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## **MEDIA RELEASE**

### **WATERCOLOUR TECHNIQUE WITH MATISSE ARTIST ACRYLICS**

Artists love to try new and varied techniques, but can be daunted by the requirement to buy additional ranges of paints for each specialty, such as oils and watercolours. The unique properties of acrylic paints, used in conjunction with painting mediums, allow artists to achieve comparable effects using one range of paints. In this article, we will explain how watercolour effects can be easily created using Matisse Artist Acrylic colours and mediums.

The Matisse Professional Artist Acrylic range features both heavy-bodied acrylics known as Matisse Structure and a lower viscosity range known as Matisse Flow. Both are equally strong in binder and pigment content. However the Matisse Flow is the better selection for watercolour techniques as it will flow more easily, particularly when diluted with water, responding well to all watercolour techniques usually employed. It requires less additives to bring down to a "thin" consistency.

Traditional watercolour techniques can be achieved easily with Matisse Colours simply by using selected Matisse Mediums. In particular MM1 Drying Retarder and MM3 Surface Tension Breaker will allow the artist to work with Matisse Colours, as they would with traditional watercolours, and will also open up a whole new area of creative possibilities.

Traditional watercolours are based on the binder Gum Arabic which is soluble in water and can be re-wet when dry. When using Matisse Colours for watercolour techniques, the artist must keep in mind that Matisse Colours, unlike traditional watercolours, are based on a high quality acrylic binder. This is water fast when dry and therefore will not re-wet in the same manner as traditional watercolours. To enable Matisse Colours to re-wet in a similar way to watercolours, simply add 20% or more MM1 Drying Retarder to the paint initially. This will inhibit acrylic within the paint from binding and allow the Matisse Colours to re-wet even when dry, for extended periods of weeks and possibly months.

The bright vibrant colours normally associated with watercolours are achieved by diluting watercolour paints with water. The colours used are often transparent and allow light to pass through them and bounce back off the

paper giving a rich brilliance. The same brilliance can be achieved when using acrylics for watercolour techniques.

The Matisse Colour card has a dual opacity rating, for pigment and paint opacity, and although most often these are the same, this unique dual rating system is especially useful for those artists wishing to use acrylics with a watercolour technique, as it allows them to easily identify transparent paints and pigments.

### **Washes:**

A wash, as the name suggests, is a layer of transparent or thinned down paint. This is useful for large areas such as skies. A wash is generally an even coverage of paint although it can also be graduated or variegated. A graduated wash changes from more intense to less intense in colour. A variegated wash is one that changes from one colour to another. To achieve an even wash, add approximately 3-5% MM3 Surface Tension Breaker to the water to help produce an even flow and to avoid "stripes or lines" as the wash is applied.

### **Glazes:**

A glaze is the term given to a wash that is painted over another colour usually to produce a third colour. There is no limit to the number of glazes that can be used, however, too many over each other may lead to the loss of clarity and result in dullness. The beauty of using Matisse Colours for glazing is that glazes can be applied without the fear of lifting off or mixing with the previous work.

### **Wet in wet:**

This is the term given to painting one colour into another colour before the first colour has dried. By adding at least equal parts or more of water to paint, the paint will become very thin. This will generally allow the colours to bleed into each other without harsh lines separating them.

Some pigments may blend with each other more readily. This is due to the difference in surface tension of the pigments. If blending is desired, use 3-5% MM3 Surface Tension Breaker in the water to dilute the paint. Adding MM3 will allow the pigments to mix more readily.

As with watercolour paints, this technique will take some practice to master and is not completely controllable - however this adds to the painting's uniqueness and often appeals to artists. To get the best results from this technique, the paper to be used should be dampened well and kept moist. It is

advisable to use up to 5% MM1 Drying Retarder mixed into the water that is to be used to mix with the paint.

### **Granulation:**

When adding water to achieve a wash, some pigments will look grainy or as though the individual particles of pigment can be seen. The pigments used in Matisse Colours are each ground to a predetermined particle size. The size required is determined by the pigment type, chemical nature, transparency, etc. The pigment particle size is far smaller than can be seen with the naked eye. What appear to be grains are actually 'clumps' of pigment particles drawn together by their own surface tension. To avoid clumps of pigment, add 3-5% of MM3 Surface Tension Breaker to the mixing water. This will help to disperse the pigments.

Another advantage of using Matisse Colours for watercolour techniques whilst learning to paint, is that the application of full strength opaque colour covers up unwanted underpainting or mistakes.

Painting is easy with acrylics - try creating a watercolour painting today.

Matisse Derivan - Pure Brilliance, Pure Quality.

For more information about these colours, visit the Matisse Derivan website: [www.matisse.com.au](http://www.matisse.com.au) or contact Matisse Derivan on (02) 9736 2022.

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