Liquitex®

THE ACRYLIC BOOK

A COMPREHENSIVE RESOURCE FOR ARTISTS

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INTRODUCTION & HISTORY

Knowledge is power. The Liquitex® Acrylic Book is for artists, educators and students of all levels. The information in this book will help you better understand acrylic art materials and will expose you to innovative techniques and applications. The Liquitex® Acrylic Book is written by the people who have made professional water-based acrylics longer than any other manufacturer. This book is the result of many lifetimes of experience and expertise.

This easy-access Liquitex® Acrylic Book has six main chapters:
1. Essential Information
2. Liquitex Acrylic Products
3. Applications
4. Frequently Asked Questions
5. Health and Safety
6. Reference

The "Frequently Asked Questions" will help you solve common acrylic problems, while the "Applications" section offers fine art techniques and many ideas for projects and applications.

If you have any specific or technical questions that are not answered in this book:
- Visit **www.liquitex.com** for comprehensive technical information on all Liquitex® products.
- Email queries to **info@liquitex.com**.
- Call us at **1.888.4ACRYLIC** *(North America Only).*

It's our job to make sure that you have the information that you need to be successful.

A BRIEF HISTORY

In the long history of art materials, acrylics are fairly new. Oil colors date back to the fifteenth century. Tempera and encaustic have pedigrees that are counted in the thousands of years. And watercolor was the result when prehistoric visionaries developed the basic model for paint that still serves today: a combination of pigment (earth colorant), vehicle (for the earliest artists, saliva), and binder (prehistoric animal fat).

Acrylics were first developed as a solvent-based artists' color in the early part of the twentieth century. The first water-borne acrylic (the kind we use today) was developed and launched in 1955. In that year, a company in Cincinnati, Ohio called Permanent Pigments that had been milling oil colors since 1933 (and run by a man named Henry Levison, who lived, drank,

slept, and breathed artist's colors) launched a new product. This new artists' color was formulated with an acrylic polymer resin that was emulsified with water. The new color could go from thick to thin and everywhere in between; it would adhere to just about anything—from canvas to paper to metal to wood to plastic– and it dried quickly for easy re-working, layering, and masking. Most important, it could be thinned and cleaned up with water.

Levison tried to come up with a name that would capture the essence of the medium and the fact that it could go from fluid liquidity to heavy texture. He called his new product "liquid texture," or **Liquitex®.**

Levison was able to encourage a number of artists to try the product, but acceptance was slow. Acrylics didn't gain full acceptance in the artist community until Levison figured out a principle that is still in place today: great information is as important as great materials. Based upon that principle, Levison launched a lecture demonstration program in which artists offered workshops and lectures on the use of acrylics to college students and professors. Within a few years, acrylics were being used consistently in colleges and universities across the country. And it wasn't long before Liquitex® was being used by some of the most important artists of the late 20th century: David Hockney, Helen Frankenthaler, Andy Warhol and others. Because of its durability and versatility, Liquitex® also became the medium of choice for large-scale public murals by artists such as Garo Antreasian and Thomas Hart Benton. In fact, it's fair to say that, without Liquitex® and the working properties of water-based acrylics, 20th century art would have been completely different.

By the 1980's, acrylics had become the most popular and widely used of all painting mediums, surpassing both watercolor and oil by a wide margin. The reason? The infinite variety of applications of acrylics coupled with the spirit of innovation first shown by Liquitex®.

Without question, there is no more versatile color system in the world. While both oils and watercolor require careful selection of surfaces and techniques to ensure success and stability, acrylics can be used with some simple guidelines on virtually anything, to achieve virtually any visual or sculptural result. They can be used on canvas, on paper, on fabric, on leather, on metal, and on wood. Acrylics can be brushed, troweled, sprayed, poured, splattered, scraped or carved. In short, with a little care and the right additive or medium, acrylics can do just about anything you can imagine.

Acrylics offer such great versatility because they do three great things:

1. **They stick.** To almost anything. Acrylics offer great adhesion to a wide variety of surfaces.
2. **They flex.** As they dry and age, acrylics tend to remain far more flexible than oils, allowing them to be used without cracking on a wider array of surfaces.
3. **They adjust.** Through the wonders of modern chemistry, the working properties of acrylics can be adjusted, altered, and managed in an infinite variety of ways.

To take advantage of this versatility it helps to understand the basic chemistry of how Acrylics work.

ESSENTIAL INFORMATION

WHAT IS ACRYLIC PAINT?

Water based acrylic paint is composed of pigment particles dispersed in an acrylic polymer emulsion.

COMPONENTS OF ACRYLIC PAINT

- **Pigment**

  A dry, powdery material that does not dissolve and remains suspended when mixed with acrylic polymer emulsion. Pigments can be organic, inorganic, natural and synthetic. They have little or no affinity for the surface to which they are applied.

- **Vehicle**

  A combination of water and acrylic polymer which create a polymer emulsion. Once the water leaves the system via evaporation or absorption the paint dries creating a stable film trapping the pigment particles.

- **Binder**

  Acrylic polymer without the water. Binder gives the paint its handling and durability characteristics.

DEFINITIONS

- **Polymer**

  A “polymer” is a long chemical chain made up of smaller, often identical molecules. When fully assembled, it has the potential for added strength and stability as it locks into a tightly ordered structure. The final acrylic paint film is made of a stable polymeric structure that locks the pigment into place.

- **Emulsion**

  A mixture of water and acrylic polymer. An emulsion is a stable mixture of components that do not normally mix well together. (Oil and water, for example, can be mixed together but will still settle out and separate.) Chemical emulsifiers are added to force the water and acrylic polymer into a stable mixture until the water either evaporates or is absorbed.

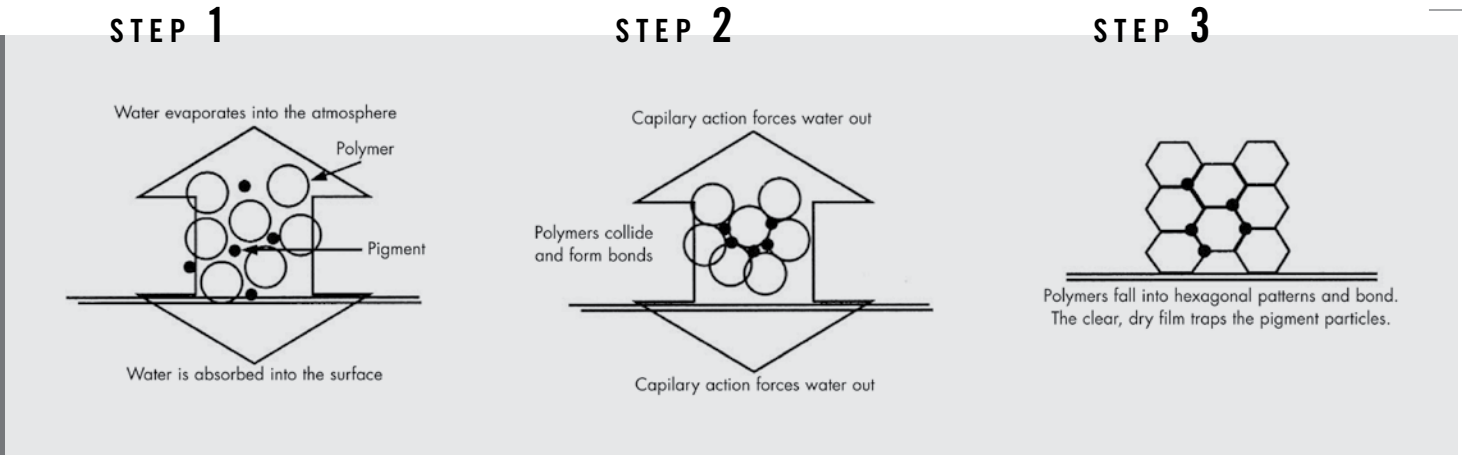
HOW ACRYLICS WORK

Acrylic colors dry as a result of water evaporation. Here's what occurs as pigment, water, and acrylic are transformed into a last-for-ages paint film:

Step 1. Squeezed from the tube, or scooped from the jar, acrylic paint is a finely balanced dispersion of pigment in an emulsion of acrylic polymer and water. The water serves to keep the emulsion liquid, and acts as a kind of chemical 'chaperone' preventing the acrylic polymer particles from getting close and personal and locking up before the artist is ready.

Step 2. When exposed to the atmosphere, water in the emulsion evaporates, or is absorbed into the painting support. That's when the acrylic polymer particles come into direct contact and fuse with each other.

Step 3. The polymer particlesorganize themselves into a stable, hexagonal structure, trapping the pigment in place. Bingo! The stable paint film!



It is important to note that acrylics should never be thinned with more than 25% water. Too much water will spread the acrylic resin thinly, and interfere with the formation of the stable film. Adding an Acrylic Medium, rather than water, helps maintain color brilliance and ensures that the paint film will remain stable

The acrylic/water emulsion has a slightly milky color when wet that clarifies as the paint dries. This milky appearance lightens (to a slight degree) the value of the color. As water leaves the emulsion, and the binder clarifies, the value of the color darkens. This color change is commonly called the wet-to-dry color shift and is most noticeable with dark transparent pigments (such as Alizarin) and less noticeable with light opaque pigments (such as Cadmium Yellow). As acrylic chemistry advances, Liquitex® continuously makes use of new acrylic resins from around the world that offer far better wet clarity than ever before.

CHARACTERISTICS OF ACRYLIC PAINTS

BASIC CHARACTERISTICS

- Water-soluble colors while wet.
- Permanent, water insoluble, flexible colors when dry. Built up surfaces will remain free of cracks and chips. Less flexible in cold weather. Softer in warm weather.
- Should be thinned with a minimum of water. To maintain the stability of the final film, use acrylic mediums or additives to adjust the flow and working properties.
- Do not mix with solvents, turpentine or oils. Mix only with other acrylic emulsion paints or mediums.
- Keep brushes wet. Clean up brushes, hands and palette with soap and water.
- Little odor, no fumes, nonflammable. Uses non-toxic thinners and mediums.
- NOTE on flexibility: While Liquitex® Acrylic colors and mediums will remain flexible over time, all acrylic paint films become increasingly brittle in cold weather. Do not flex, roll, or unroll acrylic paintings in temperatures below 45º F.

DRYING CHARACTERISTICS

- Acrylic paint dries by evaporation of its water component. Thin paint films will dry in 10– 20 minutes while thick paint films may take from an hour up to several days.
- On porous surfaces the water evaporates from both the paint as well as the underside of the support.
- Resin particles coalesce and trap pigments as the water evaporates. The polymer resin bonds and falls into roughly hexagonal patterns. The completed process yields a water insoluble, flexible, non-yellowing paint film.

CLEANING UP ACRYLIC PAINTS

- **From hands:**Wet or dried acrylic paint cleans with soap and water.
- **From brushes:**Clean wet brushes with soap & water. Clean dried acrylic brushes with acetone, denatured alcohol or equivalent product. These cleaning solutions are toxic. Care should be taken during use.
- **From clothing:**While paint is wet, clean with water and/or window cleaner. Dried acrylic paint is permanent on fabric.
- **From painting surface:**While paint is wet, wipe with damp rag, clean with water. When paint is dry, simply paint over surface with desired colors and motif. The surface of a dry acrylic painting can be cleaned by gently washing with soap and water.

TECHNICAL INFORMATION

All Liquitex® Paints and Mediums are manufactured to high quality and performance standards.

ATTRIBUTES

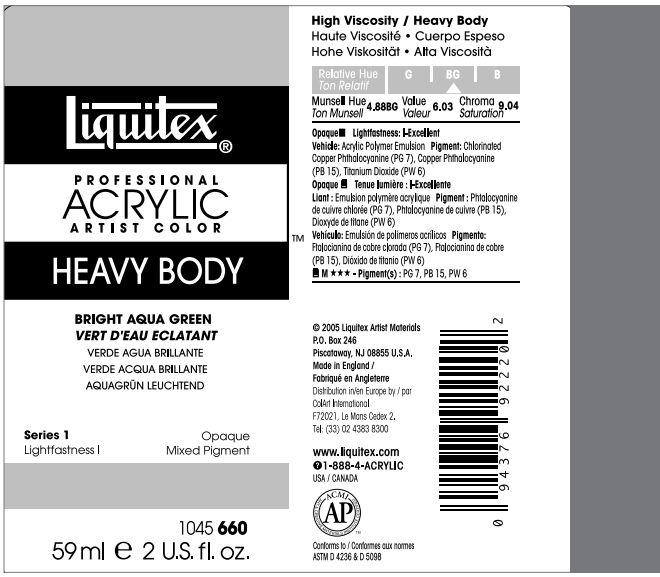
Liquitex® Acrylic Colors and Mediums are made using the highest quality acrylic resin to produce acrylic polymer emulsion colors and mediums. All colors contain pure pigments, in a 100% acrylic polymer emulsion. Liquitex® Acrylic Colors contain no fillers, opacifiers, toners, dyes, emulsifiers or additives that increase volume without imparting a positive attribute to the paint. Liquitex® Acrylic Colors have the greatest permanence and lightfastness possible.

All colors dry to the tightest sheen range of any acrylic, ensuring less shiny and dull spots in the finished painting.

All colors contain the highest pure pigment load, with high tinting "power" and maximum permanence of any acrylic.

LABEL INFORMATION

The following information is provided on labels of all Liquitex® Acrylic Colors.



Transparency/Opacity

The transparency, translucency and opacity of colors are based on the characteristics of the pigments used. All Liquitex® colors are labeled Transparent (TP), Translucent (TL), or Opaque (O) on the label of each product.

- **Opaque** — Opaque colors do not allow light to pass through the color layer. Best "hiding power" or coverage. Duplicates gouache effects.
- **Translucent** — In between transparent and opaque. Allows some light to pass through the color layer.
- **Transparent** — Transparent colors allow light to pass through their color layer. Least "hiding power." Allows underneath color to show through. Best suited for glazing and watercolor techniques.

Hue, Value, Chroma

Hue, Value and Chroma positions for each color are displayed on each label, for every Liquitex® color. These designations are based on the internationally recognized Munsell Color System.

MUNSELL COLOR SYSTEM

There are a variety of optical systems that can be used to measure the refractive and physical properties of color. One of the most commonly used in helping artists and scientists better identify the optical characteristics of color is the Munsell system. Liquitex® labels include Munsell notations for each color. The color system is broken down with the following identifying categories:

HUE

Color can be organized to follow the flow of hues or spectral family names. As organized within a color wheel, 12 hues are Red Purple, Red, Red Orange, Orange, Yellow Orange, Yellow, Yellow Green, Green, Blue Green, Blue, Blue Purple, and Purple. Within the spectrum, the three primary colors are Red, Yellow, and Blue. A hue is the precise identification of each color within a Hue Position Band. The specific hue of a color may be at center or lean toward one spectral neighbor or another. For example, Cadmium Red Medium carries a Munsell Notation of 6.3R, and is indicated as leaning toward the Red Orange hue column.

Complementary colors strongly enhance the character of the primaries. For example, placing green next to red will make both colors appear more intense and vivid. Green occupies the point directly opposite red on a color wheel, and is considered to be the complement of red. Orange is the complement for blue, and violet is the complement for yellow.

Split-complementary colors are those that reside directly to either side of the complementary color. Working with split-complements allows the artist to explore relationships in which the target color can be enhanced by being placed next to or near a split-complementary but not with the same degree of intensity that comes with being paired with its straight complementary color. In addition, the mixing of a split-complement with the original target color will yield a well-balanced gray.

Triadic color selections allow the artist to select colors that serve as unique ‘primaries’, each of which are evenly spaced in thirds around the color wheel.

Tetradic color selections allow the artist to select colors that are balanced and harmonious by virtue of their equal spacing in quarters around the color wheel. More complex relationships with both triadic and tetradic systems can be explored through defining unique complementaries and split complementaries within the user’s uniquely defined palette.

VALUE

All colors vary in value (the range from light to dark). Value numbers on the label give the light and dark measure of a color. There are, in fact, 10 theoretical value steps ranging from pure black (level 0) to pure white (level 10).The higher the number, the lighter the color.

CHROMA

By their very nature, some colors are quite bright (like crimson) while others are naturally dull (like yellow ochre). The relative brightness or intensity of colors can be identified systematically. Chroma, or color intensity, is identified by a number that ranges from 0 to 20. Neutral gray is rated 0, having no trace of chroma or hue. This is called, "zero chroma, zero hue." The brighter the color, the higher the number. Cadmium Red Light Hue, for example, has a chroma notation of 13, while Burnt Sienna has a chroma notation of 4.

PERMANENCY

Lightfastness I, II, III identify the rating of a color and its ability to withstand any color shifting or fading when exposed to ultraviolet light (i.e. sunlight). The lightfastness of all Liquitex® colors are listed according to standards established by the American Society for Testing and Materials (ASTM).

Category I	Excellent lightfastness. The color will exhibit no appreciable color change after the equivalent of 100 years of indoor museum exposure. Best suited for outdoor installations (murals).
Category II	Very good lightfastness. Colors are suited for all indoor applications, but not exterior painting that may receive heavy exposure to ultraviolet light.
Category III	Marginal permanence. "Fugitive" colors that may fall below the level of permanency for artist's colors. Not recommended for permanent work.

PIGMENT DESIGNATIONS

Pigment and Color Index Names are listed for all Liquitex® colors. For specific color information, please see the reference section on page 112.

MIXING COLOR: MINERAL AND MODERN PIGMENTS

In order to mix color well, it is essential to understand the properties of the pigments used to make each color. Every pigment has different characteristics, which ultimately influence how they interact with each other. The unique optical properties of each color can range from transparency to complete opacity. Some pigments have strong tinting strength which creates color mixes that are crisp and bright, while others tend to gray down when mixed.

Knowing the difference between mineral and modern (organic) pigments is the key to choosing colors that will blend together to create the desired results. Three general rules govern the differences between their working properties:

- When mixed, mineral colors tend to more closely replicate the tonalities of the natural world. Because of the nature of reflected light and shadow, we live in a world of pure colors that combine into rich shades of gray. The physical and optical properties of inorganic colors, quite often, more closely capture those qualities of natural light and shadowed color.
- Modern colors are brighter, and tend to make brighter mixes. Because of their purity, natural translucency and tinting strength, organic pigments produce mixed colors that tend to remain closer to the high chroma of their “parent” primaries.
- The two can be used together with good results. For example: adding a small amount of a modern color to a mixture of mineral pigment that has gotten muddy will help restore lost chroma, without losing the natural character of the mix.

Remember the above are only general guidelines. The uniqueness of each pigment sometimes causes “modern” qualities to show up in “mineral” colors and vice versa.

Historically mineral pigments such as yellow ochre and raw umber have been used since pre-historic times. During the nineteenth century a wide array of other mineral pigments became available when the industrial revolution and developments in chemistry made it possible to combine metals like cadmium, or cobalt with other compounds. The results were highly stable, far less prone to fading, and could be ground into a suspension within a vehicle for oil paint. More recently, pigment chemistry was revolutionized as modern organic colors were born in the laboratory. This has given rise to pigments like anthraquinones, dioxazines, pyrroles, phthalocyanines, and benzimidazalones, which make possible the wide variety of colors available to artists today.

LIQUITEX® COLOR PALETTES

Below are suggested color palettes for use with all Liquitex acrylic color ranges.

LIQUITEX® PROFESSIONAL ARTIST ACRYLIC COLORS

3 Color Primary Palette:
Quinacridone Crimson (Primary Red)
Yellow Medium Azo (Primary Yellow)
Phthalocyanine Blue (Primary Blue)

6 Color Palette:

Hue Based	Pigment	Cadmium Based	Pigment
Quinacridone Magenta	single	Quinacridone Magenta	single
Cadmium Red Light Hue	mixed	Cadmium Red Light	single
Cadmium Yellow Medium Hue	mixed	Cadmium Yellow Medium	single
Phthalocyanine Blue (Green Shade)	single	Phthalocyanine Blue (Green Shade)	single
Ivory Black	single	Ivory Black	single
Titanium White	single	Titanium White	single

12 Color Palette:

Hue Based	Pigment	Cadmium Based	Pigment
Quinacridone Magenta	single	Quinacridone Magenta	single
Cadmium Red Medium Hue	mixed	Cadmium Red Medium	single
Cadmium Red Light Hue	mixed	Cadmium Red Light	single
Cadmium Yellow Medium Hue	mixed	Cadmium Yellow Medium	single
Burnt Umber	single	Burnt Umber	single
Permanent Green Light	mixed	Light Green Permanent	mixed
Phthalocyanine Green	single	Phthalocyanine Green	single
Phthalocyanine Blue (Green Shade)	single	Phthalocyanine Blue (Green Shade)	single
Ultramarine Blue (Green Shade)	single	Ultramarine Blue (Green Shade)	single
Dioxazine Purple	single	Dioxazine Purple	single
Titanium White	single	Titanium White	single
Ivory Black	single	Ivory Black	single

Note:

- *"Hues" are used as replacements for cadmium, cobalt and other colors, when they are either unavailable, too expensive, or fugitive. Liquitex® "Hue" colors generally yield higher intensities than the color they imitate.*
- *The "Hue Based Systems," because they are based upon modern organic colors, will tend to mix with greater brightness and clarity.*
- *The "Cadmium Based systems" will tend to yield mixes that more closely approximate natural light, and that may be considered more suitable for traditional landscape, portrait, or still life representations.*

LIQUITEX® BASICS VALUE SERIES ACRYLIC COLORS

3 Color Primary Palette:
Primary Red
Primary Yellow
Primary Blue

12 Color Palette:

Hue Based	**Pigment**
Quinacridone Magenta	single
Burnt Umber	single
Cadmium Orange Hue	single
Naphthol Crimson	single
Primary Yellow	single
Phthalocyanine Blue	single
Phthalocyanine Green	single
Ultramarine Blue	single
Dioxazine Purple	single
Ivory Black	single
Titanium White	single

LIQUITEX® PRODUCTS

COLOR RANGES

Single Pigment Colors

Offers artists the purest color, to be used alone or in color mixing. Includes Cadmiums, Cobalts, Quinacridone, Phthalocyanine (Phthalo) and other colors.

- Cadmium Colors
  Traditional single pigment colors. Expensive, opaque, permanent. Non-toxic on skin or if ingested. Toxic in spray mist.

Mixed Pigment Colors

- Gives artists the benefit of pre-mixed, "custom" colors. Colors are brighter than can be mixed in studio, cuts down on color mixing and provides cost savings.
- Neutral Gray 5 enables artists to adjust the value and chroma of a color without altering the hue.

Hue Colors

Colors that contain the word "Hue" at the end of the color name.

- Single pigment or mixture of pigments that look and perform similar to the color they replace.
- Hues are used as replacements for cadmium, cobalt and other pigments, when they are either unavailable, too expensive, or fugitive. Liquitex® "Hue" colors generally yield higher intensities than the color they imitate.

PROFESSIONAL ARTIST ACRYLIC COLOR

Since developing the first water based artist acrylic products in 1955, Liquitex® has always been concerned with the needs of the professional artist. All Liquitex® products are formulated by a unique team of chemists and artists: chemists with a wide array of skills in resin technologies and artists who help us to stay focused on the working properties. This combination allows us to make the most versatile ranges of intense, highly loaded, permanent colors possible. Liquitex® is the only acrylic brand to offer three uniquely different ranges of professional paint to suit the needs of the artist: Soft Body, Heavy Body, and Super Heavy Body. With that in mind, range-specific handling characteristics are established so that every Liquitex® paint feels just right – never too sticky or slippery. The low-odor acrylic resin base represents the latest in acrylic resin technology, offering increased open time and producing colors of great clarity with very low wet-to-dry value shift. The paint films are highly flexible, durable, non-yellowing, UV resistant, water-resistant and pH neutral when dry. All Liquitex® Professional Colors can be intermixed with each other and as well as with all Liquitex® Mediums.

Attributes for all Liquitex® Professional Colors

- Little to no perceptible wet-to-dry color shift
- Wide range of intense, permanent pigments
- Each color is uniquely formulated to bring out the maximum brilliance and clarity of each individual pigment
- All colors are formulated to dry within a tight satin sheen range
- Suitable for indoor and outdoor applications
- Water soluble when wet, dries quickly to a water-resistant surface
- No chemical drying action to prolong painting and varnishing procedure
- Excellent adhesion to most painting surfaces; wood, leather, canvas, silk, plastic, mural applications, metal, paper, etc.
- Chemically alkaline when wet and therefore compatible with common mural grounds such as concrete, plaster, cement, concrete block or any masonry surface
- No toxic solvents or cleaners necessary
- Resistant to ultraviolet light, will not yellow or get brittle over time
- Outstanding color clarity and brilliance for superb color mixing

9 ESSENTIAL THINGS TO KNOW ABOUT ACRYLIC COLORS

1. Goodproducts help you succeed. The finest quality paints and colors mix brilliantly, offer the purest color, and provide the artist with all the essentials for creative, artistic success.

2. Water-borne Acrylic colors for artists were invented by Liquitex® in 1955. Liquitex® continues to be the leader in producing high quality, innovative acrylic products for artists.

3. Artists' paint is costly. No news, there. The reason they cost more than house paints or model paints or some craft paints is because of the cost of pigment. There is a truly amazing concentration of pigment in artists' quality color.

4. Artists' quality colors are offered and priced in 'series.' The cost of each series number reflects the relative cost of the unique pigment included in each formulation.

5. Acrylic colors can be produced in different thicknesses (or bodies). Liquitex® is the only acrylic brand to offer three distinctly different ranges: Soft Body for fluid applications, Heavy Body for thick applications, and Super Heavy Body for impasto, super thick applications.

6. All Liquitex® Professional Acrylic colors contain the same concentration of pigment per volume. The color is made more (or less) fluid by altering the chemistry of the acrylic vehicle. NOT by adding water, or by diluting the pigment strength.

7. Acrylics are ideal for contemporary and experimental applications. The colors dry very rapidly (remaining workable for 10–40 minutes) making them well-suited for applications that require masking, rapid layering, and textural application. They're ideal for murals, fabrics, tiles, and structural techniques.

8. Acrylics can be used for traditional painting, too. Mediums can be used to make the color suitable for glazing, impasto, watercolor, and other applications.

9. Acrylics can be used on almost any surface, from paper, to canvas, to brick, to wood—the exceptions are oily or shiny surfaces. Plastic surfaces should be sanded before painting; leather surfaces should be degreased with rubbing alcohol. Always conduct an adhesion test when working on more 'unusual' surfaces.

Soft Body Professional Artist Acrylic Color

Soft Body Artist Color, previously referred to as Medium Viscosity, was the original Liquitex® acrylic formulation first made in 1956. It is an extremely versatile artist paint, creamy and smooth with a concentrated pigment load producing intense, pure color. The creamy smooth, pre-filtered consistency ensures good coverage, even-leveling and superb results in a variety of applications and techniques.

