



FUJI RDP III



**Liquitex**  
Artist Acrylic

**CATALOG**

**Liquitex**  
Artist Acrylic

PO BOX 248  
PISCATAWAY, NJ 08855  
U.S.A.

1.800.A.ACRYLIC  
WWW.LIQUITEX.COM  
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RDP III 036



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# WELCOME

Looking back at the last half-century—with all the artists and visionaries that have used acrylics to illuminate our world and our lives—we felt that our catalog should highlight one key principle, one idea that stands out in sharp relief for each of us working day in and day out to produce and improve these materials. Artists.

Even more than the need to tell our story of innovation, or to detail our product ranges, we wanted to highlight the working process of a few key artists. That's because our innovations have been—and always will be—nothing more than a reflection of the innovative spirit of the artists working with our colors and mediums.

In short, featuring Garo Antreasian, Franklin White, Rodriguez Calero and the other artists in this catalog is the best way that we know to communicate that, the very best part of making art materials hasn't been the products or even the art. It's the people.

we innovate because you innovate.

liquitex history

# OVER 50 YEARS OF INNOVATION



In 1955, a company in Cincinnati, Ohio named Permanent Pigments that had been milling oil colors since 1933 (and run by a man named Henry Levison, who lived, drank, slept, and breathed artists' colors) launched a new product. This new artists' medium was formulated with a new acrylic polymer resin and it did things that no other medium had done before: it dried very rapidly and with good stability. It adhered to virtually anything and it cleaned up with water. Levison tried to come up with a name for this new medium, one that would capture the essence of the medium and the fact that it could go from fluid liquidity to heavy texture and everywhere else in between. The name of this color became Liquitex, a combination of *liquid* and *texture*.

1955

A historical look at early Liquitex advertisements during the 1950's and 1960's.



Acrylics didn't gain full acceptance until Henry Levison figured out a principle that is still in place today: *great information is as important as great materials*. Based upon that foundation, Levison launched an innovative 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 universities across the country. And it wasn't long before Liquitex was being used by some of the most important artists of the late 20<sup>th</sup> century. In fact, it's fair to say that, without Liquitex and the working properties of water-based acrylics, 20<sup>th</sup> century painting would have been completely different.

The *Liquitex Lecture Demonstration series* (now called the *Education Advisor program*) is still active today, offering hundreds of education events every year throughout North America and around the world.



## { liquitex timeline }

- 1933 Henry Levison establishes Permanent Pigments Company, a small, family owned enterprise that makes artists' oil paint.
- 1950 Henry Levison and other founding members created the National Art Materials Trade Association. The first trade organization dedicated to the advancement of artist materials.
- 1955 Permanent Pigments Company develops the first water-based acrylic gesso. Names new product Liquitex ("Liquid Texture").
- 1956 The first commercially available professional water-based fluid acrylic colors are developed. Formulation later is called "Medium Viscosity" and now "Soft Body".
- 1963 The first heavy bodied, water-based acrylic colors, with a consistency similar to oil paints, are developed. First called "High Viscosity" now re-named "Heavy Body."
- 1965 The Lecture Demonstration Program is established: the first program of lectures and demonstrations given by practicing artists, to artists at colleges and universities throughout the U.S.
- 1970 The first machine to test artists' paint for lightfastness is developed by Henry Levison.
- 1980 Liquitex becomes the first paint to be packaged in "Glaminat" tubes. These easy to open tubes (laminated layers of plastic, metal, and paper) replace all metal tubes, which are prone to corrosion, cracking and other problems.
- The Art Purchase Program developed: A program, which purchases artwork from artists nationwide for the Liquitex collection.



# LIQUITEXFIRSTS

**D**epending on your perspective, fifty years doesn't seem long. After all, we work and live in a community that measures art along a timeline of generations. So, looking over the list of 'firsts' that follows, it may be better to say that we like to think of our first half-century as nothing more than a good start, one focused on innovation.

