DERIVAN

Matisse Structure & Flow Formula

MATISSE

Colour	Rating	Colour	Rating	Colour	Rating
Titanium White	ASTM 1 ●	Iridescent White	NT ○ S4	Antique White	ASTM 1 ●
Australian Ghost Gum	ASTM 1 ● S1	Unbleached Titanium	ASTM 1 ● S1	Naples Yellow Light	ASTM 1 ● S1
Nickel Titanate	ASTM 1 ○ S4	Yellow Light Hansa	ASTM 2 ○ S2	Bismuth Yellow	ASTM 1 ● S5
Aureolin Yellow	BWS 8 ○ S7	Yellow Deep	ASTM 1 ○ S2	Iso Yellow	ASTM 1 ○ S6
Vermillion (Azo)	ASTM 1 ○ S3	Cadmium Orange Deep	ASTM 1 ● S4	Napthol Scarlet	ASTM 2 ○ S3
Quinacridone Red	ASTM 1 ○ S4	Napthol Crimson	ASTM 2 ○ S3	Brilliant Alizarin	ASTM 2 ○ S3
Ash Pink	ASTM 1 ● S2	Venetian Red	ASTM 1 ● S2	Transparent Venetian Red	ASTM 1 ○ S3
Permanent Light Violet	ASTM 2 ● S2	Australian Sky Blue	ASTM 1 ● S1	Mineral Blue	ASTM 1 ● S2
Primary Blue	ASTM 2 ○ S2	Prussian Blue	ASTM 2 ○ S1	Cerulean Blue	ASTM 1 ● S4
Cobalt Teal	ASTM 1 ● S5	Aqua Green Light	ASTM 1 ● S2	Phthalocyanine Green	ASTM 1 ○ S2
Chromium Green Oxide	ASTM 1 ● S2	Australian Sap Green	ASTM 1 ○ S3	Australian Yellow Green	ASTM 1 ○ S3
Australian Sienna	ASTM 1 ○ S3	Raw Sienna	ASTM 1 ○ S1	Burnt Sienna	ASTM 1 ● S1
Burnt Umber	ASTM 1 ○ S1	Transparent Umber	ASTM 1 ○ S3	Van Dyke Brown	ASTM 1 ● S1
Mars Grey	ASTM 1 ● S1	Carbon Grey	ASTM 1 ● S1	Paynes Grey	ASTM 1 ○ S2
Metallic Bronze	BWS 8 ● S4	Metallic Copper	BWS 8 ● S4	Metallic Silver	BWS 8 ● S4

Colour	Rating	Colour	Rating	Colour	Rating	Colour	Rating
Primary Yellow	ASTM 2 ○ S2	Yellow Mid Azo	ASTM 1 ○ S2	Cadmium Yellow Medium	ASTM 1 ● S4		
Cadmium Orange	ASTM 1 ● S4	Matisse Orange DPP	BWS 8 ○ S7	Permanent Orange	ASTM 1 ○ S3		
Matisse Scarlet DPP	ASTM 1 ● S7	Primary Red	ASTM 1 ○ S4	Cadmium Red Medium	ASTM 1 ● S4		
Matisse Rose Madder	ASTM 1 ● S7	Magenta Quin Violet	ASTM 1 ● S3	Magenta Light	BWS 8 ● S2		
Permanent Maroon	ASTM 1 ○ S6	Deep Rose Madder (Perm)	ASTM 1 ○ S4	Burgundy	ASTM 2 ● S2	Dioxazine Purple	ASTM 2 ○ S3
Ultramarine Blue	ASTM 1 ○ S1	Midnight Blue	ASTM 1 ○ S1	Matisse Indigo	ASTM 1 ● S6	Phthalocyanine Blue	ASTM 1 ○ S2
Cobalt Blue	ASTM 1 ● S5	Cobalt Turquoise	ASTM 1 ○ S4	Australian Blue Gum	ASTM 1 ● S1	Southern Ocean Blue	ASTM 1 ○ S2
Australian Olive Green (Trans)	ASTM 1 ○ S2	Hookers Green	ASTM 1 ● S1	Alpine Green	ASTM 1 ● S2	Grey Green	ASTM 1 ● S2
Matisse Emerald	ASTM 1 ● S3	Permanent Green Light	ASTM 1 ● S2	Yellow Oxide	ASTM 1 ● S1	Transparent Yellow Oxide	ASTM 1 ○ S3
Red Oxide	ASTM 1 ● S1	Transparent Red Oxide	ASTM 1 ○ S3	Mars Violet	ASTM 1 ● S2	Raw Umber	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 Black	ASTM 1 ● S1	Carbon Black	ASTM 1 ● S1	Ivory Black	ASTM 1 ● S1	Graphite Grey	ASTM 1 ● S2
Metallic Light Gold	BWS 8 ● S4	Metallic Gold	BWS 8 ● S4				

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

S1-7 Series number for pricing purposes.