- 94 Professional Colors
- Heavy cream consistency
- Even leveling
- Extremely versatile formulation for most fine art and decorative art techniques
- Retains little or no brush marks
- Ideal for flat, large area coverage and fine line detail
- Professional grade colors for decorative painters are also available
- Available in tubes and jars
- Intermixable with all Liquitex® products

TECHNIQUES AND APPLICATIONS

- Traditional painting on canvas or panel
- Fabric Painting
- Decorative Painting
- Faux Finishing
- Glazing
- Underpainting
- Murals
- Calligraphy
- Unfired ceramics
- Sculpture
- Photo retouching
- Watercolor
- Illustration and Design
- Airbrush*
- Printmaking: Screen Printing, Mono Prints, Block Prints
- Collage and Mixed Media
- Scrapbooking/Altered Books

*Thin with Liquitex® Airbrush Medium

Heavy Body Professional Artist Acrylic Color

Heavy Body Professional Artist Color, previously referred to as High Viscosity, has a thick consistency (similar to oil paint) for traditional art techniques using brushes or knives, as well as for experimental, mixed media, collage and printmaking applications. Impasto applications retain crisp brush stroke and knife marks. Good surface drag provides excellent handling and blending characteristics with increased open/working time. High pigment load produces rich, brilliant, permanent color.

- 100 Professional Colors
- Exceptionally smooth, thick buttery consistency
- Retains brush strokes and palette knife marks
- Great for thick/impasto applications and painting techniques
- Flexible when dry; thick films remain free of cracks and chips
- Intermixable with all Liquitex® products

TECHNIQUES AND APPLICATIONS

› Impasto: Thick applications with brush stroke and knife marks
› Traditional Painting on canvas or panel
› Experimental Painting
› Collage and Mixed Media
› Printmaking: Screen Printing, Monoprints, Block Prints

Super Heavy Body Professional Artist Acrylic Color

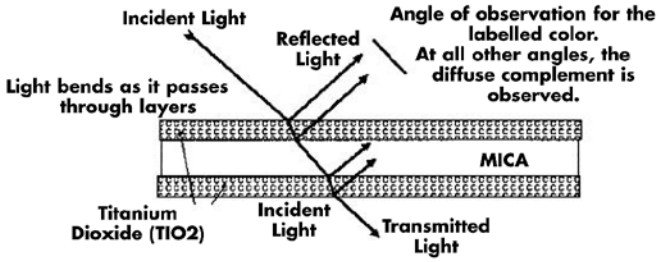
Super Heavy Body is a line of highly pigmented, clean, brilliant colors with superior shape retention and unique “gutsy” handling. It is an innovative product introduced to the Liquitex® range in early 2004, and is excellent for ‘textural’ and ‘sculptural’ applications. Super Heavy Body has very low shrinkage from wet-to-dry and produces clean color mixes with outstanding clarity and brilliance. It is formulated to dry within a uniform satin sheen range, enhancing the visual clarity of the finished painting, providing a non-plastic look and eliminating glare. Little or no wet-to-dry value shift allows for more accurate color mixing. Increased open time for easier blending.

- 27 Professional Colors
- Extra thick body with high surface drag (rheology), comparable to fine oils
- Superior shape retention: holds super high peaks, knife marks and brush strokes
- Flexible when dry, allowing built-up surfaces to remain free of cracks and chips
- Excellent for impasto (thick), ‘textural’ and ‘sculptural’ painting techniques
- Satin finish, no “plastic look”
- Very low shrinkage
- Vibrant colors straight out of the container
- Slow drying time, allows more working (open) time
- Intermixable with all Liquitex® products

TECHNIQUES AND APPLICATIONS

› Impasto applications with strong brush stroke and high knife marks
› Traditional Thick Painting on canvas or panel
› Thick Application Experimental Painting
› Collage and Sculptural Mixed Media

DECORATIVE SERIES
INTERFERENCE COLORS



Liquitex® Interference Colors are colorless, transparent colors made from titanium coated mica flakes rather than traditional pigments. They are also known as "Opalescent Colors". They change their color (exhibiting a metallic look and color shift) depending upon the viewing angle. As the light hits the mica flakes it either bounces off directly, reflecting the labeled color or passes through to another layer and bounces out at a different refractive index displaying the labeled color's complement. The effect is visually similar to a thin coat of oil floating on water.

TIPS & TECHNIQUES

- Use in any technique or surface suitable for any acrylic paint or medium.
- Apply straight from container, thinned with water or mixed with any Liquitex® Acrylic Color, Iridescent Color, Fluid or Gel Medium to produce an endless variety of colors and effects.
- Apply in several thin layers rather than one thick layer.
- Thin applications in a wash or glaze increase the visual interference effects.
- To achieve a visually opaque coat, apply a base color that matches the "flip" or complement of the interference color, before applying the interference color. (i.e. Naphthol Crimson underneath Interference Green).
- To increase interference color effect, add 1% Mars Black to interference color.
- To create iridescent grays, add 2–5% Mars Black to interference color.
- Applied over white surfaces or light colors, they are translucent.
- Applied over black or dark surfaces they are seen as brilliant pastel colors.
- Applied on transparent and translucent surfaces they create unusual visual effects.
- Mix with Liquitex® Mediums to create luminescent fluid glazes.

Liquitex® Interference Glaze Mixing Guide

Thick Interference Glaze

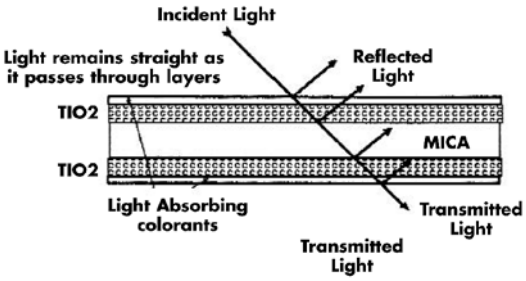
85–90%	Gel Medium or Heavy Gel Medium
10–15%	Interference Color
1%	Liquitex® Soft Body Artist Acrylic Color*

Fluid Interference Glaze

85–90%	Gloss Medium & Varnish
10–15%	Interference Color
1%	Liquitex® Soft Body Artist Acrylic Color*

* = Use a transparent color

IRIDESCENT COLORS



Iridescent paints are also known as "metallic" paints that do not tarnish. They mimic the effect of bronzing powders. Bronzing powders can not be used with acrylic emulsions as they tarnish due to the alkalinity of the binder.

Characteristics

- Liquitex® Iridescent Colors produce a variety of non-tarnishing iridescent or metallic effects.
- Made from titanium coated mica flakes with an outer layer of a transparent light absorbing colorant, rather than traditional pigments.
- Light absorbing colorant layers determine the observed color.
- Iridescent pigments are "optically opaque" and they rely on reflected light only for their effect. No Interference "flip" color is observed.
- Colors will not oxidize.

TIPS & TECHNIQUES

› They can be used alone or mixed with other Liquitex® Colors and Mediums for a variety of iridescent, metallic effects.

› Avoid mixing with opaque colors.

› Mix with small amounts of Liquitex® Acrylic Colors for a variety of "metallic" colors, i.e. copper with green = antique copper.

› Mix with Liquitex® Fluid Mediums for "metallic" glazes.

› Mix with Liquitex® Texture Gel Mediums for "metallic" textures.

› Add Iridescent White to other colors to attain pearlescent qualities.

FLUORESCENT COLORS

Liquitex® Fluorescent Acrylics Colors are intense, brilliant colors, produced from dyes surrounded by a polymer coating. The dyes absorb invisible ultraviolet light and emit visible light of a longer wavelength, reflecting more light than they receive. As a result, they fluoresce or glow and will visibly overpower paints made from traditional pigments.

CHARACTERISTICS

- The fluorescent effect, as well as the color, fades rather rapidly because the dyes are not stable; as with all traditional fluorescent colors, these colors are rated Lightfastness III and should not be used for work that is meant to be permanent.

FLUORESCENT COLORS (CONT.)

TIPS & TECHNIQUES

- Fluorescent colors are translucent and greater intensity can be achieved by working over a bright white surface.
- If a greater permanency is desired, a topcoat of Liquitex® Soluvar® Gloss Varnish or Soluvar® Matte Varnish (which contain Ultraviolet Light Stabilizers) is recommended, although it will eliminate the fluorescent "glow" under black light.

LIQUIGEMS™ ACRYLIC GLITTER PAINT

A heavy body 100% acrylic polymer emulsion paint that contains a heavy concentration of mica flakes.

CHARACTERISTICS

- Glitter colors dry to a thick, three-dimensional consistency.
- Appear milky when wet.

TIPS & TECHNIQUES

- Brush on or use with applicator tip for dimensional line work.
- Not recommended for airbrush or marbling techniques.
- Not recommended for permanent work.

GLOSSIES™ ACRYLIC ENAMEL

Liquitex® Glossies™ are water based acrylic enamels that are specially formulated to adhere to slick, non porous materials such as: glass, tiles, glazed ceramics, stoneware, china, enamelware, primed metal, wood and other non-oily surfaces.

TIPS & TECHNIQUES

- Air-dried colors dry to a durable, high gloss finish.
- Heat-set colors dry to a scratch resistant, high gloss finish.
- All colors are lightfast. Suitable for indoor and outdoor applications (when heat set).
- All Glossies™ colors are intermixable and can be easily blended to achieve any color.
- Non-Toxic and contain no solvents. Clean up with soap and water.

GLOSSIES™ ACRYLIC ENAMEL (CONT.)

Use and Care

- Heat-set Glossies™ will soften when soaked in hot water or exposed to heat and return to proper hardness upon cooling. Allow to cool prior to rubbing, cleaning or wetting surface. Heat set at 325˚F/163˚C for 45 mins.
- Hand wash in warm water with mild dishwashing detergent.
- Do not place extremely hot pans, etc. on baked Glossies™.
- Not recommended for shower stall tile installation. Repeated exposure to hot water will adversely affect adhesion.
- Not recommended for “heavy use” applications, such as kitchen countertops, floors, etc.
- Do not clean Glossies™ (heat set or air-dried) with scouring cleaners, as they will abrade surface.
- Care should be taken if using grout in-between heat set Glossies™ tiles. Grout is abrasive and can scratch surface. A non-abrasive acrylic tile grout is recommended.
- Do not use on flexible surfaces.
- Do not use in food contact surface applications.
- May be used on outside of mugs, bowls, etc. Do not paint within the top ¾” (20mm) of drinking vessel. May be painted on underside of clear glass dishes.

BASICS® VALUE SERIES

Developed for students and artists that need dependable quality at an economical price. Each color is uniquely formulated to bring out the maximum brilliance and clarity of the individual pigment. Available in two formulations, BASICS® and BASICS® Matt, to fit a variety of applications and techniques.

ATTRIBUTES FOR ALL BASICS® VALUE SERIES COLORS

- 36 Colors
- Value Priced
- Colors are uniquely formulated to bring out the maximum brilliance and clarity of each individual pigment
- Colors are intermixable with all Liquitex® Professional Grade Colors and Mediums
- All colors are non-toxic and hold the AP seal from ACMI for safe educational use
- Flip-top cap for quick and easy dispensing and closing
- Contains the same binder as Liquitex® Professional Grade Acrylics.
- Contains a lower pigment load than Liquitex® Professional Grade Acrylics.

BASICS®

BASICS® is a heavy body acrylic with a “buttery” consistency for easy blending. It retains peaks and brush marks and colors dry to a satin finish, eliminating surface glare.

- Great coverage
- Heavy body consistency allows for thick oil-like painting, retaining peaks and brush marks
- Colors dry to a satin finish

TECHNIQUES AND APPLICATIONS

› Impasto: Thick applications with brush stroke and knife marks
› Traditional Painting on canvas or panel, easy blending
› Experimental Painting
› Collage and Mixed Media
› Printmaking: Screen Printing, Mono Prints, Block Prints
› Color Theory/Mixing

BASICS® MATT

BASICS® Matt is a soft body acrylic with a smooth consistency for easy application and blending. Its free flow formula ensures a smooth application and even leveling. BASICS® Matt's rich saturated colors dry to a flat matte sheen and have gouache-like properties of excellent opacity.

- Flat matte finish, 'gouache-like' properties
- Creamy, soft body consistency allows for easy brush out and thinning with water or Liquitex® mediums
- High opacity for great coverage
- Deep, rich saturated color
- Even leveling, free flowing formula.
- Water resistant when dry (allow seven days to fully dry)

TECHNIQUES AND APPLICATIONS

› Experimental Painting
› Decorative Painting
› Faux Finishing
› Illustration and Design
› Printmaking: Screen Printing, Mono
› Prints, Block Prints
› Collage and Mixed Media
› Color Theory

CHOOSING THE RIGHT COLOR: ARTISTS' COLOR VS. VALUE SERIES

The difference between artists' and value series color is simple:
Artists' colors are formulated to provide the best possible performance, independent of cost. At Liquitex®, the benchmarks for selecting pigments, raw materials, and milling for our artist grade colors are clear: choose and use the best. Making the finest possible color comes first. Cost is secondary.

FOUR REASONS THAT ARTIST QUALITY COLORS ARE WORTH THE COST:

1. Fine pigment is, by far, the greatest contributor to the cost of fine color A single tube of artists' quality color contains as much or more highly refined pigment than much larger buckets of household-quality paint.
2. Everysingle pigment is unique, and every single color is formulated differently. In a range of 100 colors (like Liquitex® Heavy Body Artist Acrylic Colors), there are 100 different formulations to take full advantage of the distinct characteristics of each pigment.
3. Every color is formulated to provide the most stable and permanent film possible. House paints, by contrast, are formulated to last a decade or two, at most. With proper application, fine artist colors are formulated to last generations or centuries.
4. Raw materials come from all over the planet, including some very obscure locations. The very best materials can be more costly to obtain. Quality raw materials produce quality products that enhance the experience of painting; that quality will be apparent in the work produced.

Value Series Colors (like Liquitex® BASICS®) are formulated to offer dependable standards of performance at a more affordable cost. Below is a table outlining the key differences between artists' and Value Series Colors:

	Artists' Colors	Value Series Colors
Pigment Load	Formulated with as much pigment as is necessary, (usually regardless of cost) to achieve the ideal mixing and working properties.	Formulated with sufficient pigment to offer dependable, if not ideal, working properties.
Milling	Milled to achieve thorough and complete dispersion of pigment within the vehicle, regardless of resources required.	Milled quickly (where possible), using pigments requiring minimal resources, to offer dependable stability and working properties.
Price	Priced in series, according to pigment. Quality of color is more important than cost.	Often priced at a single level; sometimes with a second series for genuine cadmiums and cobalts.
True Pigment Character	Formulated to offer ideal qualities of opacity/transparency, color bias, and tinting strength for every color in the range	Formulated to offer dependable qualities of opacity/transparency, color bias, tinting strength for a more limited range. "Hue" colors usually offered as an alternative to genuine cadmiums or cobalts.
Fillers or Extenders	Minimal use of additives, and only for the purpose of improving viscosity and working properties. Extenders used only to bring down excessive tinting strength of colors like those made with phthalocyanine.	Fillers or extenders used only when necessary to moderate price. Because lower cost pigments are used, good quality student colors required a minimum of fillers.
Permanence	Formulated to offer the best possible lightfastness (depending upon the color) and stability of film.	Permanence of many value series colors, when used appropriately, is often quite good. Many of the pigments used in the formulation, even though of lower cost, offer superior lightfastness.
Spectrum	Broad and complete spectrum of colors, sometimes in excess of a hundred within a given range. The ideal spectrum is well balanced, and allows the artist an almost infinite array of mixing options.	Good value series ranges offer a balanced, while more limited, spectrum.

(Reprinted with Permission from "What Every Artist Needs to Know About Paints and Colors," by David Pyle, Krause Publications, ©2000)

ACRYLIC MEDIUMS

In addition to the widest array of Professional and Student colors, Liquitex® offers the broadest possible range of acrylic mediums to inspire creativity at every stage of the painting process. We understand that mediums are often a difficult concept to grasp until you actually dive into them, so we've tried to simplify usage by classifying products in three distinct categories: Prep, Paint, and Finish.

prep

Surface preparations set the foundation for stable and permanent color applications by sealing and adding tooth to almost any painting surface. We offer five different types of acrylic gessoes to accommodate all types of work.

paint

Within the painting category, there are several different types of products you would use in addition to the color itself. They are Fluid Mediums, Gel Mediums, Additives, and Texture Gels. Each of these products are explained further within this book. These painting mediums allow an artist to adjust the working and optical properties of the paint film to accomplish an astonishing variety of techniques and applications

finish

Varnishes are applied over a completed piece of work to change or unify the surface sheen and protect the painted surface from the environment and ultraviolet light.

Whether you are PREPing the surface, PAINTing the masterpiece, or adding the crucial FINISHing touch, Liquitex® offers the proper medium to achieve any desired result. Explore your possibilities even further by mixing Liquitex® acrylic color with any of our mediums.

ALL Liquitex® MEDIUMS ARE

- Permanent
- Ph neutral when dry
- Non-yellowing
- Water resistant when dry
- Flexible, non-cracking[1]
- Ideal for improving adhesion
- Formulated for long-term durability
- AP Labeled[2]
- Manufactured with the best quality resins available
- Developed by specialized chemists, with combined 50+ years of experience

1 – Except Modeling Paste
2 – Except Soluvar®

ESSENTIAL INFORMATION ABOUT USING ACRYLIC MEDIUMS

- For best results, always test before using
- Mix Liquitex® Mediums into acrylic color to add flexibility, adhesion, and long-term stability
- Liquitex® mediums extend the volume, while most also increase the transparency of acrylic color
- A thin film (1/16") of Liquitex® medium may take between 1⁄2 hour to 24 hours to initially dry, while a thicker film (1/4") may take between 2–5 days to initially dry (always dependant on relative humidity)
- The use of Pallette Wetting Spray or an air-mister and humidifier will slow the drying time of all Liquitex® Mediums
- Avoid any oily, oil painted, greasy or waxy surfaces.
- To improve adhesion when painting on any hard or slick surface such as glass, metal, enamel or hardboard, sand surfaces prior to applying any medium.
- Vigorous brushwork over textured areas may cause bubbles to form within the paint film
- Do not overwork during application. If mediums are brushed heavily during drying, it may cause clouding. Once the film is clouded and dry, it can not be clarified or removed. If an area is missed, allow the surface to dry and then cover with another coat of medium

GENERAL DEFINITION

- Liquitex® Acrylic Mediums are made from 100% acrylic polymer emulsion that when dry form durable films. They can be thought of as colorless paint. They are the binder (glue) of acrylic paint and have excellent flexibility and chemical, water and ultraviolet radiation resistance.
- They are added to acrylic paint to alter the paint handling characteristics, appearance or volume, producing an infinite variety of effects.
- Liquitex® Mediums are available in different viscosities and sheens (gloss and matte). They are all intermixable.
- They can function in a variety of applications and techniques. A combination of several mediums may be necessary to achieve a desired effect or several mediums may be used by themselves to achieve similar effects.

THE DIFFERENCE BETWEEN ADDITIVES AND MEDIUMS

An additive is something that changes the chemical "inner workings" of the paint film. Additives should be used sparingly, in only the amount needed to generate the desired effect. In general, Liquitex® recommends adding no more than 25 percent of any additive to your acrylic paint.

A medium changes the working properties of the paint, and it includes resin binder for additional stability. Because mediums maintain or enhance the stability of the paint film, they can be used in any amount you like.

prep

SURFACE PREP

Surface Preparations are used to seal, prime and add tooth (for color adhesion) to all surfaces such as canvas, wood, paper and metal. This same preparation is used for both acrylic and oil paint. Liquitex® professional gessoes usually take just one coat.

ALL SURFACE PREPS

- Flexible/non-cracking
- Do not yellow over time
- If using more than one coat, sanding between coats is recommended
- Adding Liquitex® Soft Body color to any gesso creates customized tints and primers
- Provide the perfect "tooth" and adhesion to a wide variety of supports such as canvas, paper and wood.
- Use one to two coats for acrylic applications. Use two to four coats for oil applications.

GESSO

The classic white sealer and ground for absorbent surfaces, such as canvas, paper, or wood. Provides the proper surface sizing, tooth and absorbency for acrylic and oil paints. One coat is usually enough. Traditional gesso is meant to be opaque titanium white for good coverage.

Attributes

- Traditional white size and ground.
- Excellent ground for acrylic and oil paint.
- Can be mixed with acrylic color to create a tinted ground.
- Very opaque.
- Flexible, non-cracking and non-yellowing when dry.
- Provides the perfect "tooth" and adhesion to a wide variety of supports such as canvas, paper and wood.
- Excellent base coat and primer for many techniques and applications.

GESSO (CONT.)

Application

- For canvas, paper, wood, or any clean, porous, non-oily surface.
- Sizes and primes, creating a good surface to establish a preliminary drawing in charcoal or pencil.
- Use undiluted or thin up to 25% with water.
- When thinning more than 25% use an equal mixture of water and Liquitex® Matte Medium to thin gesso.
- Tint color with Liquitex® Soft Body Professional Artist Colors.

Note:

At Liquitex®, we strongly recommend against the use of any house paint as a ground. House paint is formulated to last only a decade or so. Additionally, a low-cost ground that flakes and separates from the painting support will obviously take the artists' expressive image with it. On the other hand, fine artists' gesso will—with proper application and under the right conditions—last generations.

In addition, house paint is far more absorbent than artists' gesso. Too absorbent, in fact, and can seriously undermine the paint film, particularly when painting with oil colors. Artist's gesso is formulated to offer the ideal degree of absorbency.

CLEAR GESSO

A very clear size and ground that keeps the working surface visible. Clear Gesso provides an ideal degree of tooth for pastel, oil pastel, graphite, and charcoal as well as an excellent ground for acrylic and oil paints. This gesso is ideal for painting over colored or patterned surfaces or over an under drawing. Mix with acrylic color to establish a tinted transparent/translucent ground. Dries clear to translucent depending on thickness.

Attributes

- A very clear size and ground that keeps your working surface visible.
- Ideal high tooth for pastel, oil pastel, graphite, and charcoal.
- Excellent ground for acrylic and oil paint.
- Mix with acrylic color to have a tinted ground.
- Dries clear to translucent depending on thickness.
- Flexible, non-cracking and non-yellowing when dry.
- Provides the perfect "tooth" and adhesion to a wide variety of supports such as canvas, paper and wood.
- Excellent base coat and primer for many techniques and applications.

Application

- For canvas, paper, wood, or any clean, porous, non-oily surface.
- Sizes and primes while maintaining the original appearance of the support.
- Provides paper with good tooth for chalk and oil pastel techniques.
- Mix with a very small amount of transparent or translucent acrylic color to tint the ground while maintaining transparency.
- Do not to over brush

SUPER HEAVY GESSO

An innovative, impasto, titanium white gesso having the ability to hold sculptural shape. Provides all the attributes of traditional acrylic gesso. Ideal for thick and sculptural application with a knife or brush.

Attributes

- An innovative, impasto acrylic gesso used to prepare painting surfaces for acrylic and oil paint.
- Create thick sculptural applications
- Mix with acrylic color to have a tinted ground.
- Flexible, non-cracking and non-yellowing when dry.
- Provides the perfect "tooth" and adhesion to a wide variety of supports such as canvas, paper and wood

Application

- For canvas, paper, wood, or any clean, porous, non-oily surface.
- Tint color with Liquitex® Soft Body Artist Acrylic Colors.
- Use with knife or brush
- Do not sand

COLORED GESSO

Establishes a color ground while providing all the attributes of traditional acrylic gesso. Some artists like to start their work on a colored ground to reflect the painting process in a different way. One coat is usually enough. As with traditional gesso, colored gessoes also give opaque surface coverage. Available in Black and Neutral Gray.

Attributes

- Excellent ground for acrylic and oil paint.
- Non-yellowing.
- Flexible and non-cracking.
- Provides the perfect "tooth" and adhesion to a wide variety of supports such as canvas, paper and wood.
- Excellent base coat primer for many applications such as murals.

Application

- Use undiluted or thin up to 25% with water.
- When thinning more than 25% use an equal mixture of water and Liquitex® Matte Medium to thin gesso.
- Tint color with Liquitex® Soft or Heavy Body Professional Artist Colors.
- Liquitex® Colored Gesso is hue balanced and all colors are intermixable to provide a wide variety of colored grounds.

paint

During the painting process, there are several different types of mediums you would use in addition to the color itself. Fluid Mediums, Gel Mediums, Additives, and Texture Gels allow an artist to adjust the working and optical properties of the paint film to accomplish an astonishing variety of techniques and applications.

FLUID MEDIUMS

Fluid Mediums reduce viscosity of heavier paints and gels, tend to self-level and do not retain brushstrokes. Fluid Mediums modify acrylic paints in a variety of ways and contain acrylic resins to maintain or enhance adhesion and durability.

ALL FLUID MEDIUMS

- Increase Flow
- Dry transparent or translucent
- Extend the volume of thin paint
- Make an excellent archival adhesive for collage

KEY ATTRIBUTES

- Self-leveling, resulting in easier brush free surfaces.
- Mix with Soft Body Professional Artist Color to maintain paint viscosity.
- Mix into Heavy Body Professional Artist Color to reduce paint viscosity.

Do not shake, as this will create foam. Foam can severely affect the transparency of the film by creating a visual foggy or hazy quality.

PALETTE WETTING SPRAY

An innovative fluid acrylic resin designed to slow the drying of colors. Spray onto your palette or directly onto the surface of a painting. This medium improves color blending and can be used to thin color while maintaining film integrity. Use repeatedly to prevent paint from “skinning over.”

Attributes

- An innovative, fluid acrylic resin designed to slow the drying of acrylic colors
- Allows you to keep your palette colors fresh longer, preventing the paint from “skinning over.”
- Improves color blending
- Can be used to thin color while maintaining film integrity.
- Formulated with an anti-microbial agent to prevent mold.

Application

- Use repeatedly to re-wet palette

GLOSS MEDIUM & VARNISH

The workhorse of the Liquitex® fluid mediums range. Gloss Medium & Varnish is an all-purpose medium that performs two functions. It can be used as a final, clear gloss varnish coat and/or a fluid gloss medium. It improves adhesion of paint film and increases color depth, intensity, and gloss. Excellent for transferring printed images.

Attributes

- All purpose medium, formulated to be mixed into all Liquitex® acrylic paints and mediums.
- Mix into any acrylic paint to enhance the depth of color intensity, increase transparency, gloss, ease flow of paint and add flexibility and adhesion of paint film.
- Use as a non-removable varnish to protect painting and establish gloss sheen surface.
- Translucent when wet, transparent (clear) when dry.