## ACRYLIC PAINT

*Liquitex was first to develop:*

- **Water-based acrylic gesso:**  
Liquitex Gesso
- **Water-based fine art acrylic paint:**  
Liquitex Soft Body Professional Acrylic Color (previously known as Medium Viscosity)
- **Water-based acrylic mediums and varnishes:**  
Liquitex Gloss Medium & Varnish  
Liquitex Matte Medium
- **Acrylic modeling paste:**  
Liquitex Modeling Paste
- **Heavy body, water-based acrylic paint:**  
Liquitex Heavy Body Professional Artist Color (previously known as High Viscosity)
- **Heavy body, water-based acrylic medium:**  
Liquitex Gloss Gel Medium
- **Removable acrylic varnishes:**  
Liquitex Soluvar® Gloss Varnish  
Liquitex Soluvar® Matte Varnish
- **Pre-mixed "Custom Acrylic Colors":**  
Liquitex Modular Color System
- **Manufactured "Hue" colors:**  
Liquitex alternatives for heavy metals and replacements for colors where the original pigment is no longer available
- **Acrylic fluid retarder:**  
Liquitex Slow-Dri® Fluid Retarder
- **Acrylic gel retarder:**  
Liquitex Slow-Dri® Gel Retarder
- **Acrylic fluid opaque extender medium\*:**  
Liquitex Opaque Fluid Extender Medium
- **Acrylic gel opaque extender medium\*:**  
Liquitex Opaque Gel Extender Medium
- **Acrylic enamel paints:**  
Liquitex Glossies™ Acrylic Enamel Color
- **Value Series acrylic paint, available in U.S.:**  
Liquitex BASICS Acrylic Color
- **Value Series matte acrylic paint:**  
Liquitex BASICS Matt Acrylic Color
- **Artist acrylic available in archival "Glamine" tubes\*:**  
Seven layers of plastic, paper, and metal ideal for reducing the effects of paint drying inside the tube
- **Clear drying, non-yellowing, acrylic resin:**  
Available in all Liquitex acrylic paints and mediums
- **Super heavy body acrylic paint\*:**  
Liquitex Super Heavy Body Professional Artist Color

\* Even still today, unique to Art Materials Industry



## TESTING & LABELING "FIRSTS"

*Liquitex was first to:*

- Invent the "weatherometer" for testing the lightfastness of Liquitex and other artists' colors
- List pigment identification and lightfastness ratings on artists' paint container labels
- Label paint for ASTM standards, for toxicity, quality, and lightfastness
- Become a member of original ASTM sub-committee that developed test standards for artist paints and related materials.
- Label its acrylic paint colors according to Munsell hue, chroma, and value
- Obtain certification by ASTM to have passed specific tests for quality, performance, and safety

## PAINT MANUFACTURING STANDARDS

- Every color undergoes at least 20 freeze-thaw cycles to ensure stability after being subjected to extreme conditions
- Every production batch is reviewed for quality and consistency with batch standards
- Every color is tested for pigment load, sheen, viscosity, hue, value, chroma, and pH standards
- Soft Body and Heavy Body colors are manufactured within a limited sheen range
- All colors are manufactured to achieve the highest possible pigment load
- All Liquitex acrylic paints and mediums have a 10 year minimum shelf life

## { liquitex timeline continued }

1985	The Liquitex Studio Arts Advisory Council is created, a group of influential artists and art educators from colleges and universities who meet once a year to discuss the needs of art students, professional artists, and art educators.	1993	The first U.S. fine art, high quality, value series acrylic colors for beginners and students are developed, called BASICS.	1996	Liquitex develops new resin system for all its acrylic colors and mediums. New resin system offers the highest quality acrylic paint and mediums ever made: state of the art color clarity, brilliance, and longevity.	1997	Art Purchase program becomes "Excellence in Art": Cash and product awards offered in support of artists.	2003	The high quality value series, opaque and even leveling matte acrylic colors are developed, called BASICS Matt.	2004	The first professional super heavy bodied acrylic colors are developed, called Super Heavy Body.	2005	Liquitex Celebrates its 50th Anniversary and re-names its Medium Viscosity and High Viscosity Acrylics Soft Body and Heavy Body.	2006	Innovative new mediums are added to the range, including the instantly popular Pouring Medium	2007	A revolutionary line of Palette Knives and Painting Tools that encompass both innovative large sizes and shapes and smaller, more traditional knives, is introduced.	2008	The state-of-the-art, intensely pigmented acrylic ink is developed, called Professional Acrylic Ink!
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**MAKING HISTORY AT INDIANA UNIVERSITY**

The walls of the new Men's Quadrangle Dining Hall of Indiana University, which is now nearing completion of a great mural depicting the University's history from 1820 to 1920. The six panels of the mural encompass the entire story of Indiana University in 100 years.

