	👉👈 Iridescent Bright Gold / Fine
	4076	5	👉 Iridescent Gold Mica Flake / Small
	4078	5	👉 Iridescent Gold Mica Flake / Large
	4020	4	👉👈 Iridescent Pearl / Fine
	4120	4	👉 Iridescent Pearl / Coarse
	4077	5	👉 Iridescent Pearl Mica Flake / Small
	4025	5	👉👈 Iridescent Silver / Fine
	4028	5	👉 Iridescent Stainless Steel / Fine
	4027	5	👉👈 Iridescent Stainless Steel / Coarse
	4080	4	👉👈 Iridescent Micaceous Iron Oxide
	4075	5	👉 Iridescent Black Mica Flake / Small
	4082	4	👉 Coarse Alumina
	4040	7	👉👈 Interference Gold / Fine
	4055	7	👉👈 Interference Orange / Fine
	4060	7	👉👈 Interference Red / Fine
	4070	7	👉👈 Interference Violet / Fine
	4030	7	👉👈 Interference Blue / Fine
	4050	7	👉👈 Interference Green / Fine
	2486	6	👉 C.T. Interference Violet-Green
	2485	6	👉 C.T. Interference Green-Orange
	2484	6	👉 C.T. Interference Green-Blue
	4615	5	👉 Fluorescent Chartreuse
	4640	5	👉 Fluorescent Orange-Yellow
	4630	5	👉 Fluorescent Orange
	4650	5	👉 Fluorescent Red
	4645	5	👉 Fluorescent Pink
	4625	5	👉 Fluorescent Magenta
	4605	5	👉 Fluorescent Blue
	4620	5	👉 Fluorescent Green
	4900	7	👉 Phosphorescent Green



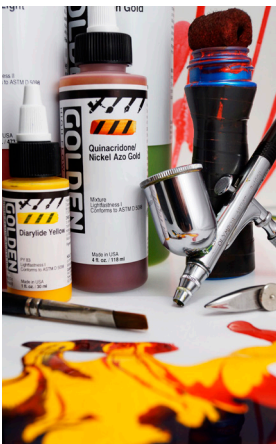
GOLDEN MATTE ACRYLICS

GOLDEN Matte Acrylic Colors provide a uniform flat finish in a wide variety of concentrated colors. Available in both Heavy Body and Fluid Acrylic formulations. Adding Matte Medium to standard acrylic paint will produce a matte surface but this combination decreases the color strength. To avoid this loss of color strength, Matte Acrylics are formulated to achieve a matte surface while retaining a high pigment load.

COLORS

Code	Ser.	HB/F	Color
5375	1	△	Titanate Yellow
5135	7	△	C.P. Cadmium Yellow Primrose
5180	3	△	Hansa Yellow Light
5120	7	△	C.P. Cadmium Yellow Light
5190	3	△△	Hansa Yellow Medium
2691	4	△	Hansa Yellow Opaque
5130	7	△	C.P. Cadmium Yellow Medium
5110	7	△	C.P. Cadmium Yellow Dark
5147	6	△△	Diarylide Yellow
5225	6	△	Nickel Azo Yellow
5301	7	△	Quinacridone / Nickel Azo Gold
5070	8	△	C.P. Cadmium Orange
5403	8	△	Vat Orange
5090	9	△	C.P. Cadmium Red Light
5277	8	△△	Pyrrole Red
5210	5	△	Naphthol Red Light
2720	5	△	Naphthol Red Medium
5100	9	△	C.P. Cadmium Red Medium
5080	9	△	C.P. Cadmium Red Dark
5310	6	△	Quinacridone Red
5290	7	△△	Quinacridone Crimson
2805	3	△	Quinacridone Magenta
5330	6	△	Quinacridone Violet
5150	6	△△	Dioxazine Purple
5400	2	△△	Ultramarine Blue