Application

- As An Extender:
  - › Mix with Soft Body Professional Artist Color to extend volume and increase transparency, while maintaining paint viscosity.
  - › Mix with Heavy Body Professional Artist Color to extend volume and increase transparency, while decreasing paint viscosity.
- As A Fixative:
  - › Use as a fixative over artwork (acrylic paint, pastel, graphite, chalk) to increase gloss or shine. Mix 1 part Gloss Medium & Varnish to 1 part distilled water. Apply with atomizer or airbrush.
- As A Ground:
  - › Use as transparent ground for acrylic paint instead of gesso. Allows substrate to be seen. To prevent Substrate Induced Discoloration (SID) wash cotton or linen canvas before use.

    SID Definition: When used as a size over cotton, linen and hardboard, acrylic mediums draw substances out of the support as they dry and continue over time. Discoloration can occur in areas that are left unpainted.
- With Powdered Pigments:
  - › Use as a binder with powdered pigments to make an inexpensive student grade (soft body) gloss paint. Pigments must be compatible with acrylic emulsion.
- As A Glue:
  - › Use when collaging with newspapers and lightweight materials.

GLAZING MEDIUM

Use when maximum transparency is required to add luminosity and depth to your paintings. This fluid medium can be used to create brilliant glazes when mixed with transparent color. Glazing Medium dries quickly for rapid layering and tends to minimize or eliminate brush strokes. Mix with Slow-Dri® Blending Medium or Slow-Dri® Fluid Retarder to extend the working time.

Attributes

- For creating brilliant jewel like glazes with acrylic artist colors.
- Excellent brushing and leveling qualities.
- Dries quickly for rapid layering.
- Small quantities of color provide the most transparency.
- Works best with transparent or translucent colors.
- Flexible, non-yellowing and water resistant when dry.

Applications

- Mix with any amount of acrylic color.
- Apply to dry, painted areas to change coloration without losing established detail.
- Underlayer must be thoroughly dry before applying the next coat.
- Thoroughly mix a small amount of color into the medium and the color will lighten. As the medium dries it will become transparent and the color will darken, appearing as a thin, transparent version of the original color.

MATTE MEDIUM

A classic medium used to give fluidity to delicate brushwork or to act as a low sheen adhesive for collage. This medium has a creamy consistency and is great with opaque colors. Mix with Gloss Medium & Varnish to create a customized satin effect.

Attributes

- Creates a matte or dull, non-reflecting finish when added to acrylic colors.
- Mix into any acrylic paint to increase transparency and extend color, increase matte, increase film integrity, ease flow of paint and add flexibility and adhesion of paint film.
- Mix with Gloss Medium & Varnish to produce a semi-gloss or satin medium.
- Opaque when wet, translucent when dry.

Application

- As An Extender:
  - Mix with Soft Body Professional Artist Color to extend volume and increase translucency, while maintaining color viscosity. Mix with Heavy Body Professional Artist Color to extend volume and increase translucency, while decreasing color viscosity.

MATTE MEDIUM (cont.)

Application

- As A Fixative:
  - › Use as a fixative over artwork (acrylic paint, pastel, graphite, chalk) to decrease gloss or shine. Mix 1 part Matte Medium to 1 part distilled water and apply with atomizer or airbrush.
- As A Ground:
  - › Recommended fluid medium to use as a transparent ground (size) for acrylic paint, with excellent tooth and adhesion. This will allow the color and texture of the support to show through. Can be used as a substitute for the hide glue size traditionally used for oil paintings.
  - › To prevent Substrate Induced Discoloration (SID), wash cotton or linen canvas before use.

    SID Definition: When used as a size over cotton, linen and hardboard, acrylic mediums draw substances out of the support as they dry and continue over time. Discoloration can occur in areas that are left unpainted.
  - › Exterior Murals: If the support or wall is somewhat smooth, a coat of Matte Medium should be brushed or two coats sprayed onto the surface onto the surface prior to applying gesso.
- As A Glue:
  - › Use when collaging with newspapers and lightweight materials.

ULTRA MATTE MEDIUM

An extremely matte, fluid medium. Ultra Matte Medium can be used to maintain opacity and will extend an opaque color to double amounts without changing the nature of the color. Ideal for large projects where transparency is not desired. Dries to a dead matte finish with absolutely no level of sheen.

Attributes

- Colors mixed with Ultra Matte Medium dry to a dead matte finish.
- Increases the volume of paint, while maintaining the opacity of the color it is mixed into.
- Economically doubles the volume of Soft Body Professional Artist Color with little or no noticeable loss in color intensity, opacity or change in hue.
- Opacity of colors mixed with Ultra Matte Medium will be higher than if the color had been thinned to the same degree with any other medium except Modeling Paste.
- The degree to which the color can be extended will vary among the different pigments.
- When over 50% is added, Ultra Matte Medium can act as a weak tinting white, increasing the value of the original color approximately one level. Light colors will be affected less than dark colors.

ULTRA MATTE MEDIUM (cont.)

Application

- Gouache:
  - › Mix with opaque Soft Body Professional Artist Color for a matte finish and gouache (opaque watercolor) look.
  - › These "gouache" colors are water resistant, flexible, lightfast and permanent when dry. Traditional gouache colors are not and are susceptible to accidental re-wetting and must be well protected when finished.
- Murals:
  - › Mix into Soft Body Professional Artist Color for underpainting of murals to economically double the volume of paint. For top layers use Lightfastness I colors without Ultra Matte Medium.
- Running out of color during painting:
  - › Use when running out of a Soft Body Professional Artist Color mixture while painting. When you have reached the half way point of painting a specific area, determine if you have enough paint to finish. If not, add an equal amount of Ultra Matte Medium to the color. The color and opacity will be unchanged, but the volume will be doubled enabling you to finish painting without re-mixing.
- Underpainting:
  - › Mix into Soft Body Professional Artist Color during initial underpainting, to double amount of color. Soft Body Professional Artist Color has three times the coverage of Heavy Body Professional Artist Color.

SLOW-DRI® BLENDING MEDIUM

An essential medium for creating softer edges and modeled forms. This medium is used to extend the "open" time of acrylics by more than 40%, giving you an opportunity to really work the paint to enhance color blending. You can add any amount of this medium, as it contains binder to retain the integrity of the paint film, unlike the additives version.

Attributes

- A unique formulation that extends drying time up to 40% for superior surface blending with acrylics.
- Adds flow to Heavy Body Professional Artist Color and is similar in body to Soft Body Professional Artist Color.
- Mix any amount into color to enhance the depth of color intensity, increase transparency, gloss, ease flow of paint, and add flexibility and adhesion to paint film.
- Dries clear to reveal full, rich color.

SLOW-DRI® BLENDING MEDIUM (cont.)

Attributes

- Unlike retarding additives, any amount may be added to color without jeopardizing the strength of the paint film.
- Translucent when wet, transparent when dry
- Flexible, non-yellowing and water resistant when dry.

Application

- Formula is designed to be used in techniques where slower drying characteristics are desired. May also be used in many of the conventional techniques for a Gloss Medium such as: airbrushing, brushwork, glazing, collage, and murals.

Application Possibilities as a Medium

- As an Extender
  - › Mix with Soft Body Professional Artist Color to lengthen drying time, extend volume, and increase transparency while maintaining paint viscosity and flow.
  - › Mix with Heavy Body Professional Artist Color to slow drying time, extend volume, and increase transparency while thinning the paint.
- As a Fixative
  - › Use as a fixative over artwork (acrylic paint, pastels, graphite, chalk) to increase gloss or shine. Increased drying time allows for working the media on the surface prior to final fixing. Use an atomizer or airbrush filled with a mixture of one part medium, one part water.

GEL MEDIUMS

On the opposite end of the spectrum from Fluid Mediums, Gel Mediums add body to thinner paint for impasto techniques as well as extending color volume and adding transparency. Gels mediums can also add "open time" as they tend to dry slower than thinner paint films. In general, the thicker the layer of acrylic paint, the longer the paint film takes to dry. These mediums also modify acrylic paints in a variety of ways and, since they contain acrylic resins, tend to improve adhesion and durability.

ALL GEL MEDIUMS

- Add Body
- Increase "open" time
- Dry transparent or translucent
- Extend the volume of paint
- Hold brush or knife marks
- Make an excellent archival adhesive for collage

General Attributes

- Heavy-bodied mediums, formulated to maintain three dimensional peaks and marks, build surfaces, extend paint volume, extend drying time and achieve various degrees of transparency and sheen.
- Mix into Soft Body Professional Artist Color to increase paint thickness.
- Mix into Heavy Body Professional Artist Color, to maintain or increase paint thickness.
- Produce films of varying thickness, sheens and visual effects.
- In the wet state, mediums appear milky, but dry transparent to translucent (unless noted). A wet medium/paint mixture will be lighter in color than the dried medium/paint mixture.
- The thicker the application the more opaque the final film will be.
- All Gels can be used as a binder for powdered pigments, additives such as sand, sawdust, etc. Overloading mediums with texturing materials can cause brittleness.
- All Gels are excellent glues for attaching heavy objects to a surface.
- Mix any gels into acrylic paint to increase working (open) time.

GLOSS GEL

Excellent for retaining brush marks while slowing the drying time and adding body to the paint. Mix with transparent colors for impasto glazes of great depth and brilliance. Excellent for transferring printed images.

Attributes

- Dries to a gloss finish.
- Viscosity and body similar to Heavy Body Professional Artist Color.
- Translucent when wet, transparent (clear) to translucent when dry. Thicker applications result in less transparent dry medium films.
- Ideal medium to mix with Heavy Body Professional Artist Color to extend paint, increase the brilliance and transparency of color, without changing the thickness of the paint.
- Mix with Heavy Body Professional Artist Color to obtain paint similar in color depth to oil paint.

Application

- As An Extender:
  - › Mix with Heavy Body Professional Artist Color to extend volume and increase transparency, while maintaining paint viscosity.
  - › Mix with Soft Body Professional Artist Color to extend volume and increase transparency, while increasing paint viscosity.
- As A Ground:
  - › Use as transparent ground for acrylic paint, instead of gesso. Allows substrate to be seen. To prevent Substrate Induced Discoloration (SID) wash cotton or linen canvas before use.

    SID Definition: When used as a size over cotton, linen and hardboard, acrylic mediums draw substances out of the support as they dry and continue over time. Discoloration can occur in areas that are left unpainted.
  - › When applying Gloss Gel Medium to canvas, use adequate pressure to force the medium into the canvas weave to insure proper bonding between the gel and canvas.
- Powdered Pigments:
  - › Use as the binder for powdered pigments to make an inexpensive “student grade” heavy body (thick) gloss paint. Pigments must be compatible with acrylic emulsion.

GLOSS HEAVY GEL

A very thick gel medium that extends working time and increases brilliance and transparency. Mix with acrylic paint to increase body and attain oil paint like consistency that holds brush or palette knife marks.

Attributes

- Extra heavy body medium of great density which dries to translucent gloss finish.
- Mix with acrylic paint to increase body, density, viscosity and attain oil paint like consistency with brush or palette knife marks.

GLOSS HEAVY GEL (cont.)

Attributes

- Extends paint while increasing brilliance and transparency
- Keeps paint workable longer than other gel mediums.

Application

- As An Extender:
  - › Mix with Soft Body Professional Artist Color and Heavy Body Professional Artist Color to extend volume, increase transparency and increase color viscosity.
- As A Ground:
  - › Refer to Gloss Gel for more detailed information.
- With Powdered Pigments:
  - › Use as the binder for powdered pigments to make an inexpensive "student grade" extra heavy body (thick) gloss paint. Pigments must be compatible with acrylic emulsion.

GLOSS SUPER HEAVY GEL

A super thick gel with high surface drag used to create a stiff "oil-like" feel. Ideal for creating high peaks and sculptural applications that hold shape when dry, with minimal shrinkage. This medium keeps paint workable longer than most other gel mediums.

Attributes

- Extremely thick, extra heavy body. The thickest "clear" gel.
- Dries clear to translucent depending on thickness of the application.
- Very little shrinkage during drying time.
- Excellent adhesion for collage and mixed media.
- Extends paint, increases brilliance and transparency.
- Flexible, non-yellowing and water resistant when dry.

Application

- As a Heavy Bodied Extender
  - › Mix with Soft Body Professional Artist Color or Heavy Body Professional Artist Color to increase color viscosity, body, extend volume, increase transparency and color brilliance.
- As A Ground
  - › When creating a sculptural ground, be sure to use adequate pressure to force the gel into the raw canvas to insure proper bonding. Apply paint over the gel after the gel is dry.
- Collage:
  - › Makes an excellent glue for collage and decoupage.

GLOSS SUPER HEAVY GEL (cont.)

Application

- With Powdered Pigments and other Aggregates
  - Be careful not to include so many foreign materials as to jeopardize the strength of the paint film. Be sure they are compatible with acrylic emulsion.
  - Use as the binder for powdered pigments to make an inexpensive "student grade" super heavy body (thick) gloss paint. Pigments must be compatible with acrylic emulsion.

MATTE GEL

A thick gel that imparts a translucent matte sheen when dry. Ideal for creating collages with heavier objects. Combine with Gloss Gel to create a customized satin finish.

Attributes

- Same qualities as Gloss Gel Medium, except dries to matte finish.
- Viscosity and body similar to Heavy Body Professional Artist Color.
- Matte Gel Medium has greater adhesion than Gloss Gel Medium and Gloss Heavy Gel Medium.

Application

- As An Extender
  - Mix with Heavy Body Professional Artist Color to extend volume and increase translucency, while maintaining paint viscosity.
  - Mix with Soft Body Professional Artist Color to extend volume and increase translucency, while increasing paint viscosity.
- As A Ground
  - Recommended thick medium to use as a translucent ground (size) for acrylic paint, with excellent tooth and adhesion. Will allow some color and texture of the support to show through. Use as a substitute for the hide glue size traditionally used for oil paintings.
  - To prevent Substrate Induced Discoloration (SID), wash cotton or linen canvas before use.

    SID Definition: When used as a size over cotton, linen and hardboard, acrylic mediums draw substances out of the support as they dry and continue over time. Discoloration can occur in areas that are left unpainted.
  - Exterior Murals: If the support or wall is very rough, a coat of Matte Gel Medium should be brushed or troweled onto the surface prior to gesso application.
- For Impasto Effects
  - Mix with Liquitex® Heavy Body Professional Artist Color for impasto effects that dry to a matte sheen.
- With Powdered Pigments
  - Use as the binder for powdered pigments to make an inexpensive "student grade" heavy body (thick) matte paint. Pigments must be compatible with acrylic emulsion.

MATTE SUPER HEAVY GEL

A super thick gel which retains high-peaks and crisp brush and knife strokes with very little shrinkage. This medium keeps paint workable longer than most other gel mediums and dries to a translucent matte finish.

Attributes

- Extremely thick, extra Heavy Body.
- Heavy bodied, very dense, with high surface drag for a stiff “oil-like” feel.
- Dries to a translucent matte finish depending on thickness of the application.
- Very little shrinkage during drying time.
- Excellent adhesion for collage and mixed media.
- Extends paint
- Flexible, non-yellowing and water resistant when dry.

Application

- As A Ground
  - › When creating a sculptural ground, be sure to use adequate pressure to force the gel into the raw canvas to insure proper bonding. Apply paint over the gel after the gel is dry.
- Collage
  - › Makes an excellent glue for collage and decoupage.
- With Aggregates
  - › Be careful not to include so many foreign materials as to jeopardize the strength of the paint film. Be sure they are compatible with acrylic emulsion.

ULTRA MATTE GEL

A gel with high resin solids that maintains color opacity and extends paint to double amounts without changing color position. This product is meant to be used with opaque colors where transparency is not desired. Dries to a dead matte finish with absolutely no level of sheen.

Attributes

- A translucent white gel of high density and high solids, that economically extends the volume of Heavy Body Professional Artist Color without changing its thickness.
- Add up to 50% by volume, to double amount of paint and retain color position.
- If more than 50% is added, it acts as a very weak tinting white
- Maintains the opacity of the color better than using a clear gel medium.
- Dries to a dead matte finish, giving colors a gouache look.

ULTRA MATTE GEL (cont.)

Application

- Running out of color during painting:
  - › Use when running out of a mixed Heavy Body Professional Artist Color while painting. When you have reached the half way point of painting the specific area, determine if you have enough paint to finish. If not, add an equal amount of Ultra Matte Gel to the color. The color and opacity will be unchanged, but the volume will be doubled enabling you to finish painting without re-mixing.
- Underpainting:
  - › Mix into Heavy Body Professional Artist Color during initial underpainting, to double amount of color.

SLOW-DRI® BLENDING GEL

A heavy body gel used to extend the "open" time of acrylics by more than 40% for easier blending. Add any amount without jeopardizing the strength of the paint film to achieve excellent impasto techniques.

Attributes

- A unique formulation for superior surface blending with acrylics.
- Extends drying time up to 40% for superior surface blending with acrylics.
- Is similar in body to Heavy Body Professional Artist Color.
- Mix any amount into color to enhance the depth of color intensity, increase transparency, gloss, and add flexibility and adhesion to paint film.
- Unlike retarding additives, any quantity may be added to color without jeopardizing the strength of the paint film.
- Dries clear to reveal full, rich color.
- Translucent when wet, transparent when dry.
- Flexible, non-yellowing and water resistant when dry.

Application

- Formula is designed for use in techniques where slower drying characteristics are desired. May also be used in many of the conventional techniques for a Gloss Gel Medium such as: brushwork, thick glazes, collage, and murals.
- As an Extender
  - › Mix with Heavy Body Professional Artist Color to lengthen drying time, extend volume and increase transparency while maintaining paint viscosity
  - › Mix with Soft Body Professional Artist Color to slow drying time, extend volume and increase transparency while making paint thicker

MODELING PASTE

A very thick, matte, opaque preparation of marble dust and polymer emulsion used to build heavy textures on rigid surfaces. This product handles like clay and dries to a very hard stone-like surface. Can be mixed with acrylic color or over-painted when dry. Makes an excellent substrate for acrylic paint, watercolor, graphite, or dry pastel. Great for sculptural applications and may be sanded, carved, or drilled when dry. For use on rigid supports only.

Attributes

- A marble "putty" made of marble dust and 100% polymer emulsion.
- Used to build heavy textures on rigid supports and create three-dimensional forms.
- Dries to the hardness of stone. It can be sanded or carved when thoroughly dry.
- Can be handled like clay if the top of the container is removed and some of the water is allowed to slowly evaporate until it reaches a clay-like consistency.
- Adheres to any non-oily, absorbent surface.
- Drying too quickly causes mud cracking that is cosmetic, not structural.
- When mixed with acrylic colors will act as a weak tinting white, while increasing thickness and rigidity.
- Excellent substrate for acrylic paint, oil paint, oil pastel, oil bars, watercolor, graphite or dry pastel.

Directions

- Apply with knife, brush, cake decorating tools, etc.
- To prevent shrinkage cracks (mud cracking), dry slowly by covering loosely with plastic wrap. Apply less than ¼" thick.
- Mix with acrylic colors to produce a colored tinted paste.
- When dry, Modeling Paste may be painted with acrylic or oil colors.

Application

- Sculptural
  - › Apply in thin layers allowing each layer to dry before applying next layer. If cracks appear, allow to dry and fill in with an additional thin layer of Modeling Paste.
- Rigid support
  - › Use straight from container.
- Flexible support
  - › Use Flexible Modeling Paste or Mix Modeling Paste 50/50 with Gloss Gel Medium, Matte Gel Medium or Gloss Heavy Gel Medium.
- Ground
  - › Apply a thin layer of Acrylic Modeling Paste to rigid surface (i.e. wood), using a palette knife, trowel or roller. Let dry, then sand smooth. Repeat if necessary.

MODELING PASTE (cont.)

Application

- Absorbent ground
  - › Mix ¼ Modeling Paste with ¾ Liquitex® Gesso. Apply with trowel or roller. Let dry, then sand smooth. Repeat if necessary.
- Paper-Maché
  - › Mix Acrylic Modeling Paste 50/50 with Liquitex® Gloss Gel Medium, Matte Gel Medium or Gloss Heavy Gel Medium. Soak paper in this mixture.

LIGHT MODELING PASTE

A lightweight and airy preparation of marble dust and polymer emulsion specifically formulated to be used in applications where weight is a factor. Can be used to add body to paint and create pastel tints. Dries to a matte opaque white and can be mixed with acrylic color or over-painted. Recommended for use on rigid supports to avoid cracking.

Attributes

- A lightweight, airy, flexible, thick, sculptural gel specifically formulated to be used in applications where weight is a factor.
- Will not exhibit “mud cracking”.
  - › Used alone, will dry to a matte opaque white that readily accepts staining if desired.

FLEXIBLE MODELING PASTE

A matte, opaque preparation of marble dust and polymer emulsion. Dries more slowly than other modeling pastes to a hard, yet flexible surface. Use to build heavy textures and three-dimensional forms. Recommended for use on supports with occasional flexing.

Attributes

- Extra Heavy Body and very opaque.
- A marble paste made of marble dust and 100% polymer emulsion.
- Dries more slowly than other modeling pastes to a hard yet flexible surface.
- Used to build three-dimensional forms and heavy textures on supports that may be subject to flexing or movement.
- Adheres to any non-oily, absorbent surface.
- When mixed with acrylic colors will act as a weak tinting white, while increasing thickness and rigidity.
- Excellent substrate for acrylic paint, oil paint, oil pastel, oil bars, watercolor, graphite or dry pastel.

EFFECTS

Liquitex® offers a variety of specialty products including Fluid Mediums, Gel mediums, Texture Gels and Additives which have been specifically designed to achieve various techniques, applications, and special effects.

Fluid Medium Effects

FABRIC MEDIUM

Enhances blending, workability, and adhesion of acrylic colors for painting directly on fabric or unprimed canvas. Reduces dry paint stiffness. No heat setting required.

Attributes

- Enhances the workability of acrylic paint on fabric.
- Controls bleeding of colors when thinned with water.
- Provides a smooth, consistent flow to Soft Body Professional Artist Color .
- Prevents uneven application of paint to rough textured fabrics.
- Reduces stiffness of dried acrylic paint on fabric.
- Reduces the need to scrub or abrade rough textured fabrics in order for paint to adhere to or penetrate into surface.
- Does not require heat setting.

Application

- Begin by adding medium 1:1 with Liquitex® Soft Body Professional Artist Color.

Color Blending on Fabric

- Mix into acrylic colors to improve wet-on-wet blending techniques.
- Medium can be added directly onto fabric to blend color.

Watercolor on Fabric

- Use Fabric Medium 5:1 with Liquitex® Soft Body Professional Artist Color to control color bleeding.

IRIDESCENT MEDIUM

Adds richness to acrylic colors by creating a metallic/pearlescent effect. Dries translucent and will not oxidize. Can add shimmer or sparkle to a picture even in the smallest amount. Achieve the most dramatic effects when mixing with transparent colors. Try painting on top of any dry color for unique effects.

Attributes

- Produces a range of iridescent or metallic colors when mixed into acrylic colors.
- Opaque when wet, transparent to translucent when dry.
- Will not oxidize.

IRIDESCENT MEDIUM (cont.)

Directions

- Mix with small amounts of color, gradually adding more color until desired iridescent quality and transparency is achieved.
- Transparent and translucent colors work best. Opaque colors can also be used.
- Color will become more transparent as percentage of medium increases.
- Colors increase in their iridescent quality and become much more reflective upon drying.
- For Mother of Pearl color, use directly from container.
- For use on fabric, thin 50% with distilled water.

AIRBRUSH MEDIUM

A pre-filtered, ready-to-use medium that easily thins any acrylic to the right consistency for spray application. An excellent choice for color washes and watercolor techniques when used with acrylic colors. Mixes well with other mediums to adjust the body and handling properties. Maintains integrity of acrylics even at high dilutions, and decreases airbrush clogging and paint buildup. Use with Liquitex® Soft Body Color for best results.

Attributes

- Pre-mixed blend of acrylic polymer emulsion, distilled water, retarder and Liquitex® Flow-Aid™.
- Ready to use pre-filtered and pre-reduced to the proper consistency for airbrush technique. Add as much or as little as desired.
- Easily thins acrylic to a sprayable consistency.
- Decreases airbrush clogging and paint build up around tip during spraying.
- Allows thinned acrylic paint to be sprayed efficiently and retain paint film integrity.

Directions

- Mix Airbrush Medium into Soft Body Professional Artist Color . No need to strain.
- Mix Airbrush Medium into Heavy Body Professional Artist Color. Strain to remove any particles of undissolved color.
- Start by mixing 50% Airbrush Medium to color. Mix thoroughly. Add more Airbrush Medium as necessary to facilitate flow through the airbrush. Each color may require a different percentage of Airbrush Medium to color, due to variation in color pigment size and concentration of pigment.
- Airbrush nozzle size and spraying pressure (PSI) will determine Airbrush Medium/ paint mixture. Larger nozzles allow for greater amounts of paint in the mixture.
- Keep airbrush wet during use. Do not allow paint to dry in airbrush.
- Clean airbrush with water, water/ammonia mixture, airbrush cleaner or alcohol.

POURING MEDIUM

Designed to eliminate crazing in poured applications, resulting in even, poured puddles and acrylic sheets. Can be mixed with any acrylic color to create smooth, even colored films.

Attributes

- Creates even "puddles," poured sheets, and flowing applications of color.
- Does not craze, crack, or hold bubbles in the paint film upon drying.
- Retains high gloss and wet appearance when dry.
- Will not add transparency when mixed with color.
- Flexible, non-yellowing and water resistant when dry.

Application

- Mix with Soft Body Acrylic Color to promote drying with a smooth, evenly colored film.

Gel Medium Effects

STRING GEL

String Gel has a honey-like consistency, and can be mixed with soft or heavy bodied colors to create a wide variety of effects. String Gel lends itself to creating long ropey strands of paint when applied by gently dripping it from the end of a brush or knife. This method of application gives the artist much more precise control of the dripped or poured mark, allowing greater detail than would have been previously available by any other means. When applied traditionally with a brush it is capable of producing long fluid marks in which color follows the brush producing a streaking effect. Its transparency and self–leveling qualities further enhance the unique properties of this gel medium.

Attributes

- A self-leveling gel with a syrupy, honey-like consistency
- Enhances depth of color and increases transparency and flow
- Dries glossy and transparent
- Permanent, non-yellowing, flexible and water resistant when dry

Applications

- Abstract painting, where controlled drips, pours and splashes give a broader expressive range to artists.
- Contemporary/Imaginary landscape painting where gestural flowing marks could function well to describe floral elements found in nature such as trees, shrubs or grass.
- Illustration—where the unique properties of this medium may add the texture and stylistic impact to help communicate the artist's vision.

Texture Gels

Liquitex® Texture Gels contain particles that produce a variety of unique textural and dimensional effects. They may be mixed with acrylic colors, other mediums, or used on their own. A dry Texture Gel layer can be utilized as a textured underpainting for acrylic paint, colored pencil or pastel. Mix any texture gels together to achieve unique surfaces.

