

FOUNDATIONS

GISSO

Tri-Art's 100% Acrylic Gesso has superior covering power and flexibility. It dries to a matte white finish that can be easily sanded to provide a smoother ground. To create a more textured ground, mix with Modeling Paste until the desired effect is achieved. Applied directly from the jar or thinned with polymer medium or water, Gesso will seal all semi-absorbent surfaces while creating a neutral painting surface. For maximum performance, we recommend applying three to four coats of Gesso to the ground. Do not apply to oily or greasy surfaces. Both acrylic and oil paints can be applied onto the dry gesso film. Tri-Art Acrylic Gesso is available in White, Neutral Grey, Black, Burnt Umber and Canvas tints. Stir well before use.

CLER GISSO

Clear Gesso is a self-leveling, tintable ground with all the advantages of a traditional acrylic gesso. It dries to a translucent, matte and lightly toothy finish that is sand-able. This pH neutral ground is a suitable substrate for both oil and acrylic painting. It is absorbent and flexible even in multiple layers. Ideal for use to seal but not conceal the original visual appearance of the substrate. Will not adhere well to oily or greasy surfaces.

DRY MEDIA GROUND

Velvety smooth Dry Media Ground is the ideal surface for pastel, charcoal, graphite and other dry media applications. This acrylic medium dries to an extremely matte finish with a fine, even tooth. It can be applied over existing acrylic paint and tinted in any proportion with Tri-Art Acrylic colours.

FINISHES

FINAL FINISH

Final Finish is a self-leveling polymer, designed to unify the lustre of a finished painting. This is our most desirable coating for finishing paintings on flexible supports. Clear drying, this medium can be applied in successive layers to provide a glossy, semi-gloss or matte surface. Apply in thin coats and allow for 12 hours between coats. Can be tinted with transparent Liquid Acrylics. Stir prior to use.

TOP COAT SOFT

Top Coat Soft is a 100% pure water-based urethane suitable for on flexible substrates. This finishing medium will remain soft and very flexible when dry. It exhibits the same glass-like clarity as Top Coat Hard and is virtually non-yellowing. This product is suitable for flexible supports. The finished surface is slightly more tacky and sensitive to abrasion than Top Coat Hard. Once dry, it will remain flexible even in multiple layers. To produce thick coats and maintain maximum clarity, apply in thin layers allowing a curing time of 12 to 24 hours between coats. Recommended for indoor applications only. Apply only to fully cured acrylic surfaces. Please Note: This is not a picture varnish.

TOP COAT HARD

Tri-Art's revolutionary Top Coat Hard provides artists with a very hard, scratch resistant, yet semi-flexible top coat for application onto paintings, sculpture and crafts. This durable water-based product dries to a high gloss or matte, glass-clear and non-tacky finish. It is washable, scratch resistant and virtually non-yellowing. Top Coat Hard is self-leveling and can be brushed, poured, or sprayed to produce a thin protective finish. Remains semi-flexible even in multiple layers. Painted surfaces must be fully cured before application to insure full adhesion and prevent cracking. For best results apply in thin layers allowing a curing time of 12 to 24 hours between coats. This product is intended for use on rigid surfaces and not recommended for flexible substances as cracking or shrinkage may occur. Use on low quality canvas substrates could cause uneven shrinkage, warping, or even snapping of stretcher bars. We recommend using only premium supports. Though Top Coat Hard can be lightly tinted with Tri-Art Acrylic colours, it will perform best when used full strength over fully dried (cured) paint. Recommended for indoor applications only. Please Note: This is not a picture varnish. It can not be removed once dried.

Important: Always test this product for your specific application before using on finished artwork. To ensure a painted surface is fully dried (cured), we recommend allowing from one week to a month curing time on thin applications. Heavily applied or layered applications can take three to six months to fully cure.

Finest Quality Acrylic Mediums

PROVIDING ARTISTS TOOLS FOR ENDLESS POSSIBILITIES

Tri-Art Finest Quality Acrylic Mediums have been formulated in accompaniment with Tri-Art Acrylic colours to provide the enterprising artist with the tools needed to create an endless possibility of texture, effects, and finishes. These mediums are compatible with each other and all Tri-Art Acrylic colours.

They can be mixed together in any proportion to achieve the desired texture, viscosity, and finish. The only exception to the rule is Tri-Art Retarder, which is most effective only when used in correct proportion. All Tri-Art Mediums are of archival quality.



DISCLAIMER:

All Tri-Art products have been carefully tested and researched so as to adhere to standards of the highest quality. As the variety and scope of artistic expression, material combination and methods is ever increasing, no guarantee as to the performance of any of our products can be given. To ensure the best possible results, we strongly recommend that all products be tested prior to application. Tri-Art Manufacturing Incorporated takes no responsibility and will accept no claims for damages or unsatisfactory results ensuing from the direct or indirect application of its product.



For more information
about our products visit:
tri-art.ca



Mediums

by Tri-Art Manufacturing Inc.