Garro Antreasian, Instructor in Design and Advanced Painting at Indiana University, is Artist in Residence at Indiana University. He has exhibited at all major American shows including Corcoran, Pennsylvania Academy, National Academy, Library of Congress, Metropolitan Museum, Museum of Modern Art, and is represented in many collections. This is the fifth mural he has painted in the Indianapolis area.

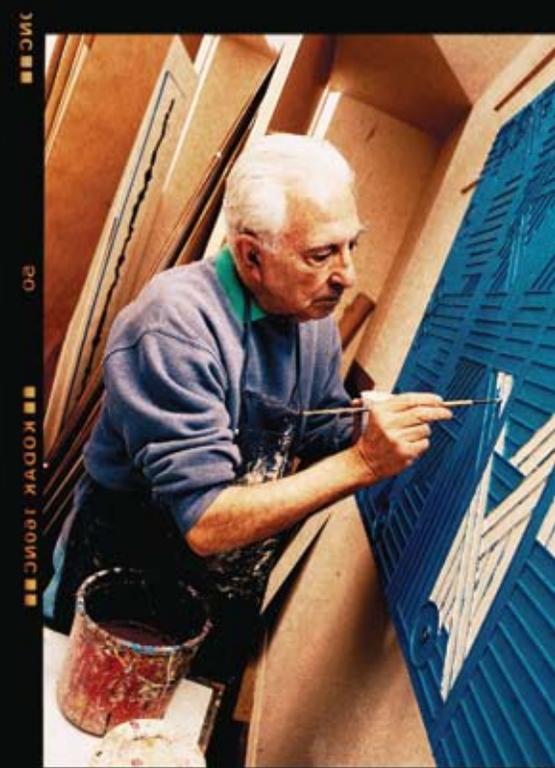
The university mural is among the largest in any educational institution. Its six panels are 100 feet long, total 1000 square feet and include 110 figures. Mr. Antreasian used Permanent Pigments' Liquitex Polymer Emulsion Artists Colors. The project, which was cemented to backing, will require 16 quarts of color and white.

Mr. Antreasian comments that the mixing of Liquitex lines is simple and quick, the handling easy and extremely fast. As to the latter, he estimates that painting time is reduced by 50 percent. He is also very pleased with Liquitex flexibility in surface modifications, and the fact that no solvent is needed other than water.

For further information about color and emulsion properties, ask your dealer for the Liquitex brochure or write:

**PERMANENT PIGMENTS, INC.**  
3700 Highland Avenue  
Cincinnati 12, Ohio

Slightly versatile artists' paint for all techniques: oil, watercolor, wood, lacquer, paper, glass and metal, directly on plaster or masonry. Unsurpassed in color, clarity and depth. Unsurpassed in durability. A Liquitex painting is completely washable and can be cleaned with soap and water.



## “AS NEAR AS WE CAN TELL, GARO WAS THE FIRST...”

In 1956, before creating art that ended up in the permanent collections of institutions like the Guggenheim, the Museum of Modern Art (NYC), and the National Gallery in Washington DC – Garo Antreasian was working on large-scale murals in what was then called the ‘Men’s Quad’ at Indiana University. Henry Levison, the founder of Liquitex, visited Garo and recognized that here was an opportunity to explore how acrylic emulsions would perform on a large scale. The result of the collaboration was the first public use of water-based acrylics, the paint first developed by Liquitex which has become the most widely used in the world.

The murals are still in place and in excellent condition in what is now called the Wright Residence Hall. Garo Antreasian is 83 and living in Albuquerque and is still actively making art.



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# OUR PRODUCTS

Liquitex colors and mediums have been developed as a complete system for work on virtually all porous surfaces and with an unlimited range of specialty effects, from thick sculptural applications to thin permanent watercolors and everything in between. Our products are known for their versatility and are well-suited for all applications and techniques, from traditional to experimental to cutting-edge contemporary. Our Professional Products include artist colors in Soft, Heavy, Super Heavy Body and Inks as well as Decorative Paints, Surface Preparations, Additives, Mediums and Varnishes. Liquitex Value Series products include BASICS and BASICS Matt Acrylic Colors, ideal for artists just beginning their journey as well as students.