5140	8	△△	Cobalt Blue
5050	7	△△	Cerulean Blue, Chromium
5005	7	△△	Anthraquinone Blue
5255	4	△△	Phthalo Blue / G.S.
5390	4	△△	Turquoise (Phthalo)
5144	8	△	Cobalt Turquoise
5270	4	△△	Phthalo Green / B.S.
5275	4	△	Phthalo Green / Y.S.
5250	4	△△	Permanent Green Light
5142	4	△	Cobalt Green
5195	7	△△	Jenkins Green
5060	3	△△	Chromium Oxide Green
5170	7	△△	Green Gold
5370	1	△△	Titan Buff
5407	1	△△	Yellow Ochre
5340	1	△△	Raw Sienna
5360	1	△△	Red Oxide
5405	1	△	Violet Oxide
5020	1	△△	Burnt Sienna
5030	1	△△	Burnt Umber
5350	1	△△	Raw Umber
5040	1	△△	Carbon Black
5200	1	△	Mars Black
5010	1	△	Bone Black
5240	2	△△	Paynes Gray
5415	1	△△	Zinc White
5380	1	△△	Titanium White



GOLDEN HIGH FLOW ACRYLICS

GOLDEN High Flow Acrylics are designed for airbrushing, pen & ink, refillable markers, pouring, glazing and painting. GOLDEN High Flow Acrylics are high-intensity, flowing colors made with opaque and transparent pigments. They are formulated virtually clog-free utilizing 100% acrylic polymer emulsion and lightfast pigments.*

*Excluding Fluorescents

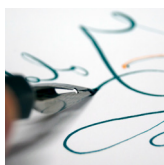


COLORS

Code Ser. Color

8529	3	Hansa Yellow Light
8530	3	Hansa Yellow Medium
8557	1	Transparent Hansa Yellow Medium
8534	6	Nickel Azo Yellow
8542	7	Quinacridone / Nickel Azo Gold
8527	6	Diarylide Yellow
8539	8	Pyrrrole Orange
8532	5	Naphthol Red Light
8558	1	Transparent Naphthol Red Light
8541	6	Quinacridone Red
8561	1	Transparent Quinacridone Red
8521	7	Alizarin Crimson Hue
8540	7	Quinacridone Magenta
8536	7	Permanent Violet Dark
8556	1	Transparent Dioxazine Purple
8551	2	Ultramarine Blue
8526	3	Cerulean Blue Hue
8522	7	Indigo (Anthraquinone)
8537	4	Phthalo Blue / G.S.
8559	1	Transparent Phthalo Blue / G.S.
8547	3	Teal
8550	4	Turquoise (Phthalo)
8538	4	Phthalo Green / B.S.
8560	1	Transparent Phthalo Green / B.S.

8535	4	Permanent Green Light
8545	4	Sap Green Hue
8528	7	Green Gold
8548	1	Titan Buff
8552	1	Yellow Oxide
8565	1	Transparent Yellow Iron Oxide
8543	1	Raw Sienna
8563	1	Transparent Red Iron Oxide
8523	1	Burnt Sienna
8562	1	Transparent Brown Iron Oxide
8544	1	Raw Umber
8546	2	Sepia
8533	1	Neutral Gray N5
8564	1	Transparent Shading Gray
8524	1	Carbon Black
8549	1	Titanium White
8571	7	Iridescent Copper (Fine)
8572	6	Iridescent Gold (Fine)
8573	5	Iridescent Silver (Fine)
8574	4	Iridescent Pearl (Fine)
8566	5	Fluorescent Blue
8567	5	Fluorescent Chartreuse
8568	5	Fluorescent Green
8569	5	Fluorescent Orange
8570	5	Fluorescent Pink





GOLDEN GESSOS & GROUNDS



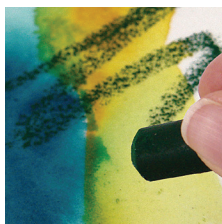
GOLDEN Gessos and Grounds offer artists a variety of ways to prepare substrates for acrylic paintings or other art media such as oil, charcoal, pastels, watercolors and ink-jet prints.