**CHOICES &
CONTROL**

Tri-Art Manufacturing Inc.
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From the Tri-Art Finest
Quality Line

Formulated to Accompany
Tri-Art Acrylic Colours

PAINTING MEDIUMS

GEL MEDIUM

Gel Mediums are, in essence, high viscosity paint without pigment. Formulated from 100% pure acrylic polymer emulsion, they appear white when wet and will dry to a clear, flexible film. Gel Mediums have a creamy, buttery consistency and are capable of holding every texture detail from high peaks to a fingerprint. Even in very thick coats Gel Mediums will maintain optimal flexibility. An excellent colour extender or impasto glazing medium Gel Mediums dry to a waterfast film which will not yellow with time. Their superior adhesive quality also makes them the ideal mediums for collage and mixed media. Gel Medium Matte maintains all of the properties of its glossy counterpart but will produce instead a very matte and toothy finish.

LOW VISCOSITY GEL MEDIUM

Low Viscosity Gel has all the flexibility and adhesive power of the Tri-Art Gel Medium with less of the high texture holding capacity. This gel, while still thick, is easy to manipulate, will hold smooth textures and will extend and add body to liquid acrylic colours. It is fully compatible with all other Tri-Art Acrylic colours and mediums. Tri-Art Low Viscosity Gel dries virtually clear and can be diluted with water or Tri-Art Polymer Mediums.

POLYMER MEDIUM

Tri-Art Polymer Medium is used for thinning and extending any viscosity of acrylic paint. This translucent medium dries to a clear, flexible film that has excellent resistance to water and ultraviolet radiation. Polymer Mediums are extremely adhesive and can be used in collage and craft applications such as decoupage. Polymer Mediums can be added to resolvable water based paints such as watercolours and gouache to increase water resistance and flexibility. The Semi-Gloss and Matte Polymer Mediums add a small amount of tooth to a surface and dry to a more translucent finish.

LOW VISCOSITY POLYMER MEDIUM

Water-like, glossy and clear, Low Viscosity Polymer is the ultimate medium for producing thin, level layers. It can be tinted in any proportion with High Viscosity or Liquid Acrylics or Acrylic Inks to produce luminous glazes or reduce the paint's viscosity. It is ideal as a self-leveling clear coat over any non-oily surface. Low Viscosity Polymer Medium can be brushed, poured or sprayed on. It is perfect as a decoupage and collage adhesive. Tri-Art Low Viscosity Polymer can be applied with any brush or airbrush.

GLAZING MEDIUM

The ideal medium for creating luminous glazes with a gloss or matte finish. Glazing Medium dries clear and retains subtle brush marks. Can be tinted in any proportion with Tri-Art Acrylic Colours. For best results we recommend tinting this medium with Liquid or Ink Colours. This medium is well suited to fine detail applications.

SELF-LEVELING GEL

Self-Leveling Gels are the ideal medium for creating thick, level glazes without brush strokes. These gels dry to a level, high gloss or matte film which can be “etched” into when partially dry to create encaustic-like effects. Formulated from 100% pure acrylic polymer emulsion, this product has a milky appearance when wet and will dry clear. It increases the flow and transparency of Tri-Art Acrylic colours and remains flexible even in multiple layers. Self-Leveling Gels are the medium of choice when an even surface is needed for collage, thick glazes and embedding objects. For best results apply with spreading tool. To thin gel and increase the flow, add a small amount of water or retarder.

MODELING GEL

The most viscous of our mediums, Modeling Gel is an ultra-thick gel capable of holding extreme texture. Best applied with spreading tools, this gel is ideal for collaging heavy objects and creating heavy impasto. Clear drying and tintable, this medium stays flexible even in thick applications. To maintain optimum clarity, build up heavy textures by applying in relatively thin layers, allow each layer to clarify between coats.

PAINTING, GRANULAR/TEXTURES

MODELING PASTE

Modeling Paste is useful for building up surfaces and has a very high viscosity that allows for achieving stiff peaks and crisp, rigid texture. As it contains calcium carbonate, matting agent and Titanium white pigment, Modeling Paste dries to a matte, opaque and extremely white finish. It can also be used to fill cracks and create textured surfaces on a number of grounds. This product can be sanded and lightly carved once fully cured. Modeling Paste can be used alone or in combination with Tri-Art Gesso to create textured grounds.

MODELING PASTE CLEAR

Clear Modeling Paste is an extremely thick acrylic medium. Containing large quantities of calcium carbonate and matting agent, this medium has a very short rheology, allowing for heavy impasto applications with superior peak and detail holding capabilities. Grey-white when wet, Clear Modeling Paste will dry translucent, matte and can be tinted with Tri-Art Acrylic colours in any quantity. Remains flexible in thick, layered applications. When fully cured can be carved into and sanded.

NEPHELINE GEL FINE, COARSE, & EXTRA COARSE

Nepheline Gels are semi-transparent mediums used to create granular textures. They mix easily with Tri-Art Acrylic colours and mediums to create a variety of effects. Nepheline Gels boast the same flexibility and adhesive qualities as other Tri-Art professional Gels and can provide an interesting surface for mixed media applications and interesting textured grounds.