RDP I



# PROFESSIONAL

professional grade artists colors

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 allows us to make the most versatile ranges of intense highly loaded, permanent colors possible. Liquitex is the only brand to offer four uniquely different ranges of professional color to suit

the needs of artists. 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 as well as all Liquitex Mediums.

## professional range overall attributes

- 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 outside 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 ultra-violet light, will not yellow or get brittle over time
- Outstanding color clarity and brilliance for superb color mixing



### SOFT BODY

Since 1956

#### ATTRIBUTES:

- 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

(formerly medium viscosity)

SB



### HEAVY BODY

Since 1963

#### ATTRIBUTES:

- 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

(formerly high viscosity)

HB



### INK!

Since 2008

#### ATTRIBUTES:

- Extremely fluid consistency
- No need to dilute for air-brushing or calligraphy
- Quickly dries to a smooth water resistant finish
- Ideal for watercolor effects, color blocking and under painting

INK!



### SUPER HEAVY BODY

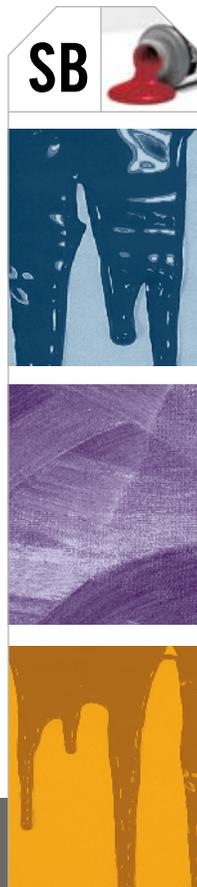
Since 2004

#### ATTRIBUTES:

- 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
- Slower drying time, allows more working (open) time

SHB

{formerly known as medium viscosity}



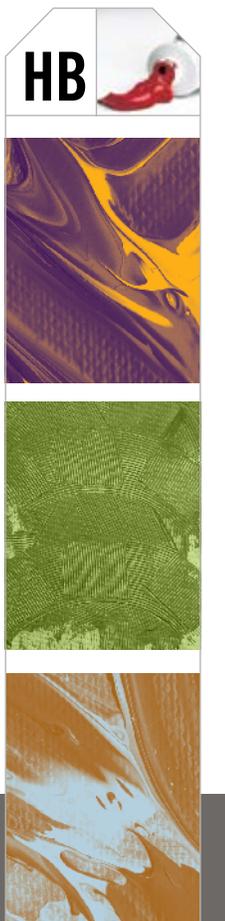
color spectrum

# SOFTBODY

94 professional artists colors

**S**oft Body Artist Color, previously referred to as Medium Viscosity, was the original Liquitex acrylic formulation first made in 1956. 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.

{formerly known as high viscosity}



color spectrum

# HEAVYBODY

100 professional artists colors

**H**heavy Body Artist Color, previously referred to as High Viscosity, has a thick consistency 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.

## TIPS AND TECHNIQUES

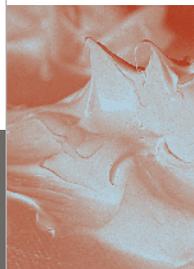
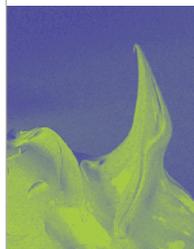
- Traditional painting on canvas or panel
- Fabric Painting
- Decorative Painting
- Faux Finishing
- Glazing
- Underpainting
- Murals
- Calligraphy
- Unfired ceramics
- Sculpture
- Photo retouching
- Watercolor
- Illustration and Design
- Airbrush\*
- Printmaking: Screen Printing, Mono Prints, Block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

\*Thin with Liquitex Airbrush Medium

## TIPS AND TECHNIQUES

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

*{the most versatile thick bodied paint on the market}*



*color spectrum*

# SUPERHEAVYBODY

*27 professional artists colors*

**S**uper Heavy Body is a line of highly pigmented, clean, brilliant colors with superior shape retention and unique “gutsy” handling, which is a new innovative product introduced to the Liquitex range in early 2004. Excellent for ‘textural’ and ‘sculptural’ applications with very low shrinkage from wet-to-dry. Highly pigmented, producing clean color mixing with outstanding clarity and brilliance. Formulated to dry within a uniform satin sheen range. This enhances visual clarity of the finished painting, provides a non-plastic look and eliminates glare. Little or no wet-to-dry value shift allows for more accurate color mixing. Increased open time for easier blending.