ALL TEXTURE GELS

- Dry flexible
- Do not yellow
- Dry water resistant

General Attributes

- Contain specific aggregates, which produce a variety of unique textural, dimensional and reflective effects, when mixed with acrylic paint.
- All seven Texture Gels may be intermixed to increase the variety of possible textures.
- Formulated for maximum flexibility and adhesion. Will not chip or crack on canvas.
- Can be applied to any material or surface that will accept traditional acrylic media, such as canvas, paper, wood, etc.
- Texture Gels are lightweight, non-toxic and dry to a water resistant, non-yellowing surface.

CERAMIC STUCCO

A favorite of many artists. This thick, fine-textured gel can be applied with a palette knife to give the surface finish of an Italian fresco. It dries to a light gray matte stucco finish and is a great absorbent ground for washes and glazing. Try painting over the dry surface with Airbrush Medium or drawing with pastel or charcoal.

- A thick, low luster, fine texture gel, that dries to a light gray matte stucco finish.
- Excellent for producing thick 3-D effects, as well as thinly coating surface.
- Excellent ground for acrylic, pastels and graphite.
- Somewhat susceptible to abrasion. Coat with Liquitex® Varnish for added protection. Apply varnish carefully to avoid foaming and clouding.
- Works well with brush application.

WHITE OPAQUE FLAKES

A heavy, coarse gel containing irregular sized and shaped white opaque flakes. May be used to create foliage effects in landscapes by mixing with opaque color or glazing over when dry. Has a similar effect of snow flakes or coconut flakes.

- A Heavy body, coarse gel, that contains irregular sized and shaped opaque flakes.
- White flake texture is most apparent when mixed with transparent or translucent colors or small amounts of opaque color.
- If pure white is desired, add a small amount of Liquitex® Titanium White.

GLASS BEADS

A medium body gel that contains clear round plastic beads and dries to a semi-gloss surface. Perfect for creating a "bubbly" but smooth texture that can be dramatic when mixed with color. When poured it creates a flexible shimmering film for a wide variety of applications. Works well as a surface to paint over with color. Can be used under oil or acrylic.

- A medium body gel that contains clear, round aggregates that dry to a semi-gloss, reflective ("bubbly") surface.
- For most dramatic reflective effects, mix with transparent or translucent colors or apply straight from container over dried paint.
- For reflective textural glazes, mix with Liquitex® Gloss Medium & Varnish and small amounts of Liquitex® Soft Body Professional Artist Color .
- Suitable as a ground for acrylic and oil paint. Works well with brush application.

BLENDED FIBERS

Great for adding texture and body to painted forms. This thick opaque gel, when dry, will give the effect of flexible fibers with a matt sheen. It holds unusual peaks and knife strokes when mixed with color. Can tend to have the effect of pieces of torn fabric.

- A thick, stringy, fibrous gel that when dry give the effect of flexible fibers.
- Add Liquitex® Gloss Gel Medium or Gloss Heavy Gel Medium for easier application and to increase adhesion while wet.
- Works best when applied with palette knife or trowel.

RESIN SAND

A thick, coarse gel that dries to a semi-gloss texture similar to rough cement. Mix with Black Lava and Ceramic Stucco to create an absorbent, granite like surface that is very receptive to Soft Body colors.

- A thick, coarse, texture gel that contains aggregates of various sizes.
- Dries to a "rough cement" look and will retain its unique texture well when mixed with paint.
- Excellent ground for acrylic paint, when dramatic effects are desired.

NATURAL SAND

A fine-textured gel that dries to the appearance of glossy beach sand. Mix with other gels to create customized surfaces. An excellent choice to add a bit of "tooth" to an under-painting. Try combing the natural sand with a ridged trowel for uniform peaks and valleys

- A finely textured gel that dries to a surface similar to glossy "beach sand".
- Mix with Liquitex® acrylic colors to improve blending and impart the "feel" of oil paint.
- Very effective ground for acrylics, pastel and graphite when delicate marks and blending are necessary. Works well with brush application.

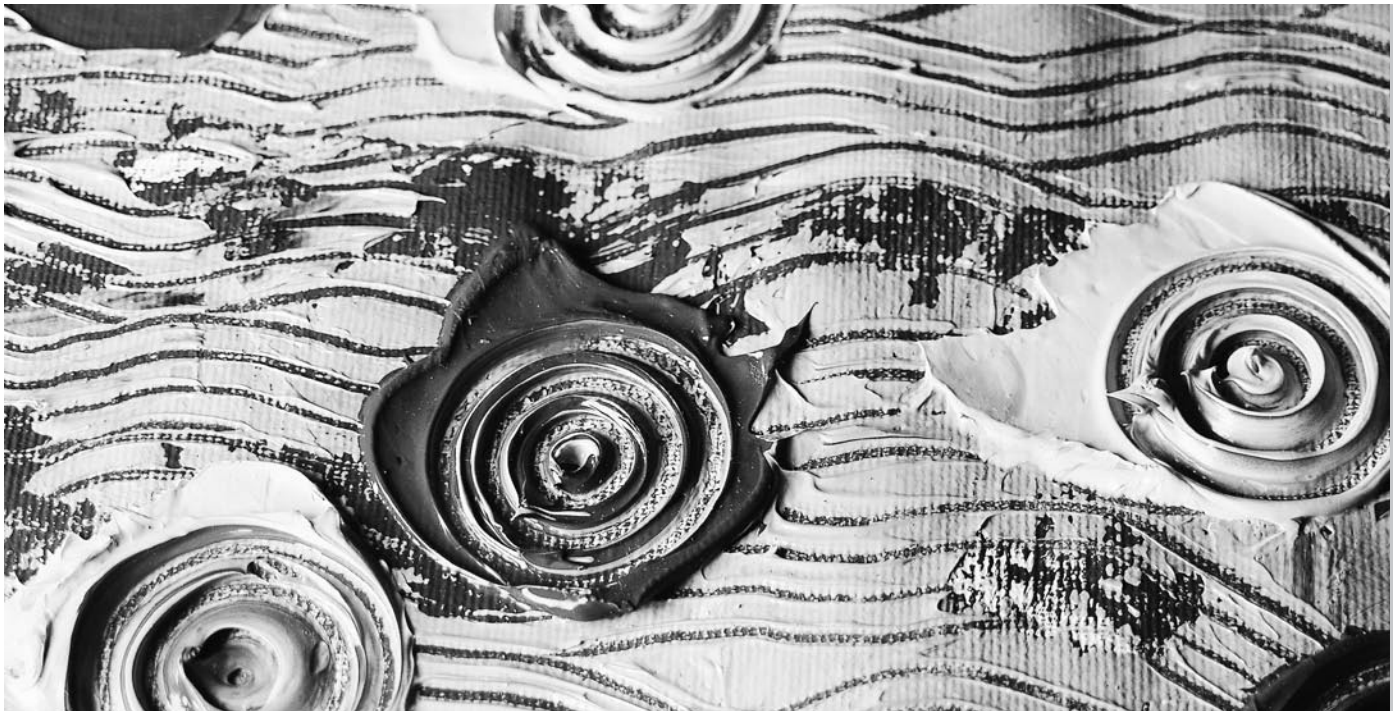
BLACK LAVA

A clear gel speckled with small black particles that adds an innovative dimension to paint surfaces. Gives dramatic effects when mixed with transparent, translucent, or interference colors and can be used to darken values in a picture. Try over painting when dry with acrylic color for additional effects.

- A black speckled gel that contains small, flat, hexagonal shaped dark aggregates.
- When wet, looks speckled gray but when dry, give the effect of ground, dry, black lava.
- Mixed with transparent and translucent colors, black speckled quality is most apparent.
- Mix with Liquitex® Interference Colors for dramatic color effects.

Application

- Apply with palette knife, trowel, paint brush, etc. Different tools produce different effects.
- Mix acrylic color into Texture Gel or let gel dry and paint on top.
- Mix with Gloss Medium & Varnish to produce textured glazes.
- Very small amounts of color are needed since most Liquitex® Texture Gels are translucent.
- Add Liquitex® Gloss Gel or Gloss Heavy Gel when using additional aggregates (such as sand) to avoid brittleness.
- Texture Gels can be thinned with small amounts of distilled water if necessary.
- Varnish with care to avoid foaming or clouding. If a final varnish layer is desired, spray application of varnish is advised.



Additives

Additives allow the artist to adjust the chemistry (and as a result the working properties) of acrylic paint. They can be used to increase the flow, the opacity, or the thickness, and more. While they do contain acrylic polymer for compatibility, they do not contain sufficient acrylic resin to act as a binder within the paint. In general, Liquitex® recommends that no more than 25% of an additive be added to the paint. Additionally, mixing more than one additive at a time into your paint is not recommended.

ALL ADDITIVES

- Should be used sparingly and only in the amount needed to achieve the desired effect
- Do not add transparency to the paint film
- Available in both fluid and gel viscosities

SLOW-DRI® GEL RETARDER

An excellent choice when working in low humidity, or whenever increased workability and blending time of acrylic paints and mediums is desired. Will retain brushstrokes and add body to lower iscosity colors. Should not add more than 25% as there is no binder and it can weaken the stability of the paint film when too much is added.

Attributes

- Similar to Slow-Dri® Fluid Retarder, except in gel (heavy body) thickness
- Gel consistency, designed to be used with Liquitex® Heavy Body Professional Artist Color.
- May also be used with Liquitex® Soft Body Professional Artist Color and all Liquitex® Mediums, however thickness of paints or mediums will be increased.

Directions

- Do not mix more than 25% per volume into paint and mediums or paint may not fully dry and may have poor adhesion and excessive shrinking.

SLOW-DRI® FLUID RETARDER

A fluid that slows the drying time of acrylic paints and mediums by up to 40%. An absolutely essential additive if working in drier climates. Mix into the paint when on the palette to slow the skinning-over of paint and increase blending time. Should not add more than 25% as there is no binder and it can weaken the stability of the paint film when too much is added.

Attributes

- Increases “open” time of acrylic paint. Reduces paint skinning over on palette.
- Increases blending time, making blending of colors and detail brushwork easier.
- Mix with Liquitex® Acrylic Colors and Mediums to retard drying time up to 50%.

SLOW-DRI® FLUID RETARDER (cont.)

Attributes

- Fluid consistency, made to be used with Liquitex® Soft Body Professional Artist Color.
- May also be used with Liquitex® Heavy Body Professional Artist Color and all Liquitex® Mediums, however thickness of paints and mediums will be reduced.

Directions

- Do not mix more than 25% per volume into paint and mediums or paint may not fully dry.

FLOW AID™

Breaks water tension to improve flow, absorbency and blending of any water based paint, ink or dye and minimizes brush strokes. Use with Liquitex® Soft Body color to create very fluid washes without hard edges. Great for staining effects on raw canvas. Should not add more than 25% as there is no binder and it can weaken the stability of the paint film when too much is added.

Attributes

- Use in conjunction with any acrylic medium or color when increased flow and absorption and decreased film tension and friction are important.
- A flow enhancer that improves the flow, absorption and blending of any water-soluble paint (i.e. acrylic paint), medium, ink or dye.
- Minimizes brush marks, by reducing friction of paint application.
- Does not contain binder. Over thinning of acrylic paint with Flow-Aid™ and applying to a non-absorbent surface (i.e. gessoed canvas) may result in poor adhesion. Always make a test piece for your particular application and surface.
- On non-absorbent surfaces, will increase the fluidity and open (drying) time of the paint.
- On absorbent surfaces, will act as a stain, dye or watercolor.

Directions

- Flow-Aid™ is a concentrate. Dilute with water before mixing into paint. Distilled water is best, since quality of tap water varies.
- Minimum dilution: 1 part Flow-Aid™ to 10 parts distilled water to achieve Flow-Aid™ Water.
- Normal dilution: 1 part Flow-Aid™ to 20 parts distilled water to achieve Flow-Aid™ Water.
- Do not use undiluted. Using undiluted may result in poor paint adhesion, cause paint to crack, remain tacky and become water sensitive.
- Do not shake or rapidly stir. This will increase foaming of Flow-Aid™. Wait until foaming has subsided before using.
- Absorbent surfaces: Use as much Flow-Aid™ as necessary. The Flow-Aid™ Water/ paint mixture will be absorbed by the support.

FLOW AID (cont.)

Directions

- Mix Flow-Aid™ Water into water based paint. Do not mix Flow-Aid™ with turpentine or oil paint.
- Do not use Flow-Aid™ in marbling, as this technique requires that the surface tension of the water film be maintained.

LIQUITHICK™ THICKENING GEL

Excellent for sculptural effects when a matt finish is desired. Gives the handling characteristics of oil or encaustic paint when added to water-based acrylic paints and mediums. Works great with opaque colors as it does not increase transparency or change the position of colors. Should not add more than 25% as there is no binder and it can weaken the stability of the paint film when too much is added.

Attributes

- A thickening gel for water soluble acrylic paint and mediums.
- Used in small amounts, produces handling characteristics very close to that of oil or encaustic paint.
- At higher concentrations can thicken paint or mediums to “cake” or sculptural consistency.
- Drying time will be between 24 hours to 7 days depending upon amount of Liquithick™ added to paint or medium.
- Liquithick™ does not increase transparency.
- Liquithick™ produces a matte surface sheen to dried paint film.
- Paint and medium shrinkage will occur in proportion to the amount of Liquithick™ added.

Directions

- Start by adding a very small amount of Liquithick™ to paint or medium and mix well with a palette knife. The proper proportion will vary with color and desired effect.
- Proportions of 20 or 25 parts color to 1 part Liquithick™ will change the handling characteristics.
- Continue adding Liquithick™ slowly until the desired viscosity is achieved.
- Add only enough for desired effect and do not exceed 1 to 4 ratio as excessive shrinkage and cracking may occur.

finish

VARNISH

There are many misconceptions about whether or not it is necessary to varnish an acrylic painting. As a general rule, you should always varnish your acrylic work when possible. Varnishes are applied over dry paint films and serve several purposes. Their first and most important function is to protect the painting surface from the environment and protect the pigments from ultraviolet light. Secondly, varnishes can be used to saturate and reveal a painting's surface, thereby unifying the overall sheen. Liquitex® varnishes come in several different sheens, which can all be intermixed for a customized sheen.

Our varnishes are either permanent or removable and can be applied to both flexible and rigid supports.

BENEFITS OF VARNISHING:

1. Minimize the attraction and migration of atmospheric pollutants into the paint film
2. Protect against surface abrasion during shipping or exhibition
3. Boost the brightness and color saturation
4. Adjust and unify the surface sheen
5. Protect colors from ultraviolet light. Any varnish will afford some protection but those with UV inhibitors offer extended protection from color fading.
6. Allows for easy cleaning without fear of removing or damaging the paint film

ARCHIVAL PERMANENT VARNISH

Attributes

- 100% acrylic polymer varnish. Water soluble when wet. Good chemical and water resistance.
- For interior and exterior use.
- Excellent leveling properties
- Translucent when wet—dries clear to a non-tacky, hard, flexible surface that is resistant to retention of dirt.
- Resist discoloring (non-yellowing, non-fogging) due to humidity, heat and ultraviolet light.
- Depending upon substrate, allows moisture to pass through (breathable).
- Not for use over oil paint.

Available Sheens

- High Gloss Varnish
- Gloss Varnish
- Satin Varnish
- Matte Varnish

RECOMMENDED APPLICATION – Permanent Varnishes

Choose a desired sheen. Permanent varnishes are non-removable and should always be tested before applying to your work. Make sure that your painted surface is completely dry (between 72 hours–2 weeks depending on thickness) before applying any varnish. Only apply varnishes in a work environment that is clean and free of dirt and dust.

ARCHIVAL REMOVABLE VARNISH – Soluvar®

- Permanent, removable, mineral spirit based final varnish for acrylic and oil paintings that protects painting surface and allows for removal of surface dirt, without damaging painting underneath. Once surface is clean, a new coat of Soluvar® may be reapplied to surface.
- For interior and exterior use
- Excellent leveling properties—will not hold brushstrokes
- Resists discoloring (non-yellowing, non-fogging) due to humidity, heat and ultraviolet light.
- Clear in the wet state
- Can be used on oil & acrylic paintings
- Remove with mineral spirits or turpentine
- Flexible. Will not crack as surface expands and contracts during temperature and humidity changes.
- Contain ultraviolet light inhibitors that resist color fading by diffusing UV radiation before it comes in contact with painted surface. The thicker the varnish film, the greater the protection.
- Do not use on paint over vinyl

Available Sheens

- Soluvar Gloss Varnish
- Soluvar Gloss Varnish Aerosol
- Soluvar Matte Varnish
- Soluvar Matte Varnish Aerosol

RECOMMENDED APPLICATION – Soluvar®

1. Apply 1–2 layers of Gloss Medium & Varnish as an isolation barrier before applying. Let dry 1–3 hours between coats. Allow to dry 48 hours after final coat.
2. Clean the surface with a lint free rag dampened with mineral spirits.
3. Apply 1–2 layers of Soluvar Varnish. If using Soluvar Matte stir thoroughly (do not shake, this will cause the formation of bubble) before applying. Allow 24 hours drying time between varnish coats.
4. For Oils—wait 6–12 months before applying varnish
5. Use only “true” mineral sprits (not odorless) to thin Soluvar if needed.

VARNISHING TIPS

1. Do not shake the varnish. Shaking can introduce bubbles that will form and dry on your painted surface.
2. Apply in 1–3 thin coats, rather than 1 thick coat. A thick coat will take longer to dry, may dry cloudy, drip or sag during application and has a greater chance of showing brush strokes when dry.
3. Place the work to be varnished flat on a table—do not varnish vertically.
4. Thinned varnish is more susceptible to producing bubbles. Do not be vigorous in your application.
5. Apply in long even strokes to cover the surface top to bottom while moving from one side to the other. While working, inspect the varnish layer at all angles for bubbles. Even them out immediately.
6. Once you leave an area, do not go back over areas that you have done. If you do, you risk dragging partially dry resin into wet, which will dry cloudy over dark colors. If any areas were missed, allow to dry completely and re-varnish.
7. When applying Liquitex® Matte or Satin Varnish, apply no more than 1–2 thin coats as thick applications may result in cloudiness when dry. If more than 2 coats are desired, first varnish with Gloss Varnish to the desired thickness and apply Matte or Satin Varnish as the final coat.
8. Airbrush applications of varnish are recommended for heavily textured work or vertical applications (such as murals).
9. Application of a varnish with a roller or a sponge brush is not recommended.

THINNING – ALL VARNISHES

- Thinning increases penetration and can make it easier to apply varnish.
- Over thinning may result in weak varnish film, poor adhesion, running and soaking into substrate.

VARNISH REMOVAL

All Liquitex® Varnishes (except for Soluvar®)

- Not removable. Do not attempt to remove these varnishes with harsh solvents.

Soluvar® Gloss and Matte Varnish

- Remove varnish in clean, well-ventilated area.
- Wear a dual filter respirator (NIOSH approved) and neoprene gloves. Dampen a small piece of lint free, soft, white cloth with mineral spirits (not “odorless”) or turpentine—nothing stronger. Do not use ketones or paint removers.
- Work horizontally. Apply mineral spirits generously and allow it to lay on surface for 15–30 minutes. Check periodically. Longer time may be necessary, depending upon age of artwork and strength of mineral spirits. If varnish is not dissolving or dissolving slowly, use a higher strength mineral spirits or turpentine (cover with plastic to slow down evaporation of mineral spirits). Stronger mineral spirits are not labeled as such, but have a stronger odor.
- Rub cloth gently over a small area 1–2 square inches until varnish starts to dissolve.

VARNISH REMOVAL (cont.)

Soluvar® Gloss and Matte Varnish

- Using a clean cloth and clean solvent, rub the area again to remove residue. Repeat this procedure for the entire area to be cleaned. If any paint color shows on the cloth, stop immediately and allow the surface to dry.
- Allow painting to dry before reapplying a fresh coat of Soluvar® Final Picture Varnish.

VARNISHING GICLEE PRINTS

Most giclee prints are made using water based pigmented inks. In this case, direct brush application of water based acrylic emulsion varnishes is not possible, as it would begin to dissolve the inks. You can however, spray apply Liquitex® Gloss Varnish. You can use an airbrush, spray gun or plant mister. The application should be done in several coats starting out with just a fine mist and working to a thicker application. The varnish can be brush applied once the airbrushed layers are dry if a thicker coat is desired. Liquitex® Acrylic Color or Gloss Gel can then be applied to add additional color or a brush stroke look. You may apply Liquitex® Soluvar® if desired as it contains UV inhibitors to help protect colors from fading, however color permanency is dependent on the pigments and the substrate used. Liquitex® Soluvar® is solvent based and contains no water so it can also be applied directly to giclee prints without disturbing the inks.

TECHNIQUES & APPLICATIONS

Liquitex® offers an assortment of mediums to achieve a variety of techniques and applications. Use the chart below to identify which product will deliver the best desired results.

Technique	Medium To Use
Acrylic Sheets	• Gloss Medium & Varnish • Matte Medium • Any Gloss or Matte Gel • Glazing Medium • Pouring Medium
Airbrush	• Airbrush Medium
Collage (Light)	• Matte Medium • Gloss Medium & Varnish
Collage (heavy)	• Any Gloss or Matte Gel
Color Blending	• Slow-Dri® Blending Medium or Gel • Slow-Dri® Fluid or Gel Retarder • Gloss Medium & Varnish • Matte Medium • Any Gloss or Matte Gel • Glazing Medium
Color Thinning	• Gloss Medium & Varnish • Glazing Medium • Matte Medium • Airbrush Medium

TECHNIQUES & APPLICATIONS (cont.)

Technique	Medium To Use
Dyeing	• Flow-Aid™
Extender (transparent)	• Gloss Medium & Varnish • Matte Medium • Slow-Dri® Blending Medium or Gel • Any Gloss or Matte Gel • Glazing Medium
Extender (opaque)	• Ultra Matte Medium • Ultra Matte Gel
Fabric Painting	• Fabric Medium
Fine Detail	• Flow-Aid™ • Slow-Dri® Blending Medium • Slow-Dri® Fluid Retarder • Airbrush Medium*
Fixative	• Gloss Medium & Varnish • Matte Medium • Airbrush Medium
Glazing	• Glazing Medium • Gloss Medium & Varnish • Slow-Dri® Blending Medium or Gel
Ground (transparent)	• Clear Gesso • Matte Medium • Any Gloss or Matte Gels
Impasto	• Any Gloss or Matte Gels
Transferring Printed Images	• Gloss Medium & Varnish • Any Gloss or Matte Gel • Any Texture Gels
	• Iridescent Medium • Glazing Medium
Monoprint	• Slow-Dri® Blending Medium or Gel • Any Gloss or Matte Gel • Slow-Dri® Gel Retarder
Pouring	• Pouring Medium
Silk-screen Block Out	• Gloss Medium & Varnish • Matte Medium
Staining	• Flow-Aid™
Stencils	• Any Gloss or Matte Gel
Textures	• Any Gloss or Matte Gel • Any Texture Gels
Watercolor	• Flow-Aid™ • Slow-Dri® Blending Medium • Airbrush Medium

APPLICATIONS

ACRYLIC SHEETS

This process allows artists to create flexible acrylic sheets of varying thickness, sheen, color, texture and size. It can be done with a wide variety of Liquitex® Mediums and texture gels, in combination with acrylic paint to achieve numerous desired effects. Each medium will impart a different quality to the Acrylic sheet

USES

- Self-Supporting Paintings
  - Acrylic sheets can be hung directly on a wall (no canvas or stretcher bars), as one might hang a quilt.
- Collage
  - Acrylic sheets may be adhered to painting surfaces and painted over as collage elements in a picture.
- Sculpture
  - Acrylic sheets may be adhered to sculptural forms and painted.

DIRECTIONS

- Put masking tape on a smooth sheet of glass in the desired shape and size of the acrylic sheet to be created.

APPLICATION

- Brush
  - Use a 1/2” to 2” wide, soft brush to apply desired Liquitex® Fluid Medium or Acrylic Medium/color mixture.
  - Add 5–10% Liquitex® Flow-Aid™ (1 part Liquitex® Flow-Aid™ to 20 parts distilled water) for smooth application
  - Allow to fully dry, (1–12 hours depending on environment).
  - Repeat steps until sheet is thick enough so that you can peel it off glass without tearing.
  - 5–12 coats will give you a thickness of 1/16” to 1/8”.
  - Thickness should vary according to desired effect.
  - Thin layers may be difficult to handle.
  - Coat successive layers in alternating directions
- Roller
  - Use a medium nap roller to apply fluid medium or paint/medium mixture.
  - This will give thinnest application of acrylic. (Air bubbles may dry in sheets.)

APPLICATION (cont.)

- Trowel
  - › Use a 2–6” trowel to apply a 1/8” thick application of Liquitex® Gel Medium or heavy body paint/ medium mixture. May result in an uneven application.
- Pouring
  - › On smooth sheet of glass, create desired shape/image with masking tape in 4–5 successive layers so that a ridge or dam is built up.
  - › Use a level to ensure surface is flat. (If surface is not level, poured medium will dry thicker at the lower edge.)
  - › Pour Fluid Medium or paint/medium mixture over surface. Spread around with soft brush if needed while wet.
  - › Allow all methods to dry completely: 48–72 hours.
  - › To remove sheets: use a blade, and score along taped edges to separate sheet. Peel off glass. (If necessary dampen entire surface with a wet sponge to release acrylic sheet from glass surface.)

RECOMMENDED PRODUCTS:

- Liquitex® Pouring Medium
  - › Dries glossy and clear.
  - › Mix with 5–10% Liquitex® Soft Body Professional Artist Color for a unique pour.
- Liquitex® Gloss Medium & Varnish
  - › Dries glossy and clear.
  - › Mix with 5–20% Liquitex® Soft Body Professional Artist Color for transparent-opaque sheet (varies with thickness and color).
- Liquitex® Glazing Medium
  - › Dries glossy and clear.
  - › Mix with a small amount of a transparent or translucent Liquitex® Soft Body Artist Color for a stained glass effect.
- Liquitex® Matte Medium, Matte Gel, and Matte Super Heavy Gel
  - › Dries matte and opaque.
  - › Mix with 5–20% Liquitex® Soft Body Artist Color.
- Liquitex® Iridescent Medium
  - › Dries opalescent and translucent-opaque.
  - › Mix with 5–20% Liquitex® Soft Body Professional Artist Color for colored opalescent sheet (Opacity varies with thickness and color).
- Liquitex® Gloss Gel, Gloss Heavy Gel and Gloss Super Heavy Gel
  - › Dries gloss and translucent-opaque (depending upon thickness).
  - › Mix with 5–20% Liquitex® Soft Body Professional Artist Color for colored gloss sheet (Transparency will vary with thickness).

