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# Home Review



## Sydney Royal Easter Show

*Pictured is the Matisse Derivan stand at this year's Royal Easter Show in Sydney.*

*There were demonstrations by numerous artists throughout the show covering every aspect of painting with Matisse products. As usual, the children's painting competition and free face painting were very popular events.*

*Thanks once again to everyone who took part in making our stand such an attraction.*

## Meet David.... Sales Manager



**Full Name:** David Anthony John McLachlan  
**Nickname:** Diamond Dave  
**Birthplace:** Liverpool - Sydney  
**Hometown:** Sydney  
**Croutons or Bacon Bits:** Croutons  
**Favourite Salad Dressing:** 50/50 Vinegar/  
Olive Oil  
**Do You Drink?** Oh, definitely  
**Have You Had Your Tonsils Removed?** No  
**Have You Ever Gone Skinny-Dipping?** Oh,  
definitely, yeah, heaps of times  
**Have You Ever Been Convicted Of A Crime?**  
Not yet  
**One Pillow Or Two?** Single  
**Pets?** No... just the wife - I'm a pet  
**Favourite Type Of Music:** Acid Jazz  
**Dream Car:** VW Karmin  
**Type Of Car You Drive Now:** Corolla  
**Your First Car:** XB Panel Van  
**Favourite Toothpaste:** Colgate  
**Favourite Food:** Thai  
**Do You Get Along With Your Parents?** I do  
yes, not my step parents.  
**Your Favourite Place To Visit?** Turkey  
**Favourite Place You Want To Visit Where  
You've Never Been:** Mt Fuji, Japan  
**Your Favourite Ice Cream:** Magnum  
**Favourite Soft Drink:** Don't drink softdrink,  
sorry  
**Favourite Type Of Family Game To Play:**  
Backgammon  
**What Is Your Bad Time Of Day:** When the  
alarm goes off  
**Favourite Time Of Year:** Pre Christmas  
**Favourite Perfume Or Cologne:** Envy  
**Favourite Subject In School:** Art  
**Least Favourite Subject In School:** Maths  
**Favourite TV Show:** Sponge Bob  
Squarepants  
**Favourite Movie Seen Recently:** Mike Moore  
documentary one... Bowling for Columbine  
**Favourite Alcoholic Drink:** Red Wine  
**Favourite Sport To Watch:** Tennis  
**Anything Different About You:** hmmm...  
Haven't got a third nipple... hmmm... no

## Brenda's Roses

Friends of Brenda Harkness from Albion Park Rail were so impressed with her beautiful mirror compacts, that they had to show us. Brenda adapted various patterns to Matisse Flow Formula colours and created these gorgeous roses.

These are the colours she used to get such a stunning effect:

**Rose 1:** Naples Yellow, Antique Gold, Skin Tone Mid, Australian Yellow Green and some Antique White highlights.

**Rose 2:** Magenta Light, Brilliant Alizarine and Antique White highlights

**Rose 3:** Antique White, Antique Gold and Brilliant Alizarine

**Rose 4:** Antique White, Antique gold, Australian Sap Green, Payne's Grey and tiny highlights of Titanium White.



## Gin Gin Annual Art Exhibition

In the year of Fresh Water 2003, the Gin Gin & District Fine Arts Society held their 7th Annual Art Exhibition.

The winner of the Acrylics Section sponsored by Matisse Derivan Pty Ltd, was Beth Morse.

Titled 'Nature's Design', judge, Ingrid Hoffman, stated that the painting was 'a well presented subject.'

This was Beth's first acrylic painting to be entered in an exhibition, as Beth traditionally uses water-colours.

After a long illness, Beth was very pleased with her win, and would like to thank Matisse Derivan for making it possible for her, and other artists, to exhibit their work before peers.

Congratulations Beth.



*Beth Morse being presented her prize by the Honourable Warren Truss MP*

# Varnish

## ..... your questions answered

A Varnish is a clear coat applied over the top of an artwork. It has two main functions: to give an even sheen to the work, which will in turn help to bring out the full intensity and beauty of the pigments and to protect it from several different areas of attack such as wear and tear and airborne grime and chemicals.

### SHEEN/GLOSS LEVEL:

In general, good quality acrylics will have a similar sheen level across their colour range. However, when you add water or many of the other mediums available, the gloss levels of the acrylics may change dramatically.

To bring an even sheen to the art work all you need to do is determine the level of gloss that you want and apply a varnish.

Most gloss and matt varnishes of the same type may be mixed to get different gloss levels. For example, if you wanted a satin or semi-gloss finish, you would mix a matt varnish and a gloss varnish.

All varnishes start out with a relatively high gloss level; some are not as glossy as others but by and large they can be considered to be gloss. Matt and satin varnishes have what are known as matting agents added to them to reduce their gloss levels.

The matting agents are extremely fine particles suspended in the varnish or may be a wax which tends to sit mainly on the surface of the varnish. Both refract (scatter) the light passing through which gives the matt appearance.

The matting agents which are suspended in the varnish tend to have a longer life span and do not catch dust and dirt nearly as readily as the wax versions. The wax matting agents tend to mark very easily; however some artists prefer the soft and subtle reflection of light off this finish. (It is possible to use a very light coverage of wax applied over solvent based varnishes to achieve this same effect).

Before using matt and satin varnishes, you will need to stir them well to evenly distribute the matting agent so it does not form a concentrate in the bottom part of the container.

If you want to apply many coats of a varnish (in excess of 5 coats) and require a matt finish, it would be advisable to use gloss for all but the last few coats. Too

many coats of the matt varnish may give a cloudy appearance. This cloudy appearance is the concentration of the invisible matting agent starting to increase to the point of becoming visible.