*{a new range of fluid acrylics}*



*color spectrum*

# INK!

*30 professional artists colors*

**L**iquitex Professional Acrylic ink! is a range of extremely fluid acrylics that use super fine pigments that are suspended in a state-of-the-art acrylic emulsion. With the smooth flowing, non-clogging properties of a traditional ink and the permanence and water resistance of an acrylic, Professional Acrylic ink! is ideal for a wide array of techniques from airbrushing to stamping. They are highly pigmented, producing clean color mixes with outstanding color clarity and brilliance. Ideal for any application where extreme fluidity and intense color are desired. Liquitex Professional Acrylic inks! are compatible with all other Liquitex Professional Colors, Mediums, Additives and Varnishes.

## TIPS AND TECHNIQUES

- Impasto: Heavy, “gutsy” 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

## TIPS AND TECHNIQUES

- Dip Pen
- Brush
- Technical Pen
- Stamping
- Watercolor
- Screen Printing\*
- Fabric Painting
- Calligraphy
- Airbrush

\*Mix with Liquitex Ultra Matte Medium for optimal results

## ACRYLIC INK! PEN CLEANER

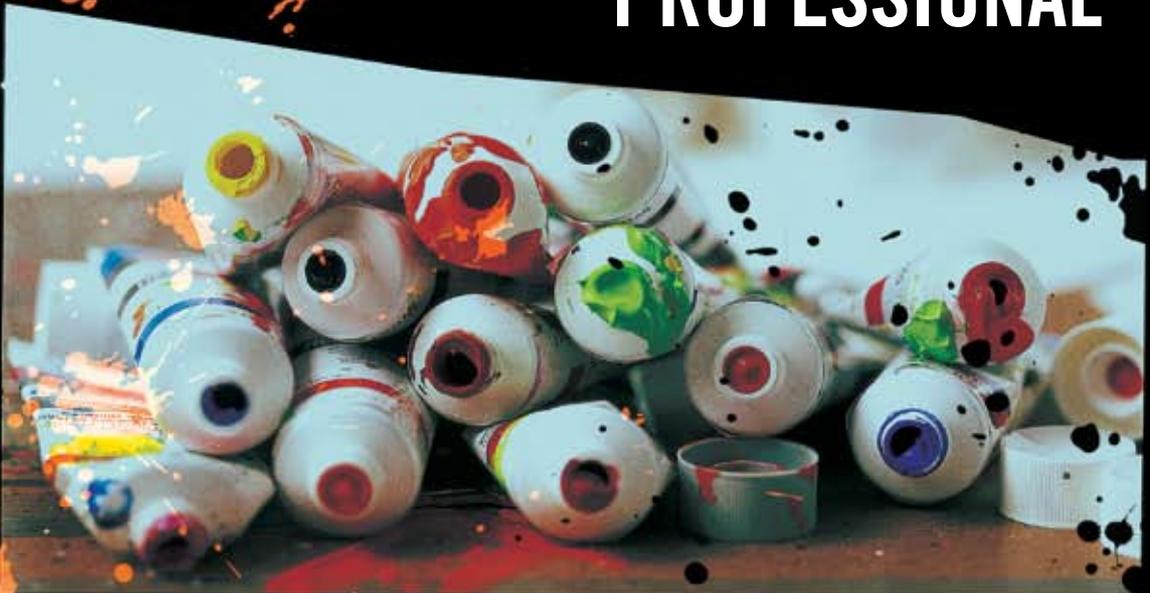
Liquitex Professional Acrylic ink! Pen Cleaner – is ideal for cleaning not just Acrylic ink! but also other Liquitex acrylics from painting and drawing tools. Simply rinse them with a small amount of Acrylic ink! Pen Cleaner until clear and then rinse with water.