- ● Opaque
- ◐ Semi-transparent
- ○ Transparent

Matisse Background Colours

Colour	Rating	Colour	Rating	Colour	Rating
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 ●	Olive Green Deep	ASTM 1 ●	Olive Green Light	ASTM 1 ●	Gum Tree Green	ASTM 1 ●	Leaf Green	ASTM 1 ●
Turquoise	ASTM 1 ●	Midnight Blue	ASTM 1 ●	Capitol Blue	ASTM 1 ●	Ritz Blue	ASTM 2 ●	Heritage Blue	ASTM 1 ●
Antique Blue	ASTM 1 ●	Winter Blue	ASTM 1 ●	Whisper Blue	ASTM 1 ●	Capitol Purple	ASTM 2 ●	Lichen Grey	ASTM 1 ●
Brown	ASTM 1 ●	Capitol Sienna	ASTM 1 ●	Victorian Grey	ASTM 1 ●	Pale Grey	ASTM 1 ●	Folk Black	ASTM 1 ●

Matisse Inks

Colour	Rating	Colour	Rating
White	ASTM 1 ●	Black	ASTM 1 ●
Yellow Deep	ASTM 1 ●	Yellow	ASTM 1 ○
Orange	ASTM 2 ●	Red	ASTM 1 ○
Red Deep	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 ●	Bronze	BWS 8 ●	Gold	BWS 8 ○
Silver	BWS 8 ●	Iridescent	BWS 8 ●	Ink Extender		Ink Cleaner	

O 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 1 or 2. 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 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. 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 1-2 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 1-2 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 a highly pigmented sealing gesso that can be applied to almost any surface. Used directly onto wood, the 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, Matt Medium will reduce their gloss levels. Colours will look more like gouache.

MM6 Polymer Matt Varnish
A water-based acrylic varnish that is non-yellowing and dries completely clear.

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.

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 Gloss Finish
Turps based varnish suitable for acrylic or oil paintings. Strippable - ideal for restoration work or outdoor murals.

MM15 Final Matt Finish
Turps based varnish suitable for acrylic or oil paintings. Strippable - ideal for restoration work or outdoor murals.

MM16 Faux Finish & Marbling Gel
Also known as scumble glaze. Very effective patterns can be created by 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 Antiquing 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 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 give a coloured pastel primer or used with other Matisse Gessoes to give more tooth.

MM27 Low Viscosity Gesso
A permanent flexible primer for canvas, board or paper.

MM28 Polymer Satin Varnish
A water-based acrylic varnish that is non-yellowing and dries completely clear with a semi-gloss finish.

MM29 Final Satin Finish
Turps-based varnish suitable for acrylic or oil paintings. Strippable - ideal for restoration work or outdoor murals.

MM30 Matt Gel Medium
A clear, transparent colour extender that will allow 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.

Colour	Pigment Numbers	A	B
Alpine Green	PG7 PY74 PY83	T	O
Antique White	PW6 PY42 PY43	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 PY74 PW6	S	O
Australian Sap Green	PY74 PG36 PY83 PR101	T	S
Australian Sienna	PY83 PR101 PY42	S	T
Australian Sky Blue	PW6 PB29	O	O
Australian Yellow Green	PY74 PY83	S	S
Bismuth Yellow	PY184	O	O
Brilliant Alizarin	PR122 PR170	T	S
Burgundy	PR122 PR170 PBk	T	S
Burnt Sienna	PBr7 PR101	T	T
Burnt Umber	PBr7	T	T
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

Colour	Pigment Numbers	A	B
Graphite Grey	PBk10	O	O
Green Grey	PW6 PBk11 PG7	O	O
Hookers Green	PG7 PY74 PBk7	T	T
Iridescent White	PW6+ Mica titanate	O	O
Iso Yellow	PY139	S	S
Ivory Black	PBk9	S	S
Magenta Quin Violet	PR122	T	T
Magenta Light	PW6 PR122	O	O
Mars Black	PBk11	S	O
Mars Grey			
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	O	O
Mineral Blue	PB29 PW6 PB15.3	O	O
Naples Yellow	PY53	O	O
Naples Yellow Light	PW6 PY42 PY83	O	O
Napthol Crimson	PR170	T	S
Napthol 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	T

Colour	Pigment Numbers	A	B
Phthalocynine Blue	PB15.3	T	T
Phthalocynine Green	PG7	T	T
Permanent Maroon	PR179	S	T
Primary Blue	PB15.3, PW6	S	S
Primary Red	PV19	S	S
Primary Yellow	PW3 PW74 PW6	S	S
Prussian Blue	PB27	T	S
Quinacridone Red	PV19	S	T
Raw Sienna	PY43	T	T
Raw Umber	PBr7	S	S
Raw Umber Deep	PBr7 PBk7	S	S
Red Oxide	PR101	T	T
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	S	T
Unbleached Titanium	PW6 PY42 PR101	O	O
Van Dyke Brown	PBr7	S	O
Venetian Red	PR101	S	S
Vermilion (Azo)	PO36	O	O
Yellow Deep	PY83	T	S
Yellow Light Hansa	PY3	T	T
Yellow Mid Azo	PY74	T	T
Yellow Oxide	PY42	T	T

Opacity Ratings

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.

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

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 vary due also to the use of fillers and other agents and the quality of the pigment used. Matisse 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 and do not use fillers to extend the colour, which generally results in dirtier, less intense colours.

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

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