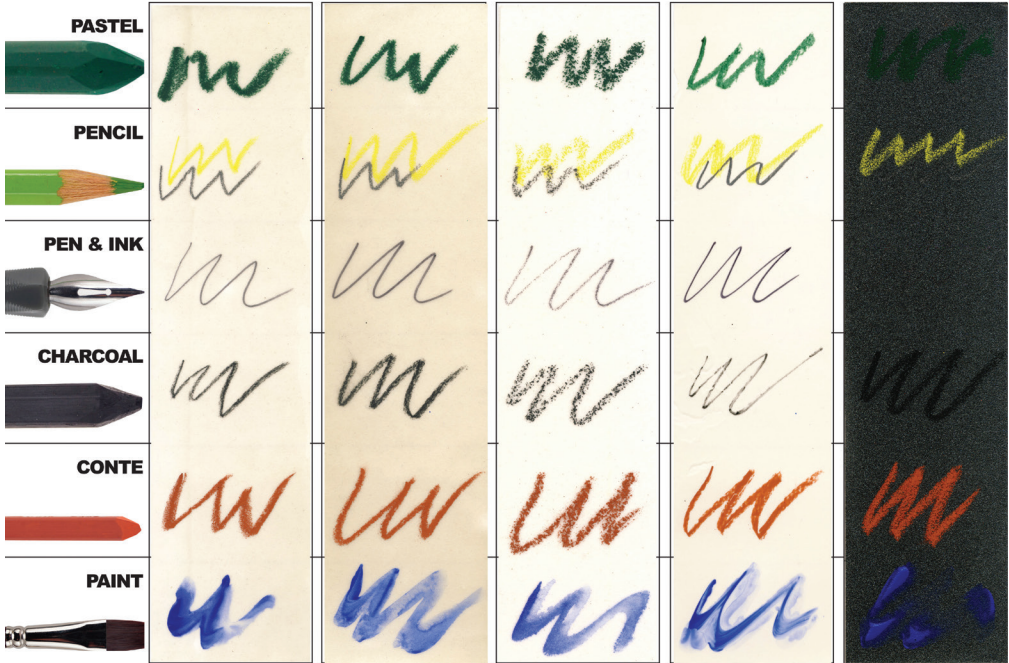
Gesso (3550) and Black Gesso (3560) are ready-to-use liquid grounds formulated for use on common painting surfaces. They are flexible and can be applied in thin layers to conform to a variety of textured surfaces.

Sandable Hard Gesso (3551) is an acrylic formulation with high levels of titanium dioxide, calcium carbonate and talc to produce an easily sanded, smooth and even surface.

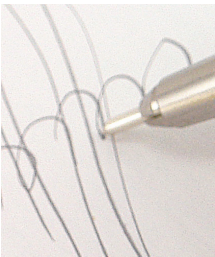
Absorbent Ground (3555) is a liquid surfacing medium that dries to a porous, paper-like surface, for raw canvas-like staining and watercolor effects. Lightfast, permanent and flexible.

Acrylic Ground for Pastels (3640) is for the preparation of canvas and other supports for pastels. It provides a tooth similar to paper designed for pastel and chalk. To increase tooth, add GOLDEN Fine or Coarse Pumice Gel or blend with acrylic colors for colored grounds.





There are a number of GOLDEN products that make great drawing grounds and allow you to draw on almost any surface: left to right: Acrylic Ground for Pastels, Fine Pumice Gel, Coarse Molding Paste, Molding Paste and Micaceous Iron Oxide. For more information visit goldenpaints.com/drawonanything.



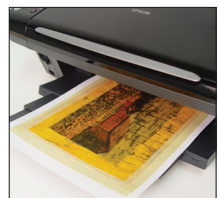
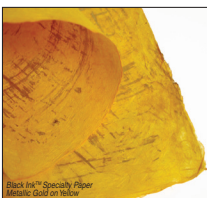
Silverpoint / Drawing Ground (3558) is designed as a preparation for the achievement of fine detailed lines on a permanent, lightfast, flexible ground. Ideal for use with a metal styli.

GOLDEN Digital Grounds turn just about any relatively flat surface into an ink-jet printable surface, providing the control and freedom to create textures and surfaces at whatever scale and shape desired.

Digital Ground White (3563 / Matte) is white receptive coating intended for use with ink-jet printers. Suitable for coating a large variety of porous and non-porous surfaces, Digital Ground White (Matte) is an ideal starting product for artists exploring digital media.

Digital Ground Clear (3564 / Gloss) is a clear ink-receptive coating for use with ink-jet printers, suitable for coating most porous surfaces where clarity is required to view underlying materials.