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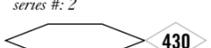
PROFESSIONAL

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# SOFT BODY AND HEAVY BODY COLORS

 810 LIGHT PORTRAIT PINK series #: 1A	 500 MEDIUM MAGENTA series #: 1A	 300 DEEP MAGENTA series #: 3	 114 QUINACRIDONE MAGENTA series #: 3
 110 QUINACRIDONE CRIMSON* series #: 3	 112 QUINACRIDONE RED series #: 3	 292 NAPHTHOL CRIMSON series #: 2	 321 PYRROLE RED series #: 4
 510 CADMIUM RED LIGHT HUE series #: 2	 323 PYRROLE ORANGE series #: 4	 620 VIVID RED ORANGE series #: 3	 150 CADMIUM ORANGE series #: 4
 108 QUINACRIDONE BURNT ORANGE series #: 3	 392 VAN DYKE RED+ series #: 2	 128 BURNT UMBER series #: 1	 130 TRANSPARENT BURNT UMBER series #: 2:
 324 INDIAN YELLOW series #: 2	 414 YELLOW ORANGE AZO series #: 2	 163 CADMIUM YELLOW DEEP HUE series #: 2	 601 NAPLES YELLOW HUE series #: 2
 161 CADMIUM YELLOW MEDIUM series #: 3	 412 YELLOW MEDIUM AZO+ series #: 2	 160 CADMIUM YELLOW LIGHT series #: 3	 159 CADMIUM YELLOW LIGHT HUE series #: 3
 312 LIGHT GREEN PERMANENT series #: 2	 450 EMERALD GREEN series #: 2	 325 GREEN GOLD series #: 4	 166 CHROMIUM OXIDE GREEN series #: 2
 327 TRANSPARENT VIRIDIAN HUE series #: 2	 225 HOOKER'S GREEN DEEP HUE PERM. series #: 1A	 319 PHthalocyanine GREEN (YELLOW SHADE) series #: 1A	 317 PHthalocyanine GREEN (BLUE SHADE) series #: 1A
 660 BRIGHT AQUA GREEN series #: 1	 770 LIGHT BLUE PERMANENT series #: 1	 570 BRILLIANT BLUE series #: 1A	 164 CERULEAN BLUE series #: 3
 320 PRUSSIAN BLUE HUE series #: 2	 382 ULTRAMARINE BLUE (RED SHADE) series #: 1A	 380 ULTRAMARINE BLUE (GREEN SHADE) series #: 1A	 314 PHthalocyanine BLUE (RED SHADE)* series #: 1A
 391 PRISM VIOLET series #: 2	 115 DEEP VIOLET+ series #: 3	 118 QUINACRIDONE BLUE VIOLET series #: 3	 186 DIOXAZINE PURPLE series #: 2
 430 TRANSPARENT MIXING WHITE series #: 1	 434 UNBLEACHED TITANIUM series #: 1	 436 PARCHMENT series #: 1	 432 TITANIUM WHITE series #: 1
 236 IRIDESCENT BRIGHT SILVER series #: 2A	 239 IRIDESCENT RICH SILVER series #: 2A	 230 IRIDESCENT RICH COPPER series #: 2A	 229 IRIDESCENT RICH BRONZE series #: 2A

# SUPER HEAVY BODY COLORS

 114 QUINACRIDONE MAGENTA series #: 3	 116 ALIZARIN CRIMSON HUE PERMANENT series #: 2	 311 CADMIUM RED DEEP HUE series #: 2	 110 QUINACRIDONE CRIMSON* series #: 3
 130 TRANSPARENT BURNT UMBER series #: 1	 333 TRANSPARENT RAW UMBER series #: 1	 332 TRANSPARENT RAW SIENNA series #: 1	 163 CADMIUM YELLOW DEEP HUE series #: 2
 312 LIGHT GREEN PERMANENT series #: 2	 224 HOOKER'S GREEN HUE PERMANENT series #: 1A	 317 PHthalocyanine GREEN (BLUE SHADE) series #: 1A	 470 CERULEAN BLUE HUE series #: 2
 244 IVORY BLACK series #: 1	 276 MARS BLACK series #: 1	 432 TITANIUM WHITE series #: 1	