RECOMMENDED PRODUCTS (cont.):

- Liquitex® Texture Gel Mediums
  - › Mix with 5–20% Liquitex® Soft Body Professional Artist Color.
  - › Dried sheets will vary in sheen, opacity and texture.
- Liquitex® Texture Gel Mediums
  - › Mix 10–50% Texture Gel Mediums into any Liquitex® Fluid or Gel Medium. For example, Liquitex® Black Lava Texture Gel mixed with Liquitex® Gloss Medium & Varnish will result in a sheet that is transparent with black speckles.
- Liquitex® Interference Colors
  - › Mix 5–10% Liquitex® Soft Body Interference Color into any of the Liquitex® Fluid or Gel Medium family to create an opalescent colored sheet.
  - › Mix 5–10% Liquitex® Soft Body Interference Color into Black Lava Texture Gel to create an iridescent metallic Sheet.

ADHERING ACRYLIC SHEETS TO A SUPPORT

- Canvas, wood, Masonite™ and fabric are all great surfaces for acrylic sheets.
- Coat the back of the sheet with either Gloss Medium & Varnish, Gloss Gel, Gloss Heavy Gel, or Gloss Super Heavy Gel.
- Quickly position the sheet onto the support with the wet side down and press.
- To insure proper adhesion let the transferred sheet dry under weight. Cover acrylic sheet with wax paper before adding weight to prevent sticking.
- If adhering to wood or Masonite™, sheets may be stapled to support (in addition to or instead of gluing with mediums).

AIRBRUSHING

Liquitex® Professional Artist Colors offer the most permanent, brilliant, lightfast and versatile airbrush color available. All colors are low to no odor and are easy to thin and clean up with water. They are non-yellowing, water resistant when dry, fully pigmented, flexible and non-toxic.

- **Liquitex® Soft Body Professional Artist Color**
  - › Liquitex® Soft Body is recommended for best results.
  - › Fluid consistency mixes easily with Liquitex® Airbrush Medium to make airbrush colors.
  - › Only small amount of Liquitex® Airbrush Medium is necessary for proper consistency.
  - › Pre-filtered, no straining necessary after adding Liquitex® Airbrush Medium.
- **Liquitex® Heavy Body Professional Artist Color**
  - › Liquitex® Heavy Body takes longer to thin and requires greater amount of Airbrush Medium to reach airbrush consistency. This yields less intense airbrush color and straining may be necessary.

CHOOSING SPECIFIC AIRBRUSH COLORS

- Every color has a specific opacity, hue, value and chroma.
- All Liquitex® Acrylic Colors are labeled with this information
- This information is important in airbrush technique, since color blends are optically created. (Rather than physically mixed on a palette as in traditional painting.)

AIRBRUSH APPLICATION

- The proper thinning procedure is determined by the type of surface to be airbrushed and by the durability desired for the final paint film.

Absorbent Surfaces:

- Hardwoods, paper, fabric, plaster, Liquitex® Modeling Paste, and primed canvas.
- Thin paint with Liquitex® Airbrush Medium, distilled water or Flow-Aid™ (1 part Flow-Aid™ to 20 parts distilled water).
- Use Liquitex® Flow-Aid™ to increase absorption on absorbent surfaces and paint flow through airbrush. (It will also reduce clogging.)
- Fabric: Wash prior to airbrushing to remove sizing. Colors must permeate cloth and be seen as ghost image on reverse side to be permanent. Allow to cure for 3 days before washing or dry cleaning.
- Resulting colors are permanent.
- Surfaces absorb paint differently—Always perform a test if you are uncertain.

Non-Absorbent Surfaces:

- Plastic, metal, masonry
- Thin paint with Liquitex® Airbrush Medium, Liquitex® Fluid Mediums & distilled water or Liquitex® Fluid Mediums and Flow-Aid™.
- Over-thinning with water only may cause poor adhesion, cracking, flaking or peeling. Abrade surface for increased adhesion.

Techniques

- Thinning with Water or Flow-Aid™
  - › First add 50% distilled water or Flow-Aid™ (up to 80% if needed) to the paint and mix thoroughly.
  - › Amount may vary due to individual pigment characteristics. Diluting reduces pigment color strength.
  - › Strain to ensure proper flow through airbrush.
  - › Absorbency will diminish with successive airbrush layers
- Thinning with Liquitex® Airbrush Medium
  - › Mixing colors with Liquitex® Airbrush Medium will ensure that the colors do not lose their flexibility, durability and adhesion.
  - › Liquitex® Airbrush Medium contains specific additives to slow drying, improve flow, and decrease clogging.

AIRBRUSH APPLICATION (cont.)

Directions

- Mix Liquitex® Airbrush Medium into Liquitex® Soft Body Professional Artist Color thoroughly at a ratio of 1:1, adding more Liquitex® Airbrush Medium as needed.
- Proper consistency is that of light cream—Diluting color increases transparency.
- If mixture is too thick either increase air pressure or add distilled water to thin airbrush paint mixture. Do not exceed 1:1 ratio Liquitex® Airbrush Medium to water.
- The proper viscosity, will depend on the air pressure, type of airbrush and proximity to the working surface.
- As the paint is thinned, air pressure can be lowered and the airbrush held closer to the working surface for greater detail. As the air pressure is increased the airbrush is held further from the working surface.
- **Note:** Liquitex® Iridescent and Interference colors contain mica flakes that may require a larger airbrush nozzle and greater air pressure for consistent spraying.)

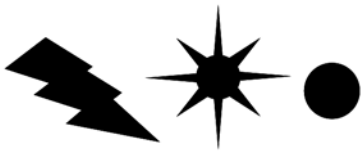
MASKING TECHNIQUES

- Masks cover and protect areas not to be painted. Stencils and Friskets are 2 types of masks. Masking paper can be taped over larger areas.

Stencil

- A thin sheet of material in which a shape or pattern is cut, through which paint can be applied to the surface below.
- Positive Stencil—spray through holes
- Negative Stencil—hold pieces on surface and spray

Positive Stencil



Negative Stencil

Frisket or Masking Fluid

- A thin vinyl film with a low tack adhesive on one side, to protect covered areas from overspray.
- If an area has been painted, allow to completely dry before applying frisket.
- Burnish frisket to make sure it's flat, with no air bubbles.
- To improve adhesion of frisket film to canvas, use a fine weave canvas and apply 1-2 coats of Liquitex® Gloss Medium & Varnish over area that is to be covered.
- Using a sharp razor knife and light pressure, carefully cut frisket to desired shape. Remove unwanted frisket and apply next color.
- Do not allow frisket or tape to remain on the surface for periods longer than a day.

Tape

- To achieve straight lines or attach masking materials use Drafting or Scotch™ tape in a manner similar to frisket. It has a low adhesive tack, which will not damage painted areas when removed.

MASKING TECHNIQUES (cont.)

Protecting Delicate Airbrush Areas on Canvas for Masking Procedures

- Allow sprayed area to dry fully.
- Use a clean, soft brush or spray application and carefully coat area with Liquitex® Gloss Medium & Varnish. Allow to dry.
- Continue airbrush application over painting surface as needed.
- Repeat as necessary.

AIRBRUSH CLEANING

- Water-soluble paint can be easily cleaned from the airbrush while wet. Do not allow acrylic paint or mediums to dry in the airbrush.

While working

- Back flush clean water through the airbrush periodically.
- Paint build-up on the tip of the airbrush needle and in the spray cap should be removed regularly.
- Occasionally remove the needle for a more thorough cleaning.
- Airbrush should be stored in a container of water (with tip submerged) when not being used.
- Do not immerse the entire airbrush in water.

Final Clean Up

- Back Flush Airbrush using water, an ammonia based window cleaner or airbrush cleaner.
- Allow some cleaner to remain in the airbrush for about 15 minutes to loosen any stubborn deposits.
- Follow this by spraying water through the brush until clean.
- Clean the outside of the airbrush with denatured alcohol.
- Note: Do not soak plastic washers, seals or handles in alcohol.

HEALTH WARNINGS

- When spraying, use an effective dust or particle mask, approved by NIOSH.
- Airbrush enclosure should have adequate ventilation, with vent for incoming air and fan exhaust.
- Read paint label. Cadmium and Cobalt pigments are toxic in mist (spray) form and may be cancer causing if inhaled.
- They should be avoided in spray technique.
- Liquitex® “Hue” colors are non-toxic in mist and should be used in place of Cadmium and Cobalt colors for safe spray applications.
- Always keep the work areas clean of airbrush overspray.
- Do not eat or smoke in the studio.

BRUSHWORK

WASHES

- To create color passages that cover broad areas begin with Liquitex® Soft Body Acrylic Color.
- Water and medium can be added until desired fluidity is achieved.

  Note: avoid over-thinning with water by adding medium to maintain integrity of paint film and proper adhesion (50% water/paint requires an equal amount of medium)
- Liquitex® Airbrush medium is ideal for this application as it is very fluid, yet supports the paint film.
- Sheen can be adjusted with either gloss or matt medium and open time can be extended with Liquitex® Slow-Dri® Blending Medium or Slow-Dri® Fluid Retarder.

FINE LINE DETAIL

- Liquitex® Soft Body Acrylic Color will yield the best results
- Water and medium can be added until desired fluidity is achieved.

  Note: avoid over-thinning with water by adding medium to maintain integrity of paint film and proper adhesion (50% water/paint requires an equal amount of medium)
- A soft, small round brush will give maximum control of mark.
- A smooth surface is ideal for this application.
- Use Additives that increase “open” time to decrease surface friction and increase flow.
- Recommended products:
  - Liquitex® Slow-Dri® Fluid Retarder:
  - Liquitex® Flow-Aid™.
  - Liquitex® Slow-Dri® Blending Medium
  - Liquitex® Airbrush Medium

DRY BRUSH, SCUMBLING, STIPPLING

- Use paint that is not too fluid and lightly drag a stiff brush across the surface.
- A rougher surface works better for this technique.
- May be done with Liquitex® Soft Body, Heavy Body, or Super Heavy Body
- No mediums or additives are necessary for this technique.

IMPASTO

- A painting technique that uses a brush or knife loaded with paint to create bold textures that stand out in relief. Well known examples include paintings by artists such as Vincent Van Gogh and Frank Auerbach.
- Recommended Products:
  - Liquitex® Super Heavy Body paint offers brilliant pigmentation and is ideal for sculptural applications. It is the thickest professional quality Artist acrylic color commercially available.
  - Heavy Body Artists Color is excellent for creating texture and revealing brushwork.
  - Liquithick™ Thickening Gel will increase impasto to any viscosity without changing color or opacity. (Note: high concentrations of this gel will cause shrinkage.)
  - Gloss Gel, Gloss Heavy Gel and Gloss Super Heavy Gel will increase transparency and flexibility while enhancing impasto surfaces.
  - Matte Gel or Matte Super Heavy Gel thicken paint and offer a matte sheen.
  - Modeling Paste and Light Modeling Paste will thicken paint while decreasing flexibility and increasing opacity. It should be used on firm substrate such as board or panel. Use light Modeling Past when weight is a consideration.
  - Flexible Modeling Paste dries more slowly than other modeling pastes to a hard yet flexible surface. Designed to be used on flexible surfaces such as canvas.

COLLAGING

Collage is a technique where materials of different sizes and weights are glued to a backing surface. The collage materials and backing surface determine the type of glue to be used. Liquitex® Acrylic Mediums are excellent glues for collage techniques. They provide easy, permanent, non-toxic adhering of most materials to any surface suitable for acrylic paint.

PREPARATION

- All surfaces should be free of dirt and grease.
- For smooth surfaces, such as plastic, metal and glass, sand first to insure proper adhesion.
- Absorbent surfaces, such as paper, canvas and wood usually need no preparation.

APPLICATION

- Apply appropriate Liquitex® Medium to collage material, substrate or both.
- While acrylic medium is still wet, apply collage material to surface.
- If acrylic medium is absorbed into collage surface (some papers are very absorbent), allow medium to dry. Then re-apply a second coat. The second coat will not be absorbed by collage surface.
- If acrylic medium is drying too fast, keep environment cool and humid.
- Allow acrylic medium to fully dry. Fluid Mediums (1–4 hours). Gel Mediums (24–72 hours), depending upon thickness of application.

TYPES OF COLLAGE ADHESIVES

Liquitex® Mediums are available in several formulations that vary in thickness and sheen. While each medium can be used with a variety of materials, specific materials may require a specific medium.

For lightweight and flat materials (such as paper, canvas, etc.), use Liquitex® Fluid Medium or any Gel Medium

For heavyweight and 3-D Materials (such as beads, rocks, etc.), use any Liquitex® Gel Mediums

LIQUITEX® FLUID MEDIUMS

Gloss Medium & Varnish

- Dries clear, gloss finish.

Matte Medium

- Best adhesive qualities of any Fluid Medium.
- Dries from translucent to opaque, matte film finish.

LIQUITEX® GEL MEDIUMS

Gloss Gel

- Dries to clear-translucent, gloss film finish.

Matte Gel

- Best adhesive qualities of any Gel Medium
- Dries translucent to opaque, with a matte film finish.

Gloss Heavy Gel

- Dries to clear, translucent, gloss film finish.

Gloss Super Heavy Gel

- Dries clear to translucent, gloss finish

Matte Super Heavy Gel

- Dries translucent to opaque, with a matte film finish.

TIPS & TECHNIQUES

› It is often helpful to coat the object which is being collaged, in addition to applying the medium to the surface of the collage.

› Do consider the sterility of objects which are being introduced. Wild beach sand may contain chemical impurities that could react with the chemistry of the paint. A good alternative would be Liquitex® Natural Sand Texture Gel.

› Plan your collage in advance, as you would plan a painting. What design are you intending on creating? What colors are in your palette? Organize the objects accordingly. Make sketches and lay out your design. It is always a good idea to start with an underpainting.

› Varnishing is recommended. This can be tricky with collage and found object art. Wait 3–7 days after completing the work (depending upon the thickness of the paint film). If the surface is heavily textured, it is recommended that you apply the varnish with a spray gun.

FLOORCLOTHS

Floorcloths are painted canvases (unstretched) that lie on the floor instead of hanging on the wall. This of course subjects them to abrasion and dirt, so they must be prepared differently.

DURABILITY

- Liquitex® Professional Artist Colors are the most durable acrylic paint for this application.
- Placement and the amount of foot traffic will determine longevity; walking on the surface deposits dirt and causes damage over time.
- Abrasive cleaners will also damage the surface of the painting.

MATERIALS NEEDED

- Heavy weight #8 Cotton Duck or Floor Cloth is recommended for durability. Lightweight canvas is less durable
- Canvas should be 4–6” larger in each direction than the planned finished dimensions.

CANVAS PREPARATION

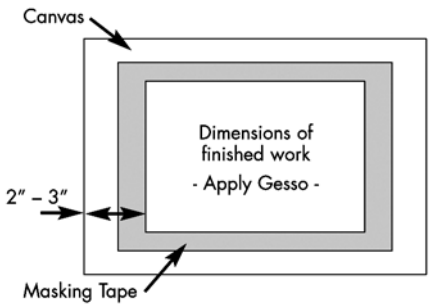
- Washing Canvas minimizes shrinkage and warping of the finished floor cloth, which can be exaggerated when the edges are turned under later.
- Use standard washing machine with a small amount of detergent.
- Air-dry and iron out wrinkles.
- Brush on one coat of Liquitex® Matte Medium to backside of canvas. Let Dry. Flip canvas over and repeat.

PRIMING CANVAS

It is easier to prime and paint canvas while it is attached to a rigid surface. Either staple canvas directly onto studio painting wall or onto 1–2” thick plywood that is larger than canvas.

Directions

- Mark desired dimensions on front of canvas. There should be a 2–3” border on each side.
- Mask off borders with masking tape. (This will make it easier to turn them under later.)
- Apply 2 coats of Liquitex® Gesso (Clear, Titanium White or Colored).
- Allow gesso to dry between coats—sand each coat if desired.
- For added flexibility, add 25% Matte Medium to Gesso.



PAINTING

- Use Liquitex® Professional Soft Body Artist Colors or Heavy Body Artist Colors.
- Soft Body colors will dry to a smoother surface and be less subject abrasion and retention of dirt.
- Add any Liquitex® Medium or Additive to adjust workability or create special effects.

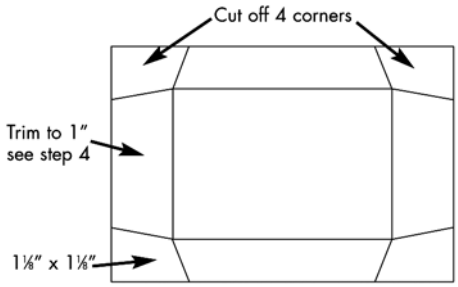
  Some possible choices include:

  - Liquitex® Pouring Medium can be used for marbleizing techniques and to create seamless surface.
  - Liquitex® String Gel has a honey like consistency and used to create long flowing marks
  - Liquitex® Glazing Medium offers unparalleled clarity and depth to the layering of transparent color.
  - Liquitex® Iridescent Medium imparts a shimmering metallic quality when mixed with colors.

FINAL PROTECTIVE VARNISHING

- First apply an isolation varnish, like Liquitex® Gloss Medium and Varnish which is non-removable. This will protect the image and isolate it from the final layer of Soluvar, which can be removed for cleaning.
- Allow floorcloth be fully dry for 48 hours, then apply Soluvar® Varnish.
- This will extend the life of the floorcloth by protecting it from, pollution and dirt. This varnish is removable.
- When the surface gets dirty or scuffed, it can be restored by removing and recoating with Soluvar® Varnish.

EDGING THE SIDES



- After Soluvar® has completely dried (1–2 weeks), remove the floorcloth from the wall or plywood.
- Turn canvas over and gesso the entire back. Let dry.
- Remove masking tape from border.
- Trim unpainted canvas edges ("hem") to approximately 1".
- Cut away each corner by measuring 1 1/8" in both directions and cut the un-painted canvas edges to the exact corner point of the painted canvas.
- Fold over the four unpainted edges (2 vertical, 2 horizontal). Create a crease by pressing where the painted canvas ends and the unpainted canvas begins.
- Apply Matte Gel Medium to the back of each edge and press firmly. Put under even weight and let dry 24–48 hours. Do not lift weight off until completely dry.
- Apply Matte Medium to the outer surface of the edges to seal.

SHIPPING

- Use a sturdy tube 8–12” in diameter.
- Lay painting face down and roll.
- Avoid rolling painting if temperature is below 50°

CLEANING

- Warm soap and water on surface with a soft mop.
- Do not use ammonia or ammonia based products.

GLAZING

Imagine holding up a red lens. Now hold a blue lens in front of it, and look at the purple color that results from the first two. You’ve just made use of the basic painting concept of glazing, or mixing color by using transparent layers. Glazing produces rich surfaces with great color depth and jewel-like finishes.

Glazing was the signature method used by artists like Leonardo da Vinci, Rembrandt, and Vermeer. They glazed because the pigments in their palette would turn black if they mixed them together directly. If they wanted a purple, they had to lay down a layer of transparent red, let it dry, then put down a layer of transparent blue to visually blend the colors, rather than physically mixing them on the palette. The light passing through the transparent layers gives the painting a special glow, which can shift and shimmer, depending upon the light. In this way, a very real depth of the painting can be achieved.

TIPS & TECHNIQUES

1. Liquitex® Soft Body Acrylic Colors are ideal for glazing.
2. Choose transparent colors. Transparent pigments will deliver the best results producing clear, clean glazes. Most modern pigments have very powerful tinting strength, so it only takes a little to tone the medium.
3. Use the following ratio for the ideal degree of flow and brushability:
   - Transparent Color, Soft Body (1 part)
   - Glazing Medium (10 parts)
   - Note: For more “open time” add a small amount of Liquitex® Fluid retarder to the mixture to slow drying or lightly mist the working surface with Liquitex® Palette Wetting Spray.

TECHNIQUES

- Mix the glaze with your palette knife rather than your brush. If the glaze is still too thick, add some Airbrush Medium and stir the mix completely.
- Choose an area you are comfortable you can cover in about 15–20 minutes time. Do some practice strips to get a feel for the media.
- Brush your glaze color using a soft bristle brush. Brushing in a single, uniform direction will create a smoother glaze. Let this layer dry for approximately 30–40 minutes.

GLAZING (cont.)

TECHNIQUES

- You can now add a second glaze by repeating the process, with a different color. You'll find that, by building layers of color, glazing helps you bring a deep, burnished glow to your images.
- In order to create thick relief glazes using paints and gel mediums, it is advisable to apply several successive layers. To achieve the highest degree of translucency, allow each layer to fully dry before applying the next. Over time the colors will become brighter and deeper as the gel clarifies.
- The more glaze layers, the more visual depth the image will have.
- Gloss Medium & Varnish and Slow-Dri® Blending Medium can also be used for glazing.

GLOSSIES™ ON GLASS, TILE & CERAMIC SURFACES

Liquitex® Glossies™ are water based acrylic enamels formulated to adhere to slick, non-porous materials such as glass, tile, glazed ceramics, stoneware, china, enamelware, primed metal, wood and other non-oily surfaces.

SURFACE PREPARATION

- Surfaces must be clean (free of all dirt, oils or soap films) and dry prior to paint application.
- After cleaning, avoid touching surface as oil from fingers reduces the adhesion.
- Clean with alcohol (rubbing or denatured) or 50/50 mixture of water and vinegar.

APPLICATION

- Stir Liquitex® Glossies™ for 30-60 seconds before using. Liquitex® Metallic Glossies™ will require thorough mixing, as well.
- Pigments and mica flakes tend to settle to bottom of jar. Do not shake.
- Let paint dry at room temperature for 24 hours, then heat set.
- Chalk or graphite pencils may be used for under drawing. Do not use waxy pencils or marking pens.
- Keep painted surface horizontal until dry. Paint may "slide" if not thoroughly air-dried prior to heat setting.
- Clean up with soap and water.

PAINTING TECHNIQUES

- Paint Thinning
  - Up to 25% distilled water may be added to achieve varying consistencies and degrees of opacity.
  - Over-thinning will adversely affect adhesion.
- Paint Mixing
  - All Liquitex® Glossies™ and Liquitex® Metallic Glossies™ are intermixable.
  - Do not mix with other Liquitex® Acrylic Paints.
  - Iridescent effects of Liquitex® Metallic Glossies™ will be more dramatic on dark surfaces.
- Paint Thickness
  - Multiple thin layers are better than one thick layer. Single heavy layers may bubble when baked.
  - Thicker application increases the possibility of incomplete drying and poor adhesion.
  - Allow each layer of paint to air-dry (1 hour minimum, 24 hours best) before applying next layer.
  - Hair dryer will speed drying and reduce the possibility of lifting bottom layer, during top layer application.
  - Liquitex® Glossies™ can be repainted after heat setting without affecting color or adhesion.
- Brushes
  - Acrylic or watercolor brushes are best. Don't use Sable. Don't let paint dry on brushes.
  - Soft brushes are best for smooth application. Use stiffer brushes for stippling.
- Glazing and Stained Glass Effects
  - Use up to 25% with distilled water to create glazes. Do not over-thin.
  - Allow paint to fully dry before applying the next layer.
  - For thin paint lines apply Liquitex® Glossies™ through a plastic syringe.
- Stenciling & Masking
  - Use masking tape to block of areas where paint should not go.
  - Use prepared stencils or create from acetate.
  - Use sponge or stencil brush to apply paint.
- Sponging and Dabbing
  - Natural sponges work best and can be used for a variety of decorative techniques and to create texture.

GLOSSIES™ ON GLASS, TILE & CERAMIC SURFACES (CONT.)

HEAT SETTING

- Oven
  - › Bake for a durable, scratch resistant, gloss finish.
  - › Suitable surfaces include any non-porous surface that is oven safe, (ie glass, tiles, glazed ceramic, etc).

    Directions
    - Bake only in a well-ventilated space. Do not inhale fumes.
    - Place air-dried Glossies™ in cold oven, set temperature at 325° F (163° C).
    - Turn on oven for 45 minutes. Turn off oven, open oven door and let cool to touch.
    - Baking at a lower temperature or for less time may adversely affect scratch resistance.
    - Test surface by baking, prior to paint application to insure it can withstand oven temperature.
    - Measure oven temperature accuracy prior to baking.
    - Do not heat set in toaster oven or microwave oven.
    - Thick paint of may not set fully. Longer drying and baking times may improve final adhesion.
    - Test baked surface by allowing to cool and lightly scratching surface with fingernail. Paint should adhere.
- Heat Gun
  - › Use heat gun for durable, scratch resistant, gloss finish.
  - › Suitable surfaces include any applicable surface that is too large for oven heat setting.

    Directions
    - Blow with heat gun directly on surface for about 30 minutes. Less time may not fully set the paint.
    - Make sure space is well-ventilated. Do not inhale fumes.
- Air Drying
  - › For durable, high gloss finish.
  - › Recommended for porous surfaces that do not require scratch resistance.

    Directions
    - Allow painted surface to fully air dry. Do not heat set.

USE AND CARE

- Hand wash Baked Glossies™ in warm water with mild dishwashing soap.
- Baked Glossies™ will soften when exposed to heat, and return to proper hardness upon cooling.
- Allow surface to cool prior to rubbing, cleaning or wetting surface.
- Do not place extremely hot items on painted surface.
- Not recommended for shower installation (regular exposure to hot water will adversely affect adhesion).
- Not recommended for "heavy use" applications, such as kitchen countertops, floors, etc.
- Do not clean Glossies™ with scouring cleaners.
- A non-abrasive acrylic tile grout is recommended for use with Glossies™ painted tiles.
- Do not use on flexible surfaces.
- Do not use in food contact surface applications.
- May be used on outside of mugs, bowls, etc. Do not paint within the top 20mm of drinking vessel.
- May be painted on underside of clear glass dishes

MURAL PAINTING

Murals include a variety of techniques including fresco, encaustic, mosaic, stained glass and photography. Most contemporary artists will either paint on canvas and attach it to a wall or paint directly on the wall itself. The word mural is actually derived from the French word "mur" meaning wall. Acrylic paints have proven themselves to be one of the most durable paints available for exterior as well as interior mural painting.

- **Liquitex® Soft Body Professional Artist Color**
  - Has a consistency similar to heavy cream. Can be spray applied.
  - Dries to a smooth, even surface with good leveling that shows little brush marks.
  - Pigment load is equal to Liquitex® Heavy Body Colors and offers far greater coverage.
  - Flat paint film requires less cleaning overtime.

- **Liquitex® Heavy Body Professional Artist Color**
  - These heavy-bodied paints have a smooth thick buttery consistency similar to oil paint.
  - Use to create surface textures and show brushwork.

- **Liquitex® Super Heavy Body Professional Artist Colors**
  - Use for a thicker more viscous impasto surface while retaining brilliant color.
  - Adds sculptural dimension to mural.