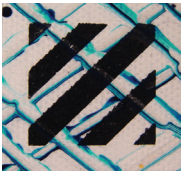
Digital Ground for Non-Porous Surfaces (3566) is a clear gloss ink-receptive coating for use with ink-jet printers and is suitable for coating non-porous surfaces, such as plastic and metal.





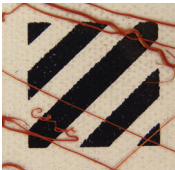
GOLDEN GELS & PASTES

GOLDEN Gels and Molding Pastes offer a range in consistency from pourable to sculptable with various levels of transparency and finish. Experimentation is recommended. Gels may be used to create glazes, extend paints, build texture, adjust sheen and work as an adhesive for collage. Pastes provide a range of textures and working properties when mixed with paint and also function as grounds for a variety of media.



Self Leveling Clear Gel

Self Leveling Clear Gel (3001) is the thinnest gel and produces an even film with excellent clarity. It dries to a flexible, high gloss film and adds a leveling quality to other products.



Clear Tar Gel

Clear Tar Gel (3330) has a stringy, tar-like feel. It is useful for creating fine lines by "dripping" over surfaces, as it continuously flows from palette knives. It blends well with all acrylics.



Soft Gel

Soft Gels (3010 Gloss, 3013 Matte, 3017 Semi-Gloss) are thinner than Heavy Body Colors. Mix with color to produce a brilliant glaze. Soft gels can be a base for wet blending and also as an adhesive for collage.



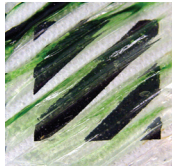
Regular Gel

Regular Gels (3020 Gloss, 3030 Matte, 3040 Semi-Gloss) have the same viscosity as Heavy Body Acrylic Colors and are ideal for extending paint and regulating transparency without changing consistency. Useful for impasto.



Heavy Gel

Heavy Gels (3050 Gloss, 3060 Matte, 3070 Semi-Gloss) are thicker than Heavy Body Acrylic Colors and may be blended with colors to increase body. Excellent for holding peaks.



Extra Heavy Gel

Extra Heavy Gels (3080 Gloss, 3090 Matte, 3100 Semi-Gloss) are the thickest GOLDEN Gels and create thicker textures than Heavy Gels. Excellent for holding peaks.



Ex. Heavy Gel/Mold. Paste

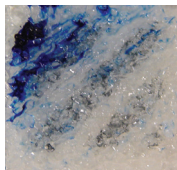
Extra Heavy Gel/Molding Paste (3110) is a blend of Extra Heavy Gel and Molding Paste. It dries to a satin, semi-opaque finish that blends well with colors. Excellent for increasing viscosity and building surfaces.



High Solid Gel

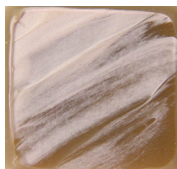
High Solid Gels (3120 Gloss, Matte 3130) are similar in body to Extra Heavy Gels. Because they contain less water and

more acrylic solids, they shrink less than other gels. They blend well with colors and will retain brush strokes upon drying. Available in gloss and matte.



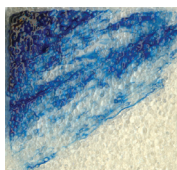
Clear Granular Gel

Clear Granular Gel (3215) is made with granular acrylic solids and has excellent clarity and durability with a coarse texture that dries translucent. Clear Granular Gel can extend paint and add texture without altering color.



Pumice Gel

Pumice Gel (3195 Fine, 3200 Coarse, 3205 Extra Coarse) textures dry to hard films. They mix well with GOLDEN Acrylic Colors. Fine Pumice Gel is useful as a drawing ground. Coarse Pumice Gel and Extra Coarse Pumice Gel create more coarse textures to yield concrete-like finishes.



Glass Bead Gel

Glass Bead Gel (3236), made with genuine glass beads, offers a unique effect similar to condensation on glass - best seen in thin films over a light color to allow the glass beads to be illuminated.



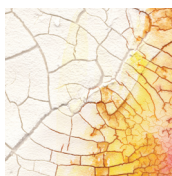
Fiber Paste

Fiber Paste (3240) when dry has the appearance of handmade paper. It can be skimmed with a wet palette knife to make a smoother surface. The dry off-white color is absorbent, making it ideal for use with acrylic washes.