# PROFESSIONAL COLOR CHART

 116 ALIZARIN CRIMSON HUE PERMANENT series #: 2	 311 CADMIUM RED DEEP HUE series #: 2	 109 QUINACRIDONE RED-ORANGE series #: 3	 326 PYRROLE CRIMSON series #: 4
 151 CADMIUM RED MEDIUM HUE series #: 2	 154 CADMIUM RED MEDIUM series #: 5	 294 NAPHTHOL RED LIGHT series #: 2	 152 CADMIUM RED LIGHT series #: 5
 720 CADMIUM ORANGE HUE series #: 2	 335 RED OXIDE series #: 1A	 127 BURNT SIENNA series #: 1	 129 TRANSPARENT BURNT SIENNA series #: 3
 331 RAW UMBER series #: 1	 333 TRANSPARENT RAW UMBER series #: 2	 330 RAW SIENNA series #: 1	 332 TRANSPARENT RAW SIENNA series #: 3
 416 YELLOW OXIDE series #: 1	 530 BRONZE YELLOW series #: 1	 730 TURNER'S YELLOW series #: 2	 830 CADMIUM YELLOW MEDIUM HUE series #: 1A
 411 YELLOW LIGHT HANSA series #: 1A	 840 BRILLIANT YELLOW GREEN series #: 1	 740 VIVID LIME GREEN series #: 1A	 650 LIGHT EMERALD GREEN+ series #: 3
 315 SAP GREEN PERMANENT series #: 2	 224 HOOKER'S GREEN HUE PERMANENT series #: 1A	 350 GREEN DEEP PERMANENT series #: 2	 398 VIRIDIAN HUE PERMANENT series #: 1A
 171 COBALT GREEN+ series #: 4	 169 COBALT TURQUOISE series #: 4	 561 TURQUOISE DEEP+ series #: 2	 172 COBALT TEAL series #: 4
 470 CERULEAN BLUE HUE series #: 2	 275 MANGANESE BLUE HUE+ series #: 3	 170 COBALT BLUE series #: 4	 381 COBALT BLUE HUE series #: 1A
 316 PHthalocyanine BLUE (GREEN SHADE)* series #: 1A	 322 INDANTHRENE BLUE series #: 3	 680 LIGHT BLUE VIOLET series #: 1A	 590 BRILLIANT PURPLE series #: 1
 244 IVORY BLACK series #: 1	 276 MARS BLACK series #: 1	 310 PAYNE'S GRAY series #: 1	 599 NEUTRAL GRAY VALUE 5 / MIXING GRAY series #: 1
 238 IRIDESCENT WHITE series #: 2A	 234 IRIDESCENT BRIGHT GOLD series #: 2A	 235 IRIDESCENT RICH GOLD series #: 2A	 237 IRIDESCENT ANTIQUE GOLD series #: 2A

\*INDICATES PRIMARY COLOR.

† INDICATES AVAILABLE IN HEAVY BODY ONLY.

# INK! COLORS

 114 QUINACRIDONE MAGENTA	 292 NAPHTHOL CRIMSON	 321 PYRROLE RED	 620 VIVID RED ORANGE
 335 RED OXIDE	 129 TRANSPARENT BURNT SIENNA	 130 TRANSPARENT BURNT UMBER	 333 TRANSPARENT RAW UMBER
 332 TRANSPARENT RAW SIENNA	 414 YELLOW ORANGE AZO	 416 YELLOW OXIDE	 412 YELLOW MEDIUM AZO
 159 CADMIUM YELLOW LIGHT HUE	 740 VIVID LIME GREEN	 315 SAP GREEN PERMANENT	 319 PHthalocyanine GREEN (YELLOW SHADE)
 317 PHthalocyanine GREEN (BLUE SHADE)	 561 TURQUOISE DEEP	 470 CERULEAN BLUE HUE	 320 PRUSSIAN BLUE HUE
 316 PHthalocyanine BLUE (GREEN SHADE)	 115 DEEP VIOLET	 186 DIOXAZINE PURPLE	 337 CARBON BLACK
 599 NEUTRAL GREY VALUE 5	 432 TITANIUM WHITE	 234 IRIDESCENT BRIGHT GOLD	 230 IRIDESCENT RICH COPPER
 236 IRIDESCENT BRIGHT SILVER	 229 IRIDESCENT RICH BRONZE		





1.



2.



3.



4.



5.



6. 7.  
8. 9.



10. 11.



# PROFESSIONAL SETS

*professional set descriptions:*

## 1. COLLECTION SET #101040

Set contains a palette of twelve 22ml tubes of Heavy Body Artist Acrylic Colors, one 2oz tube of Heavy Body Titanium White, one 2oz tube of Gloss Gel Medium, two artist brushes, a palette knife, Professional Color Chart, and a Mediums and Additives Essential Guide.

## 2. COLOR SET #101042

Set contains a palette of sixteen 22ml tubes of Heavy Body Artist Acrylic Colors, a Professional Color Chart, and a Mediums Brochure.