CRACKLE MEDIUM

Crackle Medium creates cracked surfaces when combined with acrylic colours. It reacts once acrylic colours are applied on top of its surface to produce a layer of unpredictable patterns and cracks. Apply a thicker layer for larger cracks. Allow 12 hours to dry before applying acrylic layer on top. Allow to dry 12 hours before applying additional layers, glazes or dry brush effects to the cracked surface.

CRACKLE GROUND

Crackle Ground creates crackled surfaces. It is liquid in format, and dries white. Pour to apply and spread with a palette knife over appropriate surfaces primed for acrylic applications. It may be tinted up to 10% with colour pre-applying or painted once dry. Thin applications require 2 hours to dry, while thicker applications 6 – 8 hours.

RE-HARVESTED SERIES

All use re-harvested particles from manufacturing processes. Ideal for creating textures and unique effects. Particles are incorporated into the Finest Quality Gloss Gel Medium to ensure excellent adhesion, flexibility and clarity once dry. All appear lighter in wet, mass state and will dry clearer with a gloss finish. All may be mixed with acrylic colours or have colour applied once dry.

COPPER CINDER

Opaque gray and black particles that are consistent in shape and size.

WALNUT SHELL

Opaque, deep russet toned particles that are consistent in shape and size.

COLOURED GLASS

Transparent, various coloured particles that are consistent in shape and size.

PETE PLASTIC

Transparent and translucent particles that vary in shape and size.

FIBRE PASTE

Formulated to be able to create thick textures, hold extreme peaks and fine edges making it an ideal texture medium. The consistency makes it easy to apply and manipulate with a palette knife. It will not sag or drip during application. It may be mixed with colour and applied, or painted and enhanced once dry. When spread smoothly it also makes an excellent ground for watercolours and dry media applications.

PAINTING MEDIUMS

AIRBRUSH MEDIUM

The indispensable Airbrush Medium acts as an extender for all airbrush colours. It is particularly useful for creating tinted glazes when used with Tri-Art Transparent colours. The Airbrush Medium will dry to a glossy, clear finish that will not yellow with the passage of time or exposure to ultraviolet light. Tri-Art Airbrush Acrylics can also be thinned up to 50% with water, however, using Airbrush Medium will ensure a more permanent and durable paint film.

OPACIFYING MEDIUM

Opacifying Medium will radically opacify transparent and semi-opaque colours without white! Retains the true hue of the colour while providing added hiding power. Hollow acrylic micro-spheres work to scatter the light, creating a dry-hide effect. Milky and translucent when wet, Opacifying medium dries optically opaque and matte. Can be mixed with Tri-Art Acrylic colours in any proportion.

UV STABILIZING MEDIUM

This product has improved lightfastness and weatherability compared to conventional polymers. Indirectly provides protection to the painted surface it is covering. Dries to a gloss, semi-gloss or matte clear, water-permanent film. Can be mixed with acrylic colours in any proportion or applied over colour to provide added UV protection.

UV REACTIVE POLYMER

UV Reactive Polymer Gloss dries to a transparent, clear and glossy or matte finish. Reacts under black light with glowing white colour while remaining virtually invisible in normal light. Can be lightly tinted with transparent colours.

ADDITIVES

RETARDER

Retarder is a thin water-based product designed to slow down the drying time of Tri-Art Acrylic colours. Mixed with colours and mediums at up to 15%, it increases open-time and allows for greater manipulation. Using a larger proportion of Retarder to colour can negatively effect the permanence and film integrity of the paint.

RETARDER GEL

Retarder Gel is a water-based product designed to slow down the drying time of acrylic paints. This thick gel is formulated for use with Tri-Art's High Viscosity, Liquids and mediums. For optimal results do not use more than 20% Retarder Gel with any quantity of paint. The ideal medium for modifying your high viscosity paints for mono and screen printing processes. Adding a small quantity of Retarder Gel to paints on your palette will keep paints wet longer.

FLOW RELEASE

Flow release is a medium aimed specially at airbrush acrylic inks. It is a potent, low viscosity retarder that greatly reduces the surface tension of the paint or ink while slowing the drying process. When used with an airbrush it will significantly decrease the tendency of clogging at the tip of the gun. The addition of Flow Release to Acrylic Inks and Airbrush Acrylics makes penning, brushing and spraying smoother and easier without beading, crawling, or compromising their chroma or longevity. We recommend that flow release be used sparingly, as adding excessive quantities to your inks or airbrush colours will greatly impede the drying process. Flow Release is compatible with all Tri-Art Acrylic colours.

SILK SCREENING BASE

Silk Screening Base is a water-based product designed to adapt Tri-Art acrylic colours to the silk screening process. This product is designed for use on paper and other fine art supports and is not suitable for silk screening on clothing. This medium significantly retards the drying process of acrylics facilitating the cleaning of the screen. The gel-like consistency of the medium produces a crisp print with no bleeding. Combine with High Viscosity or Liquid acrylic colours at a 1:1 ratio. Clean silk screen and tools with soap and water. To remove stubborn dried paint, soak the screen in warm water for a few hours then scrub away the remaining paint.