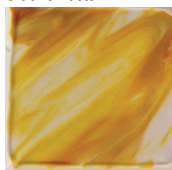


Crackle Paste

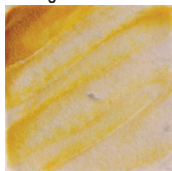
Crackle Paste (3557) is a thick, opaque material that cracks as it dries. The size and extent of the



Crackle Paste



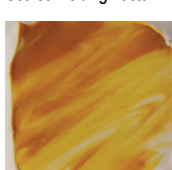
Molding Paste



Light Molding Paste



Coarse Molding Paste



Hard Molding Paste

cracking pattern depends on the thickness of application, and environmental conditions during drying and other factors. Dries to an opaque, matte finish, with an absorbent surface suitable for acrylic paints and mediums.

Molding Paste (3570) dries to a hard, opaque film. While still flexible, it is more rigid than acrylic gel. It holds stiff peaks to create a highly textured surface.

Light Molding Paste (3575) can be used for building thick textures and layers with much less weight than most gels or pastes. It dries to an opaque, matte finish that is very flexible and softer than Molding Paste.

Coarse Molding Paste (3572) is a thick, warm-white colored medium that is translucent when spread thinly. It dries to a hard, flexible surface that is like fine sandpaper. The dry film accepts wet and dry media very well.

Hard Molding Paste (3571) provides a very hard, opaque, matte finish that blends well with GOLDEN Acrylic Colors. Hard Molding Paste is useful for creating tough, durable finishes for smooth or textured surfaces that can be carved with hand or power tools.



GOLDEN MEDIUMS & ADDITIVES

GOLDEN Mediums & Additives provide infinite control with acrylic colors. Mediums control transparency, viscosity and surface sheen, while additives control paint's working properties.



Polymer Medium (Gloss) (3510) is an acrylic liquid medium useful for creating glazes, extending colors, enhancing gloss and translucency and increasing film integrity. It has an oil-like feel and resinous nature that promotes flow and leveling.

Fluid Matte Medium (3520) is useful for extending colors, decreasing gloss and increasing film integrity. Particularly useful

with GOLDEN Fluid Acrylics to decrease gloss while maintaining consistency.

Matte Medium (3530) is a pourable medium useful for extending color, decreasing gloss and increasing film integrity. It is also used as a nearly clear ground on canvas instead of gesso.

Super Loaded Matte Medium (3531) is useful for reducing gloss. The high level of matting agents lower the sheen of other products with minimal addition to preserve color and consistency. Best when applied with acrylic paints or mediums.

Airbrush Medium (3535) modifies GOLDEN Fluid Acrylics for spray application by reducing clogging and tip buildup during spraying. Recommended for

spraying on garments, Airbrush Medium may also be used to thin other products for spraying such as Iridescent/Interference Acrylics and Gesso. NOTE: Airbrush Medium is NOT designed to mix with Airbrush Colors (Use Airbrush Transparent Extender with Airbrush Colors.)

Airbrush Transparent Extender (3537) increases the transparency and film hardness of Airbrush Colors. May be mixed in any ratio desired, for precise control of transparency.

Acrylic Glazing Liquid (3720 Gloss, 3721 Satin) can be mixed with GOLDEN Acrylics to create glazes for interior application on walls or furniture. The slow drying formula provides sufficient working time for a wide variety of glaze and faux finishes normally accomplished with oils. It is also an excellent blending medium for painting. Available in Gloss and Satin.

Silkscreen Medium (3690) is a waterborne system designed for use with GOLDEN Acrylic Colors. It increases the working time and retards drying in the screen. NOTE: Silkscreen Medium is NOT designed for clothing application.

Retarder (3580) is an additive used to increase the open (drying) time of acrylic paints. Useful for "wet in wet" techniques and reducing skinning on the palette.

Acrylic Flow Release (3590) reduces surface tension of water in acrylic emulsion, increasing the slickness and flow of the paint for rich stains on porous surfaces. Not for use by children.