### WATER RESISTANCE:

A varnish may help to make an otherwise water-sensitive work waterproof.

A professional grade artist acrylic should dry waterproof, however, if copious amounts of water have been used to dilute the strength of colour the binder will have been reduced - this will sometimes make the acrylic water-sensitive.

Careful application of a varnish over the top will help to bind the work and improve water resistance.

### PHYSICAL PROTECTION:

A varnish may also be used to protect the work from physical abuse. Although not quite a shield of steel, some varnishes are extremely tough and heat resistant and will protect utility items very well.

Matisse Derivan currently has three main types of varnish. These are the waterbased polymer and polyurethane varnishes and a solvent based varnish. Each of these varnishes has particular properties that are valuable to artists.

### WATER-BASED VARNISHES

Put simply, water-based acrylic varnishes are made up of microscopic beads of acrylic dispersed in water. Acrylic is clear and water is clear; however, when the two are put together they appear milky. When the water evaporates, the "whiteness" goes with it.

If water is trapped in the varnish it will remain milky or cloudy.

Recoating time: If a water-based varnish is recoated before it has had time to dry, it may go cloudy even if it appeared to be touch dry and clear. The water from the second varnish coat will "rewet" the first coat and, will cause cloudiness.

Drying times may vary from varnish to varnish, with the thickness of the coat and, of course, the climate. Follow directions on the label; if in doubt leave for 6 hours.

Thin coats: If the varnish is applied too thickly it can start to cure on the top while water is still trapped on the bottom of the film layer. This can lead



to cloudiness in the varnish film. To avoid this, apply the varnish on as thin as possible, and do not flood the surface.

Varnish the work in a position that is more upright than lying down. This is most important when varnishing works with high relief or 3-dimensional surfaces, which can catch the varnish resulting in a milky pool. (Be careful to avoid runs in the varnish.)

Forced drying: Even if the varnish has been applied thinly but is allowed to dry too quickly, water can be trapped in the varnish film. To avoid this, DO NOT force dry the varnish. Hair dryers, heaters etc. can cause the varnish to dry and cure on the surface, trapping water underneath. If heating is required, use indirect heat not above 35° Celsius.

Ambient temperature: In the days of the old masters, varnishing was a very tricky business. The temperature and humidity had to be just right and had to remain that way while the work dried.

Today's varnishes are much more forgiving. However, they too have certain limitations.

It is strongly advisable to varnish in a temperature range within 5° and 35° Celsius with a medium to low level of humidity.

Extremes of humidity should be avoided. In ultra-dry climates, the water may tend to flash off quickly as described above. Whilst in extremely humid conditions, the water may not evaporate fast enough and be trapped inside the varnish. However, humidity is not as much of a concern as the temperature and will only present a problem in extreme climates. For the most part, these problems should never arise. However it has been discussed more out of interest for those artists working in abnormal conditions.

*Continued next issue*

## The Do's and Don'ts of Varnishing

DO: Use a wide, soft hair brush appropriate for the size of the project to be varnished.  
 DO NOT: Soak the brush in the varnish.  
 DO: Dip the bristles only half way up their length in the varnish.  
 DO NOT: Apply thick coats of varnish as this will trap moisture under the varnish, and it may drip or sag.  
 DO: Apply a thin coat of varnish using a slightly overlapping pattern that covers the entire artwork.  
 DO: Brush a second coat in the oppo-

site direction.  
 DO: Apply at least 2 coats of varnish.  
 DO: Allow enough time for each coat of varnish to dry before recoating.  
 DO NOT: Force dry varnish.  
 DO NOT: Rework areas you might miss as the brush could pick up partially dried varnish as the brush will pull the semi dry varnish and leave marks and little particles of dry varnish.  
 DO: Wait until it is dry to recoat if you have missed an area.  
 DO NOT: Apply multiple layers of

Matt Varnish if you want to achieve a thick layer of Matt varnish, as this will cause clouding.  
 DO: Apply multiple layers of Gloss Varnish and finish with 1-2 coats of Matt varnish instead.  
 DO: Wear a mask if applying varnish with a spray.  
 DO: Stir any Matt or Satin varnishes very well before using to distribute the matting agents.  
 DO NOT: Shake varnish, or bubbles will form.

Number	Name	Paper	Oil paints	Canvas	Wood	Metal	Glass	Water based?	Sheen	Non Yellowing	Exterior/ Interior	Removable	Special uses
MM6	Polymer Matt Varnish	Yes	No	Yes	Yes	Yes	Yes	Yes	Matt	Yes	Interior	No	Photography matting
MM7	Polymer Gloss Varnish	Yes	No	Yes	Yes	Yes	Yes	Yes	Gloss	Yes	Interior	No	Glass medium, decoupage and gloss medium.
MM11	Satin Varnish	No	No	No	Yes	Yes	Yes	Yes	Satin	Yes	Interior	No	Extremely hard and heat resistant once cured - recommended for folk art use.
MM19	Poly-U-Gloss Varnish	No	No	No	Yes	Yes	Yes	Yes	Gloss	Yes	Interior	No	Extremely hard and heat resistant once cured - recommended for folk art use.
MM14	Final Varnish Gloss Finish	No	Yes	Yes	Yes	Yes	Yes	Yes	Gloss	Yes	Interior/ Exterior	Yes	Good varnish for oil paintings, or exterior work.
MM15	Final Varnish Matt Finish	No	Yes	Yes	Yes	Yes	Yes	Yes	Matt	Yes	Interior/ Exterior	Yes	Good varnish for oil paintings, or exterior work. Note: Must be stirred well before use.