COVERAGE

- Liquitex® Soft Body Professional Artist Color will cover approximately 400 sq. ft/gallon.
- Liquitex® Heavy Body Professional Artist Color will cover approximately 130 sq. ft/gallon. Rough surfaces will reduce coverage; Spray application will increase it.
- Double paint coverage of either Soft or Heavy Body Acrylic, by using Liquitex® Ultra Matte Medium or Ultra Matte Gel in a 1:1 ratio with paint. Best for under painting.
- Top layers of the mural should be painted using Lightfastness I rated colors with no extender mediums added for best permanence.

MURAL SURFACES

- False and Separate Walls
  - › False and Separate Walls provide the best support by eliminating dangers of expansion and contraction of plaster and masonry.
  - › They protect against cracking, peeling and water damage.
  - › They allows for easy removal of the mural if necessary.
  - › Mural can be a canvas that has been stretched or adhered to a panel and then installed (This way mural is painted in studio, rather than on location.)
- Existing Walls
  - › Proper surface preparation is essential for longevity of the mural.
  - › Previously painted surfaces will not be as permanent as unpainted or a stripped surfaces.
  - › Surfaces must be free of any paint or substances that may peel. Use of proper solvents or sand blasting is recommended if necessary.

SURFACE PREPARATION

- The longevity of a mural is directly related to the surface preparation.

SELECTING A SURFACE

- Moisture will reduce adhesion. (It may take 2–3 months after drying for new concrete to be rid of all water.)
- Be sure no moisture will be absorbed from behind the mural (from outside leaks, or pipes), which can cause paint to peel from the surface.

CLEANING THE SURFACE

- Clean surface with a degreaser to remove grease wax and oil; use TSP (Trisodium Phosphate) or a citrus based (more environmentally friendly) product mixed with warm water.

CLEANING THE SURFACE (cont.)

- Surface must be structurally sound and free of loose particles.
- If the wall has been painted with oil paint or is peeling, strip all existing paint.
- If the surface has been painted with acrylic paint, sand the entire surface.
- Remove mold or mildew with stiff brush and a mixture of 1 part bleach to 3 parts water (or a commercially available product). Rinse twice with warm water and allow to fully dry.

FIXING CRACKS AND UNEVEN SURFACES

- Smooth surfaces: Brush on one coat or spray two coats of Liquitex® Matte Medium.
- Rough surfaces: Trowel on one to two coats of Liquitex® Matte Gel.
- Allow to fully dry.

PRIMING THE SURFACE

- Apply any Liquitex® Acrylic Gesso product (Titanium White, Clear, Colored, or Super Heavy Gesso).
- Thin gesso with up to 50% Matte Medium if desired. Brush or spray apply.
- For spray application, thin gesso with a mixture of 50% Matte Medium and 50% distilled water. Do not over-thin with water; this will cause poor adhesion.
- Wet sanding will produce a smooth ground but will make flexible surfaces brittle.
- Super Heavy Gesso can be used to create a more textured surface.

VARIOUS MURAL SURFACE PREPARATIONS

- New Wood
  - › Sand and Seal with 1 coat of Matte Medium.
  - › Apply 1–2 coats of any Liquitex® Gesso.
- Painted Wood
  - › Remove loose material by Sanding or Striping.
  - › Seal with 1 coat of Matte Medium
  - › Apply 1–2 coats of any Liquitex® Gesso.
- New Masonry
  - › Must be dry and cured.
  - › Apply Matte Medium for smooth surfaces, Matte Gel for rough surfaces.
  - › Apply 1–2 coats of any Liquitex® Gesso.
- Painted Masonry
  - › Remove loose material—Clean, Sand or Strip.
  - › Must be dry and cured.
  - › Apply Matte Medium for smooth surfaces, Matte Gel for rough surfaces.
  - › Apply 1–2 coats of any Liquitex® Gesso.

VARIOUS MURAL SURFACE PREPARATIONS (cont.)

- New Sheetrock
  - › Apply an acrylic emulsion compatible industrial sealer such as Aqualock™.
- Unprimed & Painted Metal
  - › Remove grease, dirt and solvents.
  - › Sand surface.
  - › Wash with a prep solution for the painted metal being used.
  - › Apply an acrylic emulsion compatible primer such as Aqualock™.
  - › Apply Matte Medium for smooth surfaces and Matte Gel for rough surfaces.
  - › Apply 1-2 coats of any Liquitex® Gesso.

CHOOSING COLORS

- Outside murals are subject to the harshest environmental conditions; Only Lightfastness pigments are recommended for outdoor mural painting.

PAINT APPLICATION

- Drawings can be projected with a digital, slide, overhead, or opaque projector and traced on to the mural surface. They also can be scaled and transferred using a grid system or transferred to the surface using cartoons.
- Drawings should be “fixed” with a spray coating of 50% Matte Medium and distilled water.

THINNING COLORS DURING PAINTING

- Use Liquitex® mediums to adjust paint consistency, texture and sheen.
- Do not use only water for thinning. Outside murals exposed to weather need maximum film integrity. Too much water will weaken the paint film.

TEMPERATURE, MOISTURE AND HUMIDITY DURING EXTERIOR PAINTING

- Ideal temperature: 65°–75° F; Lowest temperature: 50°F.
- Do not Varnish during rain; it may trap moisture, hinder adhesion and cause clouding.

ADHESION TEST

- To ensure proper adhesion, a test should be done on a surface similar to the actual mural surface before painting.

  Directions

  - Apply the paint or medium to prepared surface and let dry thoroughly. Wait 72 hours for acrylic paint to cure before continuing (longer in more humid conditions).

ADHESION TEST (cont.)

Directions

- When completely dry, score surface in a crosshatch pattern using a sharp knife.
- Apply masking tape firmly to scratched surface and firmly burnish.
- Remove masking tape slowly. If any paint comes off with the tape, good surface adhesion has not been achieved. Either a different surface preparation is necessary or the particular support is not suitable for the paint or medium tested.

FINAL PROTECTIVE VARNISHES

- After the mural is complete, a final protective varnish should be applied to protect it from weathering, pollution and dirt. The varnish should be removable, such as Liquitex® Soluvar®, to allow cleaning.

Mural varnishing occurs in two steps:

1. Isolation varnish layer
2. Removable varnish layer

SOLUVAR® GLOSS AND MATTE VARNISH APPLICATION

- Apply 1–2 layers of Gloss Varnish or Gloss Medium & Varnish as an isolation barrier.
- This barrier physically separates the painting from the Soluvar® Varnish and seals the surface.
- This allows a more even application of Soluvar® Varnish and protects the painting surface when the Soluvar® Varnish needs to be removed.
- To insure proper adhesion, clean surface with a lint free rag dampened with mineral spirits.
- Apply 1–2 layers of Soluvar® Varnish. Let dry 24 hours between coats.
- Intermix Gloss and Matte Soluvar® Varnish for a variety of sheens.
- Soluvar® Matte Varnish contains matting agents that settle during storage. Before using gently stir with a wooden dowel or brush handle until completely re-dissolved. Do not shake.

REMOVING SOLUVAR® VARNISH

- If the mural becomes dirty or abused, removing the varnish can restore it. Cleaning will not affect the underlying painting if the varnish was properly applied.
- Remove varnish in clean, well-ventilated area.
- Wear a duel filter respirator (NIOSH approved) and neoprene gloves. Dampen a small piece of lint free, soft, white cloth with mineral spirits (not “odorless”) or turpentine—nothing stronger. Do not use ketones (i.e. acetone or similar solvents) or paint removers.
- Work horizontally. Apply mineral spirits generously and allow it to lay on surface for 15–30 minutes. Check periodically. Cover surface with plastic to slow down evaporation of mineral spirits.

REMOVING SOLUVAR® VARNISH (cont.)

- Longer times may be necessary, depending upon age of artwork and strength of mineral spirits. If varnish is not dissolving or dissolving slowly, use a higher strength mineral spirits or turpentine.
- Stronger mineral spirits are not labeled as such, but have a stronger odor.
- Rub cloth gently over a 1 square foot area until varnish starts to dissolve.
- Using a clean cloth and clean solvent, rub the area again to remove residue. Repeat this procedure for the entire area to be cleaned. If any paint color shows on the cloth, stop immediately and allow the surface to dry.
- Allow painting to dry before reapplying a fresh coat of Soluvar® Varnish.

PAINTING ON FABRIC AND LEATHER

Liquitex® Professional Artist Acrylic Colors are the most permanent paints for fabric and are available in three distinct bodies. They offer exceptional quality, durability, adhesion and the largest assortment of pure pigments of any professional quality acrylic paint.

- Heat setting, steaming or chemical fixing is not required
- A variety of applications are possible.
- Liquitex® Acrylic Colors can be used on cotton, cotton-poly blends, woven, knitted, felt, terry cloth, silk, velvet, velveteen, corduroy, flannel, suede, leather and most synthetics.

- **Liquitex® Soft Body Professional Artist Color**
  - › Ideal for most fabric painting techniques, especially lightweight or textured fabrics.
  - › Dries smooth and even with good leveling with few brush marks.
  - › Use for flat large area coverage, fine line detail, airbrush, stencil, watercolor, staining, dying, silk screen, calligraphy and marbling.
  - › Easy mixing with water and mediums.

- **Liquitex® Heavy Body Professional Artist Color**
  - Exceptionally smooth, thick buttery consistency.
  - Retains brush strokes and knife marks. Excellent for impasto.
  - Flexible when dry, allowing built-up surfaces to remain free of cracks and chips.

- **Liquitex® Super Heavy Body Professional Artist Color**
  - › Superior shape retention and unique “gutsy” handling.
  - › Excellent for ‘textural’ and ‘sculptural’ applications with very low shrinkage from wet-to-dry.

GENERAL INSTRUCTIONS

- Pre-wash new fabric to remove sizing, which interferes with adhesion. Let dry.
- Adjust paint to desired consistency using Liquitex® Mediums
- **Note:** For Excellent results use Liquitex® Fabric Medium, add distilled water if necessary—do not over-thin.
- Test technique on a separate piece. Each fabric has a different absorbency and will affect paint handling.
- Place protective layer on work surface to prevent sticking. Stretch sweatshirts with cardboard for best paint application.)
- Applying thick paint to large areas will tend to stiffen fabric.
- Iron on low synthetic heat setting. Use a pressing cloth or iron on reverse side of fabric.
- **Note:** Loose fabric weave allows more of the color to penetrate the fibers.

DRYING TIME

- Varies depending on surface, application and humidity. Paint will dry to touch in 5 minutes to 2 hours,

WASHING FABRIC

- After paint fully dries, wait at least 4 days before washing.
- Hand wash and hang dry is best. Do not presoak or use hot water. Wash items inside out.
- Machine wash fabric in warm water. Use permanent press/gentle cycle.
- Dry cleaning machines that spin-dry fabric at room temperature are recommended. Dry cleaning suede is acceptable. Spot cleaning solutions should be avoided or used sparingly.

FABRIC PAINTING TECHNIQUES

Airbrush and Spray Application

› Liquitex® Soft Body and Liquitex® Airbrush Medium are recommended for this technique.

- Mix 1 part Soft Body Colors with 1 part Airbrush Medium.
- Add more Airbrush Medium as needed to achieve desired consistency.

› Colors must permeate cloth and be seen as ghost image on reverse side to be permanent.

Block Printing

› Liquitex® Heavy Body Colors and Liquitex® Slow-Dri® Gel Retarder are recommended for this technique.

› Coat a linoleum or wood block with waterproof varnish.

FABRIC PAINTING TECHNIQUES (cont.)

Block Printing

- While varnish is wet, sift finely shredded fabric (flocking) onto the varnish. When dry this absorbent surface will hold paint for application.
- Mix Liquitex® Heavy Body Artist Color with up to 25% Slow-Dri® Gel Retarder and spread onto the block with a soft foam roller.
- Wet the fabric and place the block face down onto the cloth pressing firmly and evenly.
- Stretch the fabric on a padded surface to help facilitate printing.
- Use absorbent, medium-to-heavy weight fabrics without deep texture for best results.

Brushwork

Recommended Products:

- Liquitex® Soft Body Colors and/or Liquitex® Heavy Body Colors
- Liquitex® Slow-Dri® Fluid Retarder, Liquitex® Gel Retarder, and Liquitex® Fabric Medium
  - Mix Liquitex® Soft Body colors with Fabric Medium for a softer feel to finished painting.

Drawing

Recommended Products:

- Liquitex® Heavy Body or Super Heavy Body Artist Colors
- Liquitex® Gloss Gel, Liquitex® Gloss Heavy Gel or Liquitex® Matte Gel Medium
  - Screw a plastic cake decorator tip onto a tube of Heavy Body Artist Color and squeeze apply.
  - Super Heavy Body Colors can be applied with cake decorator through a variety of different tips.
  - Mix paint with Liquitex® Gel Mediums to adjust consistency; apply with cake decorator to produce thick lines.
  - Use absorbent fabric. Hand wash and Hang Dry.

Dyeing and Staining

Recommended Products:

- Liquitex® Soft Body Professional Artist Color
- Liquitex® Flow-Aid™
  - Wash fabric to remove any starch or sizing.
  - Mix Flow-Aid™ water (1 part Flow-Aid™ to 20 parts distilled water) with Soft Body Professional Artist Color.
  - Mix 1 part color and 3 parts Flow-Aid™ water to increase transparency and decrease color intensity.

Dyeing and Staining (cont.)

Recommended Products:

- Transparent and translucent colors work best and dry with a softer finish.
- For soft edges, pre-wet fabric with Flow-Aid™ water; for hard edges leave dry.
- Tightly woven cotton and silk will achieve richest colors.
- A hot wax resist may be used for hard edges. Remove wax resist by dry cleaning.
- All colors are permanent; no heat setting required.
- Wet colors will dry lighter.
- Titanium White and all Iridescent and Interference colors may stiffen fabric.

Silk-Screen

Recommended Products:

- Liquitex® Soft or Heavy Body Colors
- Liquitex® Slow-Dri® Fluid Retarder,
- Liquitex® Gloss Medium & Varnish
  - Mix up to 25% Liquitex® Slow-Dri® Fluid Retarder into paint to slow drying.
  - For heavyweight fabric use Liquitex® Soft Body colors; lightweight fabric use Liquitex® Heavy Body colors.
  - Squeegee paint through screen. Wash screen with water immediately after use.
  - Gloss Medium & Varnish can be used as a permanent screen block solution. Apply directly to screen.
- Stamping
  - Paint stamp with either Liquitex® Soft or Heavy Body Colors.
  - Press painted side onto surface using even pressure; allowing absorption into fabric.
- Stenciling
  - Use either ready made stencils or cut from heavy paper, oak tag, acetate or frisket films. Use spray stencil adhesives if necessary.
  - Apply paint with polyurethane foam dauber, rag or stencil brush.
  - Thinning paint may cause it to bleed.
  - Do not force paint under the edge of stencil.
- Watercolor
  - Use Soft Body Professional Artist Color, thinned with distilled water to desired consistency.
  - Multiple applications can be painted over once dry without picking up underlying colors.
  - Lightweight fabrics allow paint to spread quickly.

LEATHER

- Long-term paint adhesion can be a problem due to variations in surface, thickness, fiber structure, oil content, dye type and tendency to stretch. Always do a test sample.

Preparation

- For maxi mum adhesion and longevity, the paint should penetrate into the leather.
- Deeper penetration will achieve greater adhesion.
- Remove any surface coating, shine, or smoothness by sanding with fine sandpaper or emery cloth.
- Remove surface oils by wiping with alcohol (denatured or rubbing) or acetone only in areas to be painted.

Painting Techniques

- Before applying paint, flatten and adhere leather to a stable surface.
- For light or bright colors on dark leather first apply Liquitex® Soft Body Titanium White thinned with 25% distilled water to the painting area.
- Follow any of the already discussed Fabric Painting Techniques.

Cleaning

- Wipe with damp cloth or mild soap and water.

Care

- Paint may crack if leather is stretched beyond the binding capability.
- Avoid wearing painted leather below 45° F. (Acrylic paint can crack if bent below this temperature.)

POURING

Liquitex® Pouring Medium can be used in combination with Liquitex® Soft Body Acrylic Colors to create seamless surfaces and puddles of color. Liquitex® Pouring Medium is formulated to create a smooth, seamless, and strong body of paint when poured or dripped onto a surface. Suspend Liquitex® Acrylic Colors in Liquitex® Pouring Medium for sculptural effects and surface treatments.

USING POURING MEDIUM

1. Mix one tablespoon or more of Liquitex® Soft Body Acrylic Color with one cup of Liquitex® Pouring Medium in a large bucket or bowl. It helps to mix custom colors before adding to the medium, to ensure a uniformity of color in the pour.
2. Mix the color and the pouring medium by hand with a palette knife. In order to prevent bubbles, blend gently and allow the mixture to sit for 10 minutes following agitation.
3. Using a funnel, take the mixture and pour it into a squeeze bottle or applicator of choice. Additional applicators such as pitchers or tubes can be used for a variety of effects. The paint is now ready to be poured.
4. Mixture can be poured directly on canvas or board supports, glass, or even paper. A good place to work with poured media is on a level work table. If the surface is not level, you may produce uneven results with very thin pieces that may tear.
5. Pour evenly over the surface and allow at least one day of dry time. If the paint film is thicker allow up to two days of dry time.

POURING (CONT.)

MATERIALS NEEDED

- Liquitex® Pouring Medium
- Liquitex® Soft Body Acrylic Color
- Measuring Cup and Spoon
- Large Mixing Container
- Palette Knife
- Squeeze Bottles
- Stretched Canvas, Board, Paper, or Glass

TIPS & TECHNIQUES

› Paint wet in wet! Multicolored compositions can be created in one sitting if several colors are prepared at a time. Apply the next color directly after the first pour for spots or crisp concentric circles. (Note: Gravity can be used to manipulate colors when wet by lifting the poured surface and gently tilting to allow the pools of color to bleed into each other.)

› Marbled surfaces can be created using multiple colors applied side by side and then blended using a palette knife or by dragging a fork or pointed tool through the surface.

› Turn the support on its side to create thin drips. Allow the paint to run down the support surface at a variety of speeds.

› Pours and pools can be layered. Apply another coat after the first has dried for layers of color.

› For sculptural applications, directly pour medium and paint mixture onto a glass surface to create a moveable, flexible paint slick. To make removable pours, treat the glass surface with a mold release or quick release spray for easy removal of the paint after it dries. When dry the poured paint can be sewn, glued, or rolled for different sculptural effects.

› In order to ensure the continued strength of the paint film, do not mix water with the Liquitex® Pouring Medium.

› Dust can get caught in the paint film if left open to the air. Cover the painted canvas, glass, or board with a larger cardboard box to ensure a clean pour.

SILK-SCREEN

Liquitex® Professional Artist Acrylic Colors offer artists a non-toxic approach for silk-screen techniques.

- **Liquitex® Soft Body Artist Colors**
  - Consistency of extra heavy cream.
  - Easier to silk-screen through tight mesh screens.
  - Dries quickly on absorbent surfaces, such as paper.
  - May spread or "bleed" into absorbent surfaces, such as paper.

- **Liquitex® Heavy Body Artist Colors**
  - Consistency similar to oil paint.
  - Less likely to spread or "bleed" when screen printing onto fabric.
  - Generally prints more opaque because of thicker paint application.
  - May clog in tight mesh screen.

EXTENDING DRYING TIME

- Mix any amount of Liquitex® Slow-Dri® Blending Medium or Gel Medium with Liquitex® Soft or Heavy Body Artist Colors to slow drying time. Transparency of color will increase proportionally with the amount of medium added.
- Mix Liquitex® Slow-Dri® Blending Fluid and Gel Mediums to attain an intermediate consistency.
- Mix up to 25% Liquitex® Slow-Dri® Fluid or Gel Retarder with Liquitex® Soft or Heavy Body Artist Colors to slow drying time 50% and allow for better transfer of paint to paper during printing, without significantly affecting opacity.
- Mix Liquitex® Slow-Dri® Fluid and Gel Retarder to attain intermediate consistency.

HELPFUL HINTS DURING PRINTING

- Prepare all paint necessary for printing before beginning.
- Work quickly. Do not stop during printing.
- Pre-wet screen with 1 part Liquitex® SlowDri ®Fluid Retarder and 1 part distilled water.
- To prevent paint from drying on screen during printing, periodically spray screen during printing with 1 part Liquitex® SlowDri ®Fluid Retarder and 1 part distilled water. Too much spraying may cause paint to spread ("bleed") on paper.
- For spot cleaning during silk-screen printing, remove paint from screen with a damp cloth as soon as screen clogs.
- To clean major paint clogs on screen, stop printing immediately and clean screen with warm water and non-abrasive sponge or cloth. Blot with paper towel and continue printing.

LIQUITEX® MEDIUMS AS PERMANENT SILK-SCREEN BLOCKOUTS

- They are resistant to oil based screen inks and solvents.
- For detail blockouts: Use Glazing Medium, Gloss Medium & Varnish or Matte Medium.
- For large area and expressive blockouts: Use Gloss Gel, Matte Gel, Gloss Heavy Gel, Gloss Super Heavy Gel, or Matte Super Heavy Gel.

SURFACE PREPARATION

Just about anything can be painted with Acrylics, but it is important to understand a few basic principles to ensure maximum stability. The surface (support or substrate) is the basic substructure of a painting, and should be appropriate for the type of work to be executed. The choice of surface and ground has a large effect on how the paint handles during the painting process and the overall longevity of a work of art. Paint will tend to dry more slowly and move more freely on a smoother surface while a more porous and absorbent surface will have the opposite affect.

The surface chosen will depend on several factors:

- Painting style of the artist.
- The desired visual effect.
- The purpose of the work.
- Required longevity.
- The type of Media used.

Basic rules for choosing and preparing surfaces

- Avoid oily, waxy and hard, shiny surfaces. (Note: Some hard shiny surfaces can be prepared by roughing the surface up to provide tooth, usually with sandpaper.)
- Never apply acrylics over oil paint.
- Always do an Adhesion Test on a sample first if you are unsure.

ADHESION TEST

- Apply the paint or medium to prepared surface and let dry thoroughly. Wait 72 hours for acrylic paint to cure before continuing (longer in more humid conditions).
- When completely dry, score surface in a crosshatch pattern using a sharp knife.
- Apply masking tape firmly to scratched surface and firmly burnish.
- Remove masking tape slowly.
- If any paint comes off with the tape, good surface adhesion has not been achieved. Either a different surface preparation is necessary or the particular support is not suitable for the paint or medium tested.

FLEXIBLE SURFACES

Paper

- Most papers are made and labeled for particular media and require little or no preparation.

Types

› Bristol Board is designed specifically for acrylic painting.

› Hot Pressed Paper and Boards have a smooth surface.

› Cold Pressed Paper and Boards have rough texture and are best for watercolor and airbrush technique.

Preparation

› Papers can be sealed prior to painting to prevent absorption into the paper fibers.

› Heavier paper is recommended for most applications to prevent warping. (Note: Tape edges of paper to backing surface while sealing and do not remove tape until paper has dried to maintain flatness.)

› Liquitex® Clear Gesso and Liquitex® Matte Medium allows color of paper to show through.

› **Note:** Clear Gesso contains fine aggregate giving the surface "tooth" making it an excellent ground for pastels.)

Fabric

- Liquitex® Acrylic Colors can be applied directly on both natural and synthetic fibers. The tighter the weave of fabric the brighter the colors will be when dry.

Types

› Liquitex® Acrylic colors are suitable for cotton, cotton/poly blends, woven fabric, knits, felt, suede, leather, terry cloth, silk, velvet, velveteen, corduroy and flannel.

Preparation

› Wash first to remove the sizing or starch. (if applicable)

› Always do a test piece to ensure compatibility.

› Recommended Products: Liquitex® Fabric Medium and Liquitex® Flow-Aid™

Canvas

- Canvas comes in many varieties including cotton, linen, jute and natural or synthetic fibers. It is available raw, pre-primed and pre-stretched on bars or boards.

Raw

› Cotton Duck: The most common and popular style of canvas used.

› Linen: Superior strength and longevity though not necessarily ideal for acrylics due to its oil content.

› Jute: Not considered a permanent surface (used for it's texture as well as lower price.)

› Synthetic: Most uniform in texture, exceptionally strong and long lasting.

FLEXIBLE SURFACES (cont.)

Canvas

Pre-Primed

- Commercially prepared with acrylic gesso or oil ground in a variety of styles.
- Available in a variety of natural and synthetic materials and weights, weave patterns and textures.
- There are single and double primed versions, which can be further smoothed with more layers of gesso and sanding.
- Primed canvas is more difficult to stretch than raw canvas and requires canvas pliers to stretch.

Preparation

Acrylic Medium

- Liquitex® Clear Gesso, Matte Medium or Matte Gel can be used as a sealer (size) for canvas, paper or board, allowing natural surface color to be seen after sealing.
- Substrate Induced Discoloration (SID)
  - When acrylic mediums are used as a size for primed or unprimed cotton, linen, wood or hardboard, the water content may draw impurities out of the support as it dries.
  - A yellow or brown discoloration in the medium may occur over time. It will be noticeable only in areas that are left unpainted. It is not a problem if the mediums are mixed with paint or painted over.
  - It occurs with all acrylic mediums currently used by major fine art paint manufacturers.
  - Washing the canvas before use can greatly decrease or eliminate SID.
  - The amount of discoloration in the acrylic medium will vary depending upon:
    1. Quality of the acrylic medium. The unique resin formulation used in all Liquitex® Paints and Mediums is clear, flexible and non-yellowing.
    2. Thickness of the medium application. Gel mediums are more susceptible to SID than fluid mediums. They are thicker, contain more water and take longer to dry.
    3. Substrate used. Different surfaces contain different colorants and contaminants.

Acrylic Gesso

- Liquitex® Acrylic Gesso is the highest quality gesso and provides a flexible, non-yellowing ground with excellent tooth for proper paint adhesion.
- Seals and protects the substrate (i.e. canvas) and readily accept the application of paint. (Note: suitable for both oil and acrylic paint applications.)
- Liquitex® Gesso is available in Clear, Titanium White, Black, Neutral Gray, and Super Heavy formulations.

FLEXIBLE SURFACES (cont.)

Application

- Apply Liquitex® Gesso to raw canvas after it has been stretched and stapled onto stretcher bars. This ensures a tight surface. (Note: don't stretch canvas too tight as this can cause the stretcher to warp. Drying paint will cause shrinking.)
- Allow to fully dry for a minimum of 24 hours before use.
- Multiple Coats are recommended especially if it is to be used as a ground for oil paint.
- A second layer will produce a smoother surface and offer better protection and adhesion. (Note: Lightly sand between applications for a smoother painting surface; use Liquitex® Super Heavy Gesso for more texture.)
- For most economical multiple coat surface use Liquitex® Matte Medium as first coat, followed by one coat of Liquitex® Gesso after its dry.

Thinning

- Liquitex® Gesso may be thinned with up to 25% distilled water and function without adversely affecting adhesion or causing gessoed surface to crack.
- For increased adhesion and flexibility, it is recommend to thin gesso with equal parts distilled water and Liquitex® Matte Medium.