GOLDEN SPECIAL PURPOSE ACRYLIC POLYMERS



GAC 100 - Multi-Purpose Acrylic Polymer (3910) is a sealer that helps prevent Support Induced Discoloration (SID) caused by impurities that are drawn up through a substrate as the acrylic paint dries. GAC 100 is also useful for diluting and extending colors, increasing flexibility and film integrity, sizing

for fabric and sealing for wood. GAC 100 will wet out solids, including pigments, more readily than other polymers and is useful for artists formulating their own paints.

GAC 200 - Promotes Adhesion / Film Hardness (3920) and is the hardest and least flexible polymer offered. It is Ideal for mixing with acrylic colors to increase film hardness, reduce dry film tack and to increase adhesion to many non-porous surfaces. Dries to a clear, high gloss, finish. GAC 200 is not recommended for flexible supports.

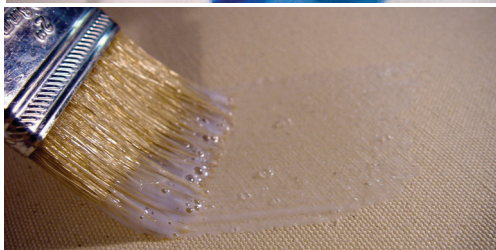
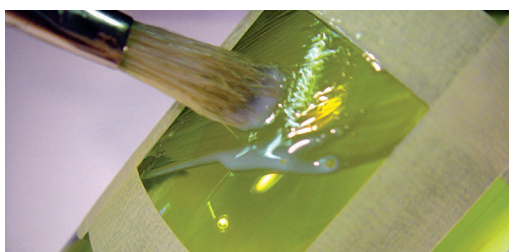
GAC 400 - Stiffens Textiles / Fibers (3940) and is useful for stiffening unprimed canvas or sculpting and shaping fabric. Fibers saturated with GAC 400, or GAC 400 blended with color, will dry to a hard, stiff film.

GAC 500 - Extends Fluid Acrylics (3950) for a unique balance of film hardness and flexibility offering increased leveling, increased mar resistance and decreased dry film tack. GAC 500 is particularly useful for extending Fluid Acrylic Colors with minimal property change. It can be mixed with Airbrush Transparent Extender for a fast-drying, sprayable isolation coat.

GAC 700 - Clear Sealing Polymer (3970) increases film clarity and transparency, while minimizing shrinkage. GAC 700 is useful for sealing porous materials.

GAC 800 - Reduces Crazing (3980) in puddles, pours, and other thin, pourable paint applications. "Crazing" is the formation crevices in surfaces that develop as acrylic paints and mediums dry. The addition of GAC 800 promotes drying with a smooth, even film, good gloss and flexibility, but with moderate clarity. GAC 800 is also useful for adhesion to chalky surfaces.

GAC 900 - Fabric Painting Medium (3990), when heat-set properly, offers a very soft hand and laundering stability. Mix with Airbrush Colors to produce "tie-dye" effects, or blend with GOLDEN Heavy Body, Matte or Fluid Acrylics for brush or screen application.



Top left to right: GAC 200 increasing glass adhesion, GAC 900 heat sets fabric, GAC 100 and raw pigment, GAC 700 sealing canvas.

GOLDEN VARNISH & TOPCOATS



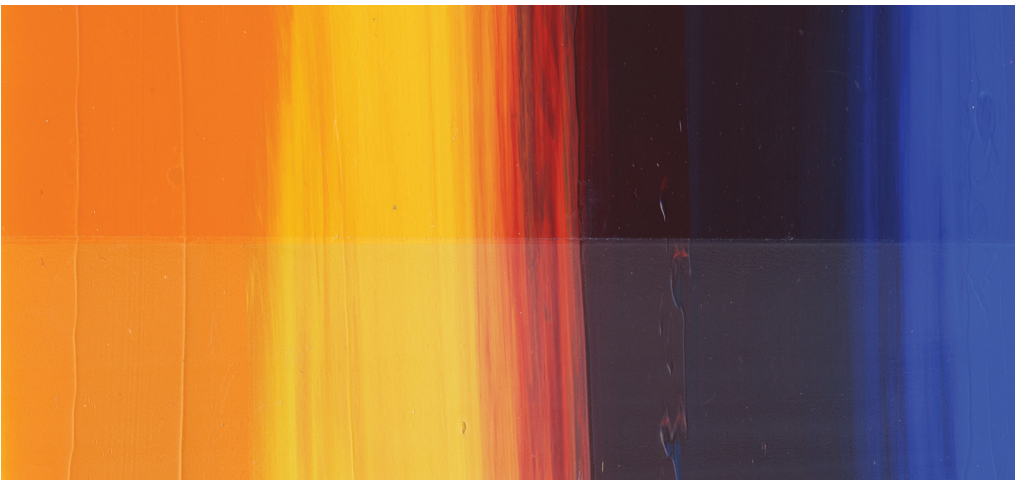
Polymer Varnish with UVLS (7710 Gloss, 7715 Satin, 7720 Matte) is a waterborne acrylic polymer varnish that dries to a protective, flexible, dust resistant surface over acrylic paint. Removable with ammonia. Recommended for interior use only. Available in Gloss, Satin and Matte. Not for use by children.

MSA Varnish with UVLS (7730 Gloss, 7735 Satin, 7740 Matte) is a Mineral Spirit based Acrylic resin system that forms a tougher, less permeable film than waterborne acrylic varnishes and can be applied to acrylic, oil and alkyd painted surfaces. It reduces dirt penetration and surface marring, offering an extremely level film with less foam and fewer pinholes. Available in Gloss, Satin and Matte, it is removable with Mineral Spirits after drying and is recommended for interior or exterior use. Not for use by children.

Archival Aerosol Varnish MSA with UVLS (7731 Gloss, 7736 Satin, 7741 Matte) is formulated with 100% solvent-based, reversible acrylic co-polymer resin. It is an easy to use spray varnish made with fast drying acetone and a propellant. Properly applied, it creates a durable, even film with the same features as GOLDEN brushable MSA varnish plus, excellent wet/dry state clarity. It resists changes in appearance, remains flexible. It has an adjustable fan spray tip that allows precise application and reduced overspray. Available in Gloss, Satin and Matte. Removable for conservation purposes.

Gel Topcoat with UVLS (3746 Gloss, 3747 Semi-Gloss) is a waterborne acrylic polymer, non-removable topcoat for protecting prints, papers and other materials against the effects of ultraviolet radiation. Available in Gloss and Semi-Gloss, it is not for use on high wear items.

MSA (Mineral Spirit Acrylic) Solvent (7751) is the ideal solvent for thinning GOLDEN MSA Varnishes, which must be thinned before use. MSA Solvent assures clear, clean, even application time after time. GOLDEN MSA Solvent can also be used to remove MSA Varnish at a later time for restoration purposes.



Top to bottom: GOLDEN Heavy Body Acrylics with 2 coats of Polymer Varnish with UVLS (Ultra Violet Light Stabilizers) Gloss and Matte.

INTRODUCING GOLDEN VIRTUAL PAINT MIXER: **An online tool available everywhere for free.**

With it, artists can mix paint colors without using paint. Through exploration and play, artists develop a feel for the correct proportions and the best colors to use. Photos can be uploaded to match colors and create palettes. The program accounts for the physical characteristics within GOLDEN paints, so artists can get closer to the colors they want faster than ever before, saving time, saving frustration, and saving paint.



▼ Pick colors from the palette below and place them in the tubes to the right. Adjust mixture by sliding tube caps.

? Help/ Aide/ Ayuda/ Hilfe

image mixer numeric

Quinacridone Magenta

Drag color to tube (or tap on color then on tube.)
Palette Selection: Heavy Body Colors

Change the mix by sliding cap or click left or right of cap. Tap color, then tube to change paint.

10:1
3:1
1:1
1:3
1:10

Hansa Yellow Medium
+ 47% -

Cobalt Blue
+ 0% -

Quinacridone Magenta
+ 53% -

✖ Clear all tubes.

Click here to try mixing from fewer colors.

Print, share or save this mixture

Save this Color.

Click or tap color to restore. Click on trash to delete.

Simple. Just tap a color, then a tube, then slide the cap to adjust the mixture. You can also pick a color to match from a spectrum, uploaded photo, or an RGB or CMYK or formula. Up to 18 mixtures can be saved per session, and you can print, share or save a report with complete formula information, including

item numbers and nearest retailers. The concept is so simple, you'll wonder why no one has done it. No one else is GOLDEN. **Try it today!**



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