Application

- Liquitex® Gesso can be brushed, troweled, or sprayed directly onto canvas.
- For a smooth surface (without brushstrokes), apply with a large painting knife or squeegee (in half-circular motions) or use a house paint pad. (Note: Work the gesso into the weave if using canvas.) Let dry, lightly sand with fine-grit sandpaper. Apply second layer.
- When spraying it may be necessary to thin gesso with Liquitex® Airbrush Medium approximately 1:1, add more Airbrush Medium as needed.

EGGSHELL CANVAS SURFACE

- This preparation will create a paper smooth surface that is excellent for portrait and airbrush techniques.
- Wet sand gesso surface in circular motion until area dries and becomes smooth using 400 grit wet-dry sandpaper and a spray mister (Note: Surface will be brittle and may crack if surface is pushed or stressed.)

Surface Tooth and Absorbency

› Dilute Liquitex® Gesso with Liquitex® Matte Medium to get less absorbency and tooth.

› Any Liquitex® Texture Gel may be mixed into gesso along with marble dust or sand for textural effects. (Note: Too many aggregates may make gesso brittle.)

› A mixture of 75% Liquitex® Gesso and 25% Liquitex® Modeling Paste will make an Absorbent Gesso, suitable for use as a ground for pastel, charcoal and graphite drawings.

RIGID SURFACES

- Provide smooth or textured surfaces for dimensional painting and collage.
- Most boards can be used as supports to which canvas, paper or other material can be glued. Use Liquitex® Matte Gel to adhere canvas to board.
- Surfaces should be tested for proper adhesion.

Canvas Panel Boards

- Not recommended for permanent work, as they may warp and materials may not last.
- Prepared commercially and available in a wide variety of sizes
- Generally made of cotton canvas wrapped and glued onto heavy cardboard.

Compressed Hardboards

- Compressed hardboards such as Masonite™ are not recommended as a permanent support.
- Untempered Masonite is subject to warping and is not very stable.
- Tempered Masonite contains oily substances that may affect paint adhesion over time.
  - › If permanence is not required, untempered Masonite may be used but should be sealed all over with a barrier varnish such as Liquitex® Soluvar® Varnish and then prepared as follows:
    - Sand the top (shiny) surface.
    - Cover with at least two coats of Liquitex® Gesso.
    - Sand between coats and apply the second coat at right angles to the first.

Plywood

- MDO (Medium Density Overlay) boards are varieties of plywood that are bonded with paper on one side or both sides.
- They offer a very smooth surface quality that is hard to achieve with standard plywood. (Note: They can be heavy.)
- Good exterior grade boards can provide an excellent painting support. They are available in 1/8” thickness of mahogany, birch, maple and oak. They may be adhered to wooden stretchers to prevent warping.
- All forms of plywood will require between 2–5 coats of gesso. (Harder woods are less porous and will require less to seal.)

Foamboard

- Not recommended for long-term applications—vulnerable to warping and damage.
- Lightly sand and use two coats of Liquitex® Gesso (sanding between coats)
- Let dry overnight.

RIGID SURFACES (cont.)

Fiberglass

- Can be painted with acrylics or oils if the surface is prepared properly.
- Sand or sandblast the surface. Remove residual dust.
- Coat with an industrial solvent based, primer-sealer such as KILZ (for water-based media)
- Allow to cure for 3 days—Test for proper adhesion (see Adhesion Test).
- Lightly sand
- Apply Liquitex® Gesso (spray or brush)—Let dry overnight and re-test adhesion.
- Paint Surface and apply Soluvar® Varnish as a finish coat.

Metal and Glass

- Sand with 400-grit paper or sandblast for proper paint film adhesion.
- Etch Aluminum with 5% lye solution for 4 to 5 minutes.
- Glass can be acid-etched or sand blasted.
- Degrease surface and coat with industrial primer (for water-based media).
- Let dry fully and test adhesion. (see Adhesion Test).
- Apply Liquitex® Gesso (spray or brush). Let dry 3 days and test for adhesion.

Plastic Panels (Plexiglastm™)

- Surface preparation will depend on the type of plastic.
- Plastic must be chemically inert so that it will not react with the paint film over time.
- A slight tooth is required for paint adhesion—if none exists the surface must be sanded with a fine or medium grade sand paper (dust mask should be worn) where paint is to be applied.
- After sanding, use Liquitex® Matte Medium or Matte Gel and one or two coats of Liquitex® Gesso or Clear Gesso for an opaque or transparent ground.
- Both sides of the sheet can be painted to yield dimensional qualities.
- Apply Soluvar® Varnish to protect and seal finished work.

Acetate

- Acetate is a transparent, somewhat brittle plastic available in varying thickness and surface textures.
- Matte-surface acetate, textured acetate and wet-media acetate (also called "prepared acetate") are suitable for acrylic materials.
- Smooth acetate is not recommended for acrylic materials, as it is too slick.

Mylar

- Mylar is a film that has all the properties and uses of acetate with additional flexibility and strength.
- Much higher in price than acetate.
- It does not stretch, crack or yellow.

RIGID SURFACES (cont.)

Mylar

- Available with a photosensitive surface for the reproduction of line drawings.
- Available in a wet-media form that needs no surface preparation.

Masonry and Concrete

- Masonry and concrete must be thoroughly dry and cured. (may take 8–12 weeks)
- All moisture must be gone and there must be no waterproofing, cement paint or silicones (often used during construction) on surface or acrylic paint adhesion will not be permanent.
- Liquitex® Acrylics can be applied directly to a masonry wall.
  - › *For best results:* apply Liquitex® Matte Gel Medium with a trowel. (An excellent ground that will seal the wall and reduces the amount of paint needed to cover the surface.)
  - › Let Matte Gel Medium fully dry; then apply one or two coats of gesso.
  - › Let dry overnight.

Murals

- Encompasses a wide variety of techniques including: fresco, encaustic, mosaic, stained glass and photography.
- Most common techniques; painting on canvas and then attaching to a wall or painting directly on the wall.
- Surfaces must be free of grease, wax, and oil—structurally sound and free of loose particles.

Plasterboard

- Use only if not previously painted with oil or alkyd paint.
- Seal first with a barrier varnish like Soluvar® or an industrial product (like Aqualock™ for use with water base paints). Let dry completely
- Apply two coats of gesso with a brush, spray or paint pad.

Unusual Surfaces

- Test for compatibility with the acrylic paint. (See Adhesion Test.)
- Certain surfaces may have adverse reactions with paints, either immediately or over time.

ADHESION TEST

- Apply the paint or medium to prepared surface and let dry thoroughly. Wait 72 hours for acrylic paint to cure before continuing (longer in more humid conditions).
- When completely dry, score surface in a crosshatch pattern using a sharp knife.
- Apply masking tape firmly to scratched surface and firmly burnish.
- Remove masking tape slowly.
- If any paint comes off with the tape, good surface adhesion has not been achieved. Either a different surface preparation is necessary or the particular support is not suitable for the paint or medium tested.

TRANSFERS

Acrylic transfers allow artists to transfer images generated from magazines, newspapers, photographs and laser printers onto any surface that will accept acrylic paint. It can be done with a wide variety of Liquitex® Mediums depending upon your desired effect. This technique transfers black & white and colored images. The medium is brushed, poured or troweled over the image to be transferred. After the medium has dried, it is soaked in water and the paper is removed from the back of the image. You are left with a transparent to translucent image that is imbedded within acrylic medium.

SELECTING IMAGE

1. Select image of your choice: newspaper, magazine, photograph or computer laser (not ink jet) print. Some images such as newspaper, laser print, uncoated magazine will transfer directly without the need of a photocopy. Some images such as photographs and coated magazine images will not transfer.
2. Obtain a photocopy of your selected image either in black & white or color. Since it can be unclear beforehand which image will and will not transfer, a Xerox of the original image is recommended.

PREPARING IMAGE FOR TRANSFER

1. Place photocopy, image side down onto scrap paper and spray back of image with a light coat of a spray adhesive. Use proper ventilation and facemask.
2. Position photocopy, image side up onto glass palette and press flat. Image may be taped to glass palette instead of using spray adhesive, however a taped image will not lay flat once coating is begun.

COATING IMAGE

Brushing Method:

1. Using a 1/2”–2” wide, soft brush, coat image with Liquitex® Gloss Medium & Varnish. For minimal brush marks, use Liquitex® Gloss Varnish or thin Gloss Medium & Varnish with 5–10% Liquitex® Flow-Aid™/Water mixture (1 part Flow-Aid™ to 20 parts distilled water).
2. Allow to dry 20 minutes to one hour, depending upon environment. While wet, medium will appear slightly cloudy. When dry, medium will be completely clear.
3. Repeat steps 1 and 2 until the medium coating is thick enough so that you can peel it off the glass without tearing; 5–12 coats will give you a thickness of 1/16”–1/8”. Coat successive layers in different directions, horizontal then vertical then horizontal, etc. The thickness of the coating can vary according to your desired effect. Thin layers between 1/32 to 1/16 may be difficult to handle.

COATING IMAGE (cont.)

Pouring Method:

1. Use a carpenters level to make sure the glass palette surface is level. If surface is not level poured acrylic medium will run toward lower edge and when dry will be thicker at that edge.
2. Tape around image with masking tape in 4–5 successive layers so that a ridge is built up around image. You are building a dam to contain the poured acrylic medium.
3. Pour Liquitex® Gloss Medium & Varnish over image. Pour only enough to cover image. You may need several pours to build enough thickness. Spread around with soft brush, if need be, while wet. Pouring thick layers may result in cloudy transfers and shrinkage marks.
4. Allow to dry completely: 48–72 hours. When medium is completely clear it is dry.

SOAKING TRANSFER

1. Razor cut around tape and remove image from glass palette. Submerge in lukewarm water and soak 10–15 minutes. The longer the image is submerged in water the easier it will be to remove the paper from the back of image. Do not soak paper longer than 20 minutes. When submerged in water the clear medium may turn slightly milky.
2. Remove image from water and using your fingers, gently rub off paper from back of image. Rub off top layer of paper only and submerge image into container of warm water. Repeat steps until only the image remains.

DRYING TRANSFERRED IMAGE

1. Blot with paper or cloth towel. Place flat between layers of wax paper, then paper towel.
2. Weight top and allow to dry, insuring that image dries flat.

ADHERING TRANSFER TO SUPPORT

1. Remove when dry (24–48 hours). Select support that transfer is to be adhered to.
2. Coat the side of the transfer that is to be affixed to the support with either Liquitex® Gloss Medium & Varnish or Liquitex® Gloss Gel. Quickly position the transfer onto the support (i.e. canvas) and press.
3. To insure uniform contact, dry transfer under weight. Cover transfer with a sheet of wax to prevent transfer from sticking to weight. Let dry 24 hours.

DIRECTIONS: USING LIQUITEX® INTERFERENCE COLORS

1. Follow directions for “Selecting Image” and “Preparing Image for Transfer”.
2. Mix 5-10% Liquitex® Interference Color of your choice into Gloss Medium & Varnish to produce an interference film.
3. Follow directions for “Coating Image”.
4. Follow directions for “Soaking Image”, “Drying Transferred Image” and “Adhering Transfer to Support”.
5. Interference Color Transfer will be opalescent.

DIRECTIONS: USING LIQUITEX® GEL MEDIUMS

1. Follow directions for “Selecting Image” and “Preparing Image for Transfer”.
2. Coating Image: Using a palette knife, apply 1–2 coats of Liquitex® Gloss Gel or Gloss Heavy Gel.
3. Apply each coat 1/16”–1/8” thick. If applying two coats, allow first coat to thoroughly dry before applying second coat (approximately 24–48 hours). The thicker the Gel or Heavy Gel Medium coating the more opaque the final transfer film will be.
4. Follow directions for “Soaking Image”, “Drying Transferred Image” and “Adhering Transfer to Support”.
5. A translucent to translucent/opaque film transfer will result.

DIRECTIONS: USING LIQUITEX® TEXTURE GELS

1. Follow directions for “Selecting Image” and “Preparing Image for Transfer”.
2. Coating Image: Using a palette knife, apply 1–2 coats of Liquitex® Natural Sand, Resin Sand or Glass Beads Texture Gel. Apply each coat 1/16”–1/8” thick. If applying two coats, allow first coat to thoroughly dry before applying second coat (approximately 24–48 hours). The thicker the Texture Gel Medium coating the more opaque the final transfer film will be.
3. Follow directions for “Soaking Image”, “Drying Transferred Image” and “Adhering Transfer to Support”.
4. A semi-transparent, textured film transfer will result.

DIRECTIONS: USING LIQUITEX® FLUID MEDIUMS AND TEXTURE GELS

1. Follow directions for “Selecting Image” and “Preparing Image for Transfer”.
2. Using a soft brush or palette knife mix 5–50% Natural Sand, Resin Sand, Glass Beads or Black Lava Texture Gel Mediums into Liquitex® Gloss Medium & Varnish. The greater the percentage of Medium, the more transparent and less textured the final transfer film will be. For example, a Black Lava Texture Gel/ Medium mixture will result in a transfer that is transparent with black speckles. The amount of transparency and black speckles will be influenced by the ratio of Medium to Black Lava. More Medium, less Black Lava = more transparency/less black speckles.
3. Follow directions for “Coating Image: brushing or pouring methods”.
4. Follow directions for “Soaking Image”, “Drying Transferred Image” and “Adhering Transfer to Support”.
5. A transparent-translucent textured film transfer will result.

ADDITIONAL IDEAS

An unlimited number of creative applications exist, in addition to fine art. Try placing acrylic transfers onto clothing (such as hats, T-shirts, sweatshirts, and shoes), decorate household or craft items (ceramic tiles, furniture, lampshades, cups, boxes, pillows, quilts), or even apply to mirrors, windows, or framed glass for stained glass effects.

WATERCOLOR WITH ACRYLIC

Liquitex® Acrylic color can be used in the manner of watercolor simply by thinning with water and applying to an *absorbent* surface. The amount of water used depends on the desired consistency; the more water used the more fluid the paint. Liquitex® Soft Body Artist Acrylic Color should always be used for acrylic watercolor techniques since it's fluid consistency dissolves easily in water. Color values are traditionally built from light to dark when working in this technique.

ADVANTAGES OF ACRYLIC WATERCOLOR

The main advantage of using acrylic for watercolor is that washes may be layered without dissolving one another. This is because acrylic paint contains binder and dries to a water resistant film. When working, allow washes to soak into the paper and dry; this way the paper also acts as a binder. Layers of washes will eventually seal the paper fibers and thus limit the amount of layering that is possible.

Note: Watercolor paint when dry is still water-soluble and each layer of paint can dissolve the underneath layer.

WATERCOLOR PAPERS

- Paper choice is important and will be significant factor in the final work.
  - High quality/heavier papers made from 100% Cotton Rag are ideal for this application and will yield better results. (They hold more water, warp less and allow more Layers of washes)
  - Cold Press paper is rough and absorbent.
  - Hot Press paper is smooth (not as porous) and less absorbent. When working with Hot Press paper it may be useful to mix colors with Flow-Aid™ Water (1 part Liquitex® Flow-Aid™: 20 parts distilled water) to help achieve deeper stains and a more even application.
  - **Note:** To achieve watercolor effects on a non-absorbent surface such as primed canvas, Liquitex® Airbrush Medium can be used to thin colors and will provide adequate binder to create a stable paint film.

APPLICATIONS AND TECHNIQUES

- Transparent Washes
  - Transparent/translucent colors are the most vibrant.
  - The more water used, the more transparent the wash becomes.
- For Hard Edge Brushmarks
  - Use dry paper.
- For Soft Edge ("bleed") Brushmarks
  - Dampen paper with distilled water or Slow-Dri® Fluid Retarder (see below) then apply acrylic watercolor.
  - Create acrylic watercolor using Flow-Aid™ Water (1 part Liquitex® Flow-Aid™: 20 parts distilled water). Liquitex® Flow-Aid™ reduces surface tension, thereby softening edges.

APPLICATIONS AND TECHNIQUES (cont.)

- For Ultra-Soft Edge ("bleed") Brushmarks
  - › Dampen paper with Flow-Aid™ Water then apply washes for deeper saturation of color. Working "wet into wet" in this manner is helpful for creating more atmospheric passages.
- To Slowing Drying Time
  - › Mix Liquitex® Slow-Dri® Fluid Retarder into distilled water (4 parts distilled water to 1 part Liquitex® Slow-Dri®). Use this mixture to create acrylic watercolor.

RECOMMENDED PRODUCTS

- Liquitex® Slow-Dri® Fluid Retarder gives more "open time", allowing paint to be manipulated for longer.
- Liquitex® Flow-Aid™ reduces surface tension, thereby softening edges to help to achieve deeper stains and a more even application.
- Liquitex® Airbrush Medium is very fluid and contains binder making watercolor techniques possible on non-absorbent surfaces.

MASKING

- Protects the dry paint film from new paint application by covering passages with masking tapes and/or fluids.
- May be done before painting to protect white paper.
- May be done after each color application, to save specific color marks and details.

MASKING TAPE

- To achieve straight lines use Drafting or Scotch™ 811 tape. It has a low adhesive tack, which will not damage painted areas when removed.

FRISKET OR MASKING FLUID

- Apply with brush or pen.
- Masking Fluid may be removed at any time, by rubbing with finger or rubber cement eraser.

FREQUENTLY ASKED QUESTIONS

Why are different colors priced differently?
The biggest factor in the cost of the artists' color is the pigment. Different pigments come from a variety of different sources, and cost from a little to a lot to refine, process, and mill into artists' paint.

I want that "oil color look." What can I do?
Use Liquitex® Slow-Dri Blending Fluid or Gel to slow the drying and to help you with blending upon the painting surface. Experiment with Glazing techniques.

My paint dries too fast. What can I do?
Minimize the use of water, and minimize heat and air flow in the painting environment. Make use of acrylic mediums to extend the color, especially Slow-Dri Blending Fluid or Gel, Airbrush Medium, or Slow-Dri Fluid or Gel Retarder. **Note:** only one additive/retarder should be used within a color mix. Combining additives can compromise the paint film stability.

My colors are too bright. How do I make them look more natural?
Use a Liquitex® color chart to identify the mineral based colors (cadmiums, cobalt, ultramarine). These colors mix to the softer, more gray optical tone that we associate with natural light. Generally, these colors tend to be more opaque.

My colors look dull and chalky. How do I brighten them?
It may be that you're adding too much water, and spreading (underbinding) the paint film. Try adding Gloss Medium & Varnish instead of water.

How do I make the color flow like water, but stay brilliant?
Choose Liquitex® Soft Body Professioanl Acrylic Colors. These colors have the same pigment load as the Heavy body colors, but are formulated to a more fluid consistency. Some water may be added for flow, but one of the following may be added as well to increase flow, while maintaining the stability of the paint film: Gloss Medium & Varnish or Matte Medium.

Is water the best additive for thinning acrylic color?
Water is, in fact, the solvent for the acrylic/water emulsion. You'll find that you get the best performance—not to mention the most fun—out of acrylics if you make use of acrylic mediums to adjust the working properties of the color. Save the water for clean up.

I'm on a really tight budget. What can I do to cut corners?
Artists' colors aren't cheap. But, as with any highly refined product, you get what you pay for. That said, there are some strategies that can help stretch the artist's budget:

- Use mediums to stretch and economize on color
- Use Ultra Matte Medium. It's formulated to increase the volume of paint without significantly cutting intensity of color
- Complete your underpainting with BASICS Value Series Acrylic Colors, and use the Liquitex® Professional Acrylics Colors for the finishing layers

What is the best surface for acrylic paint?
Acrylic colors are unbelievably versatile, and can be used on an almost infinite variety of surfaces: canvas, paper, leather, and glass (among others). Always conduct an adhesion test when working on more 'unusual' surfaces.

What's the best way to prime a canvas for painting?
Size the canvas with one layer of Matte Medium, and then coat with one or two layers of Acrylic Gesso. With Liquitex® Gessoes, you can choose between traditional white, neutral gray or black colored Gesso, Clear Gesso, or Super Heavy Gesso.

Why is my finished acrylic paint surface powdery, flaking, or cracking?
If your gesso or paint layer is powdery or unstable, you have, most likely, added too much water during painting. Water spreads the acrylic binder, leaving it less able to firmly lock the pigment into place on the painting surface. You'll find that you get the best performance—not to mention the most fun—out of acrylics if you make use of acrylic mediums to adjust the working properties of the color.

Why are some acrylic mediums milky, some translucent, and some clear when wet?
Some acrylic mediums are milky because of the water content within the emulsion. Others include matting agents that make them appear milky. Other mediums are formulated with a clear resin, giving them greater clarity both wet and dry.

Why do some acrylic colors seem to dry darker?
In general, the acrylic/water emulsion has a distinct milky color when wet. And that milky appearance lightens the color of the paint. As water leaves the emulsion, and the binder clarifies, the color of the paint darkens.

As acrylic chemistry has advanced, newer acrylic resins have become available that offer better and better clarity. As a result, color shift in modern acrylics is of lesser consequence than in early paint products. It still plays a slight role with some colors, but not to the degree that it once did. This phenomenon is most noticeable with transparent dark pigments such as Alizarin and less so with light opaque pigments such as Cadmium Yellow.

How does the weather affect acrylic paints?
Humid conditions slow down the drying. Hot, dry conditions will speed the drying considerably.

How do I store acrylic paintings?
Protect the surface with glassine paper, or another non-sticky sheet. Cover the glassine with an additional layer, such as raw canvas. Stand upright, and protect from temperatures below 45°F (the temperature at which acrylics become brittle and are more prone to cracking). Never store acrylics face to face, as they can stick to one another. Always crate for shipping.

How long will acrylic paintings last?
Follow sound painting techniques, work on a stable support, use artists' quality primer, and with proper care and storage, an acrylic painting should remain stable for generations.

What's the advantage of making my own paint?
Until two centuries ago, artists had to mill their own colors. And today, it's not uncommon for artists to experiment with paint making to develop a more intimate understanding of the mechanics of their chosen medium. That said, an experienced manufacturer is able to produce colors, without risk to the painter, with much higher pigment load and more uniformly balanced working properties than is possible for the individual.

Do I need to varnish acrylic paintings?
Yes. Acrylics dry with a slightly tacky and porous surface, exactly the kind of surface to which dirt, dust and, atmospheric grime are prone to sticking. A final varnish will bring a much needed layer of protection to the painting. And a conservation quality varnish, like Liquitex® Soluvar® Gloss or Matte Varnish will remain flexible, and can be removed for purposes of cleaning the painting at a later date.

Can I use acrylic mediums to varnish my acrylic paintings?
Mediums are designed to be mixed with acrylic color unless otherwise labeled that they serve both functions. For example, Liquitex® Gloss Medium & Varnish can be used as both a gloss medium as well as a final varnish. Varnishes are meant to be applied over acrylic color as they are specifically formulated to be thinner, flow on smooth, and self-level. In the case of matte or satin sheen products, varnishes have less or different kinds of matting agents to allow true colors to show through.

Can I paint in oils over my acrylic paint layer?
It is generally not a good idea to apply oil paints over solid layers of acrylic paint. Oil films dry to a less flexible film than acrylics, and their application over the more flexible acrylic paint layer can be problematic. Oil applications over acrylics can be compared to applying Plaster of Paris on a rubber band – if you stretch the rubber band after the Plaster of Paris has dried, the plaster will crack and flake off. Over time, an oil layer that has been painted on top of an acrylic layer may experience the same results, as the under layer of acrylic paint shifts and moves due to atmospheric changes.

I'm interested in creating multi-media work using acrylics. Is there anything I should not combine or layer with my acrylic paint?
Acrylics are restricted primarily by compatibility with other types of paints. Acrylics should not for instance be combined with paints that are made with different resins and binders. For example, acrylics should only be combined with acrylic polymer based paints and not be mixed for example with oil, latex or gum based watercolor paints…or layered with wax.

The flexibility of dry acrylic films along with the paints ability to adjust its working properties when wet, make it a totally unique and powerful artist material. In some ways, it can be thought of as the "go anywhere, do anything" paint. It is hard to cover all the bases when it comes to combining acrylics with the amazing variety of substances that can be used to create a work of art. The best advice that can be given in relation to multi-media work is that you should always conduct testing with the materials you plan to use, prior to beginning your piece, and you should be aware that guarantees concerning permanency or longevity of the art work may not exist. A good place to start would be to make sure you have a working understanding of the acrylic paint film and how it dries.

HEALTH & SAFETY

HEALTH LABELING

The use of art materials is safer than ever before. In both Europe and North America, art products are labeled with instructions for safe use, and the vast majority requires no warning or caution. Those products that do, include detailed information about how they can be used without risk.

ALWAYS READ THE PRODUCT LABELS

The labeling standard for Chronic Health Hazards in Art materials (ASTM D-4236) has been codified into US law as part of the Federal Hazardous Substances Act 15 USC S 1277. In cooperation with the Art & Creative Materials Institute (ACMI), all art and creative products marketed in the USA include labeling that details any currently identified precautions that should be taken. So, if there's a concern, you will see it on the label.

In addition, the American Society for Testing and Materials (ASTM) has prepared standards for the safe use of artist's materials. These have been published as a booklet entitled, "ASTM Standards for the Performance, Quality, and Health Labeling of Artists' Paints and Related Materials" ISBN 0-8031-1838-4.

The address for ASTM is:

ASTM
100 Barr Harbor Drive
West Conshohocken, PA 19428-2959.

Liquitex® Artist Materials labels all products for safe use. Liquitex® was one of the first companies to list health and safety information on paint labels and to identify colors by chemical name as well as by international color standards.

United States Federal law requires that all Liquitex® products meet American Society for Testing and Materials (ASTM) D4236, the standard for health and safety. All products are evaluated by an independent toxicologist in the certification program of ACMI (The Art and Creative Materials Institute). All Liquitex® products are labeled in compliance with applicable Federal law and carry ACMI certification seals.

Products bearing the AP Approved Product Seal of the Art and Creative Materials Institute, Inc. are certified in a program of toxicological evaluation by a medical expert to contain no materials in sufficient quantities to pose a health risk or to be deemed injurious in accordance with current medical knowledge and as long as the materials are used in the

manner intended. This program is reviewed by the Institute's Toxicological Advisory Board. These products are certified by the Institute to be labeled in accordance with the chronic hazard labeling standard ASTM D4236, and the U.S. Labeling of Hazardous Art Materials Act (LHAMA).

The CL Seal identifies products that are certified to be properly labeled in a program of toxicological evaluation by a medical expert for any known health risks and with information on the safe and proper use of these materials. This seal is currently replacing the HL Health Label (Cautions Required) Seal. These products are also certified by ACMI to be labeled in accordance with the chronic hazard labeling standard, ASTM D4236, and the U.S. Labeling of Hazardous Art Materials Act (LHAMA).

Safety Data Sheets are available on request or on the Liquitex® website at www.liquitex.com. For further health information contact a local poison control center or call 800-445-7067

EU LEGISLATION

These regulations, introduced in the 1960's, cover all products available to industry or the general public within the EU. This system classifies dangerous substances into one of the following classifications: TOXIC, HARMFUL, CORROSIVE, IRRITANT, OXIDISING, EXPLOSIVE, FLAMMABLE or DANGEROUS FOR THE ENVIRONMENT.

There can be various levels within a classification, for example, Very Toxic or Extremely Flammable. Most levels of classification have accompanying symbols and "Risk Phrases" and/or "Safety Phrases".

Any artists' material, which falls into one of the above classifications, must be labeled accordingly. The two most common classifications in artists' materials are Harmful and Flammable. The risk and/or safety phrases will vary according to each product.

Note: There is no direct relationship between the EU and USA systems of health labeling as the categories used have different levels and limits, eg., Flammable in the USA is not automatically considered as Flammable in the EU.

USA ONLY labels may appear on products in the EU as Liquitex® products are sold internationally. However, artists in the EU are advised to follow EU labeling.

LABELING FOR CALIFORNIA: PROPOSITION 65

Beginning in 2000, a wide range of Liquitex® products began shipping in North America with new health and safety labels as a result of action surrounding California's Safe Drinking Water and Toxic Enforcement Act of 1986 (commonly known as Proposition 65). The act was intended to prevent anyone from discharging materials that are known to cause cancer or reproductive toxicity, and that could contaminate drinking water. Enforcement is achieved through litigation, with a provision that allows for anyone to sue a company that might in some way violate the act.

In 1998, a number of art material manufacturers received a "Sixty-Day Notice of Intent to Sue" for violations of Proposition 65. The products cited were materials that have been evaluated and deemed safe by a board certified toxicologist, and that are subject to review under the Federal Labeling of Hazardous Art Materials Act (LHAMA), an act that is, in fact, more thorough than Proposition 65. After consulting with the Art and Creative Materials Institute (ACMI), all parties were assured that any exposure levels in these products were below the levels of risk as defined by Proposition 65. However, it was determined that it would be far less costly and less damaging to enter into a settlement of the suit rather than to engage in protracted litigation.

A provision of the settlement states that any products that include elements considered hazardous under Proposition 65 must be labeled accordingly. As a result, artists' colors containing cadmium and lead are required to have special labeling. For example, the labels for cadmium-containing products read:

DO NOT SPRAY APPLY. This product contains cadmium, a chemical know to the State of California to cause cancer by means of inhalation.

ZINC OXIDE

Zinc Oxide (ZnO) is the pigment used in the production of Zinc White. This pigment contains as a trace element, a tiny amount of lead consisting of 1 part lead per million other parts (1 ppm).

In 1978, the US Consumer Product Safety Commission (CPSC) banned paint (as well as toys painted with paint) that contain lead in excess 0.06% by weight. By comparison, a 1ppm trace amount of lead in the Zinc Oxide used in Liquitex® pigments translates to 0.0001%. The CPSC recognizes that lead shows up in tiny amounts in many compounds, and that under a very small threshold, its presence is considered inconsequential. For the pigments used by Liquitex® to approach the level deemed hazardous by the CPSC, they would require at least 500 times more lead than they do. In fact, Liquitex® uses Zinc Oxide with lower lead content than the pharmaceutical Zinc approved by the FDA for everyday use in makeup. The final product, at well under 1ppm lead, falls below what is considered to be the detectable threshold (5ppm) by a major health center (Kirby).

HOW SAFE ARE THE PRODUCTS?

Using art and craft products is safer than ever before. Over the last decades, new generations of pigments, vehicles, adhesives, and other raw materials have been selected, not only for their potential to improve the performance of finished product, but also for their non-toxicity. And, in the interest of consumer safety, we have always been fully committed to open disclosure regarding the safe use of our products. Our priority is safety. You can use and enjoy Liquitex® products with full confidence that we select our raw materials, and formulate our products to represent as little hazard as possible. And for the products that contain a potential hazard, our literature and labels offer the most up-to-date health and safety information possible.

DISPOSAL INFORMATION: US ENVIRONMENTAL PROTECTION AGENCY (EPA) SOLUBILITY TESTING DATA

While the vast majority of products used in your studio are inert and innocuous—there are some that require special attention. And all materials should be used with respect.

Beginning in 1999, the United States Environmental Protection Agency (EPA) began reviewing the disposal procedures used by universities and colleges. Because of the pigments and solvents commonly used, art departments were included in the review.

Here are some issues, brought to light by the EPA's interest in school environs, that are worth reporting:

- The Environmental Protection Agency (EPA) has identified eight metals, or elements, that have the potential to be a health concern. Those are: arsenic, barium, cadmium, chromium, lead, mercury, selenium, and silver. These elements, the "RCRA 8," are closely monitored by the agency. And some of them are found in pigments used in the manufacture of art materials.
- Once products containing those metals have been identified, the solubility of the metals within these products has to be measured. These elements pose a greater risk if it can be absorbed into the human system, or the environment. If it's largely insoluble, then it poses far less concern. As a result, the EPA has identified certain solubility levels, below which the pigment or product is not considered to be hazardous waste. However, above this level, the product requires special disposal provisions.
- Solubility is tested through the "Toxicity Characteristic Leaching Procedure" (TCLP). TCLP testing determines how much of a given metal goes into solution within a carefully monitored acidic environment. The limits for lead and chromium are 5 mg/l. If the solubility of the element is less than the EPA limit, the product is not considered to require special treatment.
- In response to the request from a major university, solubility testing was performed on all Liquitex® products that contain any of the RCRA 8 metals. As a result, colleges and universities can be better prepared to select and manage the materials being used in studios.
- The vast majority of Liquitex® products have been shown to include none of the RCRA 8 metals. Of the few that did, the solubility levels of almost all of those were well below the EPA limits. A statement of TCLP product analysis follows.

If specific solubility findings and numeric results are required, please contact:
Director of Communications
Liquitex®, PO Box 246, Piscataway, NJ 08855

TCLP PRODUCT ANALYSIS FINDINGS SUMMARY

Samples of all Liquitex® colors containing "RCRA 8" metals were submitted to QC Laboratories (Southhampton, PA) for extraction analysis. The results are as follows:

All colors containing "RCRA 8" metals in the Liquitex® Heavy Body and Sofy Body Professional Artist Colors were tested. With the exception of the two colors listed below, all colors were proven to show TCLP solubility within the limits required by the EPA for classification as a non-hazardous waste.

The colors that exceeded the EPA solubility limits for Chromium (5.0 mg/l) are as follows:

- Liquitex® Cobalt Green (Heavy Body and Soft Body Professional Artist Colors) Contains chromium
- Liquitex® Cobalt Turquoise (Heavy Body and Soft Body Professional Artist Colors) Contains chromium

Certification statements are available regarding the test results for cadmium pigments used in the manufacture of Soft Body and Heavy Body Artist Color ranges. The statements confirm that all cadmiums used in Liquitex® Professional Artist color ranges exhibit solubility well below the EPA limits.

SAFE STUDIO TIPS

(adapted from "What Every Artist Needs to Know About Paints and Colors," by David Pyle, Krause Publications, © 2000, with permission from the author)

When working:

- Always make sure that there's plenty of fresh air and ventilation, particularly when working with solvents.
- If spray applying any products, wear an approved mask. A spray booth, or, even better, an extraction system, vented to the outside is recommended.
- If working with powdered pigment, the above provisions for ventilation are equally important.
- Always keep all materials, especially solvents, tightly sealed. This means keeping the threads on lids and jars wiped clean, to ensure a better seal when closed.
- Art materials should never be exposed to heat sources or to naked flame.
- Do not eat, drink or smoke when working. You never know what may end up on your fingers, your food, or your cigarette, and then get swallowed inadvertently.
- Avoid skin contact, particularly with solvents. Don't paint directly with your fingers.
- Don't wash or rinse brushes in the palm of your hand. Doing so, particularly if laden with solvent, is a particularly efficient method for driving pigment into and through your skin.

SAFE STUDIO TIPS (cont.)

- When washing brushes or palettes or other tools . . . First, wipe them free of color with a paper towel. If using stiff brushes with thick color, like oils or acrylics, an old toothbrush works well for scraping free excess color. Allow the product on the towel to dry completely before disposal.
- If working in watercolor or acrylic, rinse with water.
- Wash the brush with a conditioning soap.
- Never store brushes resting in a container, head, or tuft, down.
- Do not point your brushes in your mouth. Swirl the brush in a cup of water, or solvent, to check the point.
- Excess solvents can be disposed of at your local recycling center.
- As a safeguard for groundwater, do not dispose of excess oil or acrylic color or solvent down the sink. Instead, use the following guidelines:
  - When finished painting with acrylic colors, allow waste paint and paper towels to fully dry before disposal. Why? Because the dried polymer vehicle will provide some containment for the included pigment, minimizing the risk of solubility in landfills and wastewater.
  - Lead-based colors, or any solvents used with lead-based colors, should never be disposed of in household trash or down the drain.
  - For disposal recommendations and regulations pertaining to all art materials, as well as more toxic solvents, aerosol cans, and highly toxic pigments (like lead-based colors), visit the website for the Center for Safety in the Arts at NYFA, at: www.artswire.org:70/1/csa/

    Street Address:
    155 Avenue of the Americas, 14th Floor,
    New York, NY, 10013.
- If paint or solvent is somehow splashed in your eyes, flush immediately and thoroughly with cold water.
- Clean up all spills immediately.
- Unless specifically labeled as safe for children's use, keep artists' materials away from children. Because of lesser size and body weight, youngsters are subject to greater risk with these products than adults.

Wash your hands when you're done. Wipe any color or excess materials from your hands with a paper towel. A good soap or hand cleaner should be perfectly adequate for a thorough cleansing.

REFERENCE

COMPOSITION AND PERMANENCE CHART

#	Color Name	Series #	Hue	Value	Chroma	Lightfastness "I"	Opacity	Pigment*	Pigment name
116	Alizarin Crimson Hue Permanent	2	3.30R	2.86	3.94	I	TP	M	Quinacridone (PR 206), Quinacridone (PR 202)
660	Bright Aqua Green	1	4.88BG	6.03	9.04	I	O	M	Chlorinated Copper Phthalocyanine (PG 7), Copper Phthalocyanine (PB 15), Titanium Dioxide (PW 6)
570	Brilliant Blue	1A	7.91B	5.08	9.61	I	O	M	Copper Phthalocyanine (PB 15:3), Chlorinated Copper Phthalocyanine (PG 7), Titanium Dioxide (PW 6)
590	Brilliant Purple	1	1.73P	5.01	11.15	II	O	M	Carbazole Dioxozine (PV 23 RS), Titanium Dioxide (PW 6)
840	Brilliant Yellow Green	1	6.22GY	8.07	10.07	II	TL	M	Phthalocyanine Green (PG 7), Titanium Dioxide (PW 6), Arylide Yellow 10G (PY 3), Arylide Yellow FGL (PY 97)
530	Bronze Yellow	1	1.77 Y	5.26	4.9	I	O	M	Synthetic Iron Oxide Yellow (PY 42), Synthetic Iron Oxide Red (PR 101), Synthetic Iron Oxide Black (PBlk11)
127	Burnt Sienna	1	0.2YR	3.43	4.16	I	O	S	Calcined Natural Iron Oxide (PBr 7)
128	Burnt Umber	1	4.22YR	2.63	0.92	I	O	S	Calcined Natural Iron Oxide Containing Manganese (PBr 7)
150	Cadmium Orange	4	3.06YR	6.86	14.99	I	O	S	Cadmium Orange (PO 20)
720	Cadmium Orange Hue	2	3.98YR	6.98	13.01	I	TL	M	Perninone Orange (PO 43 DL), Titanium White (PW 6), Diarylide Yellow HR70 (PY 83)
311	Cadmium Red Deep Hue	2	5.00R	3.29	8.25	I	O	M	Naphthol Carbamide (PR 170 F3RK), Quinacridone Violet B (PV 19)
152	Cadmium Red Light	5	7.67R	4.96	14.11	I	O	S	Cadmium Red (PR 108)
510	Cadmium Red Light Hue	2	7.50R	5.01	13.4	I	TL	M	Naphthol AS-OL (PR 9), Arylide Yellow 5GX (PY 74 LF), Titanium Dioxide (PW 6)
154	Cadmium Red Medium	5	6.28R	4.48	13.82	I	O	S	Cadmium Red (PR 108)
151	Cadmium Red Medium Hue	2	6.25R	4.3	13.59	I	O	M	Naphthol Crimson (PR 170 F3RK), Arylide Yellow FGL (PY 97)
163	Cadmium Yellow Deep Hue	2	8.98YR	7.43	12.46	I	O	M	Diarylide Yellow (PY 83 HR 70), Arylide Yellow 5GX (PY 74 LF), Titanium Dioxide (PW 6)

*S= Single Pigment M=Mixed Pigment

#	Color Name	Series #	Hue	Value	Chroma	Lightfastness "I"	Opacity	Pigment*	Pigment name
160	Cadmium Yellow Light	3	7.63Y	8.81	12.94	I	O	S	Cadmium Yellow (PY 35)
159	Cadmium Yellow Light Hue	3	6.85Y	8.73	11.9	I	O	S	Bismuth Vanadate (PY 184)
161	Cadmium Yellow Medium	3	2.39Y	8.27	14.21	I	O	S	Cadmium Yellow (PY 35)
830	Cadmium Yellow Medium Hue	1A	2.11Y	8.01	12.78	I	TL	M	Arylide Yellow FGL (PY 97), Diarylide Yellow (PY 83 HR 70), Titanium Dioxide (PW 6)
164	Cerulean Blue	3	3.29PB	3.96	9.25	I	O	S	Cobalt Chromite (PB 36)
470	Cerulean Blue Hue	2	3.01PB	4.05	9.52	I	O	M	Complex Silicate of Sodium and Aluminum with Sulfur (PB 29), Chlorinated Copper Phthalocyanine (PG 7), Titanium Dioxide (PW 6), Copper Phthalocyanine (PB 15:3)
166	Chromium Oxide Green	2	9.49GY	4.19	4.25	I	O	S	Anhydrous Chromium Sesquioxide (PG 17)
170	Cobalt Blue	4	6.94PB	3.33	11.43	I	O	S	Oxides of Cobalt and Aluminum (PB 28)
381	Cobalt Blue Hue	1A	7.48PB	3.09	12.9	I	O	M	Complex Silicate of Sodium and Aluminum with Sulfur (PB 29), Titanium Dioxide (PW 6)
171	Cobalt Green	4	4.93BG	3.72	4.56	I	O	S	Light Green Oxide (PG 50)
172	Cobalt Teal	4	8.31BG	5.89	9.16	I	O	S	Light Green Oxide (PG 50)
169	Cobalt Turquoise	4	8.26BG	4.16	5.79	I	O	S	Cobalt Chromite (PB 36)
300	Deep Magenta	3	6.54RP	3.02	5.59	I	TL	M	Quinacridone Magenta (PR 122), Quinacridone Violet (PV 19 DL), Titanium Dioxide (PW 6)
115	Deep Violet	3	1.33R	2.56	2.76	I	TL	M	Quinacridone Magenta (PR 122), Quinacridone Violet (PV 19 DL)
186	Dioxazine Purple	2	9.44R	2.42	0.49	II	TP	S	Carbazole Dioxozine (PV 23 RS)
450	Emerald Green	2	3.79G	4.24	7.98	I	O	M	Chlorinated Copper Phthalocyanine (PG 7), Arylide Yellow FGL (PY 97), Titanium Dioxide (PW 6)
350	Green Deep Permanent	2	6.81G	3.07	3.4	I	O	M	Phthalocyanine Green (PG 7), Titanium Dioxide (PW 6), Arylide Yellow FGL (PY 97)
325	Green Gold	4	7.93 Y	3.87	3.26	NR	TL	S	Azo Methine Copper Complex (PY 129)
225	Hooker's Green	1A	7.73BG	2.47	0.38	I	TL	M	Carbon Black (PBk 7), Phthalocyanine Green (PG 7), Deep Hue Permanent Arylide Yellow 5Gx (PY 74)
224	Hooker's Green Hue Permanent	1A	7.40 GY	2.95	2.27	I	TL	M	Chlorinated Copper Phthalocyanine (PG 7), Tetrachloroisoindolanone (PY 110)
322	Indanthrene Blue	3	6.44 P	2.37	1.55	I	TP	S	Anthraquinone Blue (PB 60)
324	Indian Yellow	2	8.24 YR	6.34	11.21	I	TL	S	Isoindolanone (PY 139)
237	Iridescent Antique Gold	2A	—	—	—	NR	O	M	Mica Coated with Titanium Dioxide and Iron Oxide
234	Iridescent Bright Gold	2A	—	—	—	NR	TL	M	Mica Coated with Titanium Dioxide and Iron Oxide

*S= Single Pigment M=Mixed Pigment

#	Color Name	Series #	Hue	Value	Chroma	Lightfastness "I"	Opacity	Pigment*	Pigment name
236	Iridescent Bright Silver	2A	—	—	—	NR	TL	M	Mica Coated with Titanium Dioxide and Iron Oxide, Stainless Steel
229	Iridescent Rich Bronze	2A	—	—	—	NR	O	M	Mica Coated with Titanium Dioxide and Iron Oxide
230	Iridescent Rich Copper	2A	—	—	—	NR	O	M	Mica Coated with Titanium Dioxide and Iron Oxide
235	Iridescent Rich Gold	2A	—	—	—	NR	O	M	Mica Coated with Titanium Dioxide and Iron Oxide
239	Iridescent Rich Silver	2A	—	—	—	NR	O	M	Bismuth Oxychloride (PW 14), Synthetic Iron Oxide Black (PBk 11)
238	Iridescent White	2A	—	—	—	NR	TP	S	Mica Coated with Titanium Dioxide
244	Ivory Black	1	1.58PB	2.28	0.09	I	O	S	Bone Black (PBk 9)
770	Light Blue Permanent	1	4.84B	6.99	7.78	I	O	M	Copper Phthalocyanine (PB 15), Chlorinated Copper Phthalocyanine (PG 7), Titanium Dioxide (PW 6)
680	Light Blue Violet	1A	6.54PB	6.03	10.68	I	O	M	Complex Silicate of Sodium and Aluminum with Sulfur (PB 29), Titanium Dioxide (PW 6)
650	Light Emerald Green	3	0.90G	6.25	10.07	I	O	M	Chlorinated Phthalocyanine (PG 7), Arylide Yellow FGL (PY 97), Titanium Dioxide (PW 6)
312	Light Green Permanent	2	1.42G	5.09	10.24	I	O	M	Chlorinated Copper Phthalocyanine (PG 7), Arylide Yellow FGL (PY 97), Titanium Dioxide (PW 6)
810	Light Portrait Pink	1A	6.42R	8.04	5.67	I	O	M	Naphthol AS (PR 188), Benzimidazolone (PO 36), Titanium Dioxide (PW 6)
275	Manganese Blue Hue	3	3.86 PB	3.88	9.46	I	O	M	Copper Phthalocyanine (PB 15), Chlorinated Copper Phthalocyanine (PG 7), Titanium Dioxide (PW 6)
276	Mars Black	1	4.79RP	2.44	0.04	I	O	S	Synthetic Black Iron Oxide (PBk 11)
500	Medium Magenta	1A	2.84RP	4.95	12.59	I	O	M	Quinacridone Magenta (PR 122), Titanium Dioxide (PW 6)
292	Naphthol Crimson	2	5.64R	3.85	11.72	II	TP	S	Naphthol Carbamide (PR 170 F5RK)
294	Naphthol Red Light	2	7.36R	4.56	13.56	I	TP	S	Naphthol AS-OL (PR 9)
601	Naples Yellow Hue	2	9.90 YR	7.58	8.16	NR	O	M	Chrome Titanium Yellow (PBR 24), Titanium White (PW 6)
599	Neutral Gray Value 5	1	9.97BG	5.03	0.15	I	O	M	Bone Black (PBk 9), Raw Umber (PBr 7), Titanium/Mixing Gray Dioxide (PW 6)
436	Parchment	1	7.22Y	8.32	1.68	I	O	M	Carbon Black (PBk 7), Phthalocyanine Green (PG 7), Titanium Dioxide (PW 6), Iron Oxide Yellow (PY 42)

*S= Single Pigment M=Mixed Pigment

#	Color Name	Series #	Hue	Value	Chroma	Lightfastness "I"	Opacity	Pigment*	Pigment name
310	Payne's Gray	1	3.62PB	2.36	0.31	I	O	M	Ultramarine Blue (PB 29), Bone Black (PBk 9), Ultramarine Violet (PV 15)
316	Phthalocyanine Blue	1A	0.14P	2.37	4.6	I	TP	S	Copper Phthalocyanine (PB 15) (Green Shade)
314	Phthalocyanine Blue	2	9.03 BP	2.27	4.09	I	TP	S	Phthalocyanine Blue Epsilon (PB15:6) (Red Shade)
317	Phthalocyanine Green	1A	9.88BG	2.57	2.23	I	TP	S	Chlorinated Copper Phthalocyanine (PG 7) (Blue Shade)
319	Phthalocyanine Green	1A	0.43BG	2.74	3.36	I	TP	S	Chlorinated and Brominated Copper Phthalocyanine (PG 36) (Yellow Shade)
391	Prism Violet	2	9.77 P	2.5	1.35	II	TP	M	Dioxazine Carbazol (PV 23), Quinacridone Magenta (PR 122)
320	Prussian Blue Hue	2	9.10BP	2.29	1.05	II	TL	M	Copper Phthalocyanine (PB 15:3), Carbazole Dioxozine (PV 23), Synthetic Black Iron Oxide (PBk 11)
326	Pyrrole Crimson	4	3.53 R	3.04	7.36	NR	O	S	Pyrrol Crimson (PR 264)
323	Pyrrole Orange	4	9.06R	5.41	14.62	NR	TL	S	Pyrrol Orange (PO 73)
321	Pyrrole Red	4	6.16R	4.23	13.86	I	O	S	Pyrrol Red (PR 254)
118	Quinacridone Blue Violet	3	8.66RP	2.47	1.71	I	TP	S	Quinacridone Violet B (PV 19)
108	Quinacridone Burnt Orange	3	5.93R	2.91	2.48	I	TL	S	Quinacridone (PR 206)
110	Quinacridone Crimson	3	3.98R	3.58	9.28	I	TP	S	Gamma Quinacridone Red (PV 19)
114	Quinacridone Magenta	3	9.25RP	3.02	5.82	I	TP	S	Quinacridone Magenta (PR 122)
112	Quinacridone Red	3	5.43R	4.11	10.77	I	TP	S	Quinacridone Red Gamma (PR 209)
109	Quinacridone Red-Orange	3	5.48R	3.18	6.88	I	TP	S	Quinacridone/Pyrrolopyrrol
330	Raw Sienna	1	4.98YR	4.48	5.44	I	O	S	Natural Iron Oxide (PBr 7)
331	Raw Umber	1	9.38YR	2.91	1.11	I	O	S	Natural Iron Oxide Containing Manganese (PBr 7)
335	Red Oxide	1A	9.01R	4	7.47	I	O	S	Synthetic Red Iron Oxide (PR 101)
315	Sap Green Permanent	2	8.48 GY	2.9	2.06	I	TL	M	Isoindolinone (PY 139), Phthalocyanine Blue (PB 15:3), Synthetic Iron Oxide Black (PBk 11)
432	Titanium White	1	—	—	—	I	O	S	Titanium Dioxide (PW 6)
129	Transparent Burnt Sienna	3	7.33 R	3.12	2.75	I	TP	S	Synthetic Iron Oxide Red (PR 101)
130	Transparent Burnt Umber	2	6.35 YR	2.72	0.19	I	TP	M	Synthetic Iron Oxide Yellow (PY 42), Synthetic Iron Oxide Red (PR 101), Synthetic Iron Oxide Black (PBk 11)
430	Transparent Mlxing White	1	2.52PB	9	0.71	I	TP	S	Zinc White (PW 4)
332	Transparent Raw Sienna	3	6.70 YR	4.68	5.49	I	TP	S	Synthetic Iron Oxide Yellow (PY 42)

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#	Color Name	Series #	Hue	Value	Chroma	Lightfastness "I"	Opacity	Pigment*	Pigment name
333	Transparent Raw Umber	2	4.28 YR	2.81	0.17	I	TP	M	Synthetic Iron Oxide Yellow (PY 42), Synthetic Iron Oxide Red (PR 101), Synthetic Iron Oxide Black (PBk 11)
327	Transparent Viridian Hue	2	6.78 BG	2.72	2.72	I	TL	S	Chlorinated Copper Phthalocyanine (PG 7)
730	Turner's Yellow	2	2.08Y	7.04	9.89	II	TL	M	Arylide Yellow 10G (PY 3), Iron Oxide Yellow (PY 42)
561	Turquoise Deep	2	6.66PB	2.38	2.2	I	TL	M	Copper Phthalocyanine (PB 15:3), Chlorinated Copper Phthalocyanine (PG 7)
380	Ultramarine Blue (Green Shade)	1A	9.32 PB	2.28	7.29	I	TL	S	Complex Silicate of Sodium and Aluminum with Sulfur (PB 29)
382	Ultramarine Blue (Red Shade)	1A	9.4BP	2	8	I	O	S	Complex Silicate of Sodium and Aluminum with Sulfur (PB 29)
434	Unbleached Titanium	1	0.93 Y	8.03	2.73	I	O	M	Titanium White (PW 6), Synthetic Iron Oxide Yellow (PY 42), Synthetic Iron Oxide Red (PR 101), Synthetic Iron Oxide Black (PBk 11)
392	Van Dyke Red	2	1.97YR	2.69	1.38	NR	TL	S	Benzimidazolone (PBr 25)
398	Viridian Hue Permanent	1A	3.69BG	2.6	0.98	I	O	M	Raw Umber (PBr 7), Phthalocyanine Green (PG 7)
740	Vivid Lime Green	1A	7.73GY	7.1	10.38	I	O	M	Arylide Yellow FGL (PY 97), Chlorinated Copper Phthalocyanine (PG 7) , Titanium Dioxide (PW 6)
620	Vivid Red Orange	3	0.78YR	5.45	12.74	NR	TP	M	Pyrrol Orange (PO 73), Isoindolanone (PY 139)
411	Yellow Light Hansa	1A	0.48GY	8.6	10.97	II	TP	S	Arylide Yellow 10G (PY 3)
412	Yellow Medium Azo	2	6.55Y	7.98	11.69	I	TP	S	Arylide Yellow 5GX (PY 74 LF)
414	Yellow Orange Azo	2	8.58YR	7.12	13.04	I	TP	S	Diarylide Yellow (PY 83 HR 70)
416	Yellow Oxide	1	0.39Y	6.18	7.5	I	O	S	Synthetic Hydrated Iron Oxide (PY 42)

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