## 3. DESIGNER SIX SET #121041

Set includes six 2oz tubes of Soft Body Artist Acrylic Colors consisting of Cadmium Yellow Medium Hue, Ivory Black, Phthalocyanine Blue (Green Shade), Phthalocyanine Green (Blue Shade), Quinacridone Crimson, and Titanium White.

## 4. MIXING 4 SET #103202

Essential primary colors for exploring color theory. Set includes four 2oz tubes of Heavy Body Artist Acrylic Colors consisting of Quinacridone Crimson, Yellow Medium Azo, Phthalocyanine Blue (Green Shade), Titanium White and an exercise booklet, including five exercises, and a color wheel template.

## 5. MIXING 6 SET #103203

Essential primary colors for exploring color theory. Set includes six 2oz tubes of Heavy Body Artist Acrylic Colors consisting of Quinacridone Crimson, Yellow Medium Azo, Phthalocyanine Blue (Green Shade), Titanium White, Transparent Mixing White, Ivory Black and an exercise booklet, including five exercises, and a color wheel template.

## 6. STARTER SET #103200

Set contains six 22ml tubes of Heavy Body Artist Acrylic Colors consisting of Cadmium Yellow Medium Hue, Cadmium Red Light Hue, Cobalt Blue Hue, Burnt Sienna, Mars Black, Cadmium Orange Hue, one 2oz tube of Titanium White, one 4oz jar of Gloss Medium and Varnish, two artist brushes, a palette knife, canvas board, and project book.

## 7. COMPLETE CLASSIC SET #103204

This complete set has everything necessary to begin painting at once. Set contains eight 2oz tubes of Heavy Body Artist Acrylic Colors consisting of Burnt Sienna, Ivory Black, Naphthol Crimson, Phthalocyanine Green, Ultramarine Blue, Yellow Medium Azo, Yellow Oxide, Titanium White, one 4oz jar of Gloss Medium and Varnish, two artist brushes, a palette knife, canvas board, and the Acrylic Book.

## 8. CLASSIC 12 SET #101038

Set contains twelve 2oz tubes of Heavy Body Artist Acrylic Colors consisting of Cadmium Yellow Medium Hue, Cadmium Red Light Hue, Quinacridone Magenta, Ivory Black, Emerald Green, Phthalocyanine Green

(Blue Shade), Phthalocyanine Blue (Green Shade), Brilliant Blue, Bronze Yellow, Dioxazine Purple, and two tubes of Titanium White.

## 9. CLASSIC 8 SET #121804

Set contains eight 2oz jars of Soft Body Artist Acrylic Colors consisting of Dioxazine Purple, Ivory Black, Naphthol Crimson, Emerald Green, Cadmium Yellow Medium Hue, Titanium White, Phthalocyanine Blue (Green Shade), and Cadmium Orange Hue.

## 10. CLASSIC 6 SET #101037

Basic palette for the student, beginner, or professional. Set includes six 2oz tubes of Heavy Body Artist Acrylic Colors consisting of Cadmium Yellow Medium Hue, Mars Black, Phthalocyanine Green (Blue Shade), Ultramarine Blue (Green Shade), Naphthol Crimson, and Titanium White.

## 11. CLASSIC BEGINNER 6 SET #101070

Set contains six 22ml tubes of Heavy Body Artist Acrylic Colors consisting of Cadmium Yellow Medium Hue, Burnt Sienna, Phthalocyanine Green (Blue Shade), Ultramarine Blue (Green Shade), Naphthol Crimson, and Titanium White.



# DECORATIVE SERIES

KEEP  
THIS  
COUPON



## 24 color spectrum



Liquitex Glossies™ are bright, intermixable colors that are specially formulated to adhere to glass, ceramics, primed metal and any non-porous surface when air-dried. When oven-set, these water-based acrylic paints form a more durable, high gloss finish. Do not mix with other Liquitex Acrylics.



### GLOSSIES™ SET # 121072

Essential assortment of high gloss acrylic enamel specifically designed for glass, pottery, and ceramic painting. Set contains six 2oz jars of Glossies™ Acrylic Enamel Colors consisting of Yellow, Bright Blue, Red, White, Black, and Gold

### TIPS & TECHNIQUES

#### GLOSSIES™:

- Decorative Painting
- Craft Applications
- Stained Glass Effects
- Tole Painting
- Jewelry Painting
- Mixed Media
- Airbrush

# DECORATIVE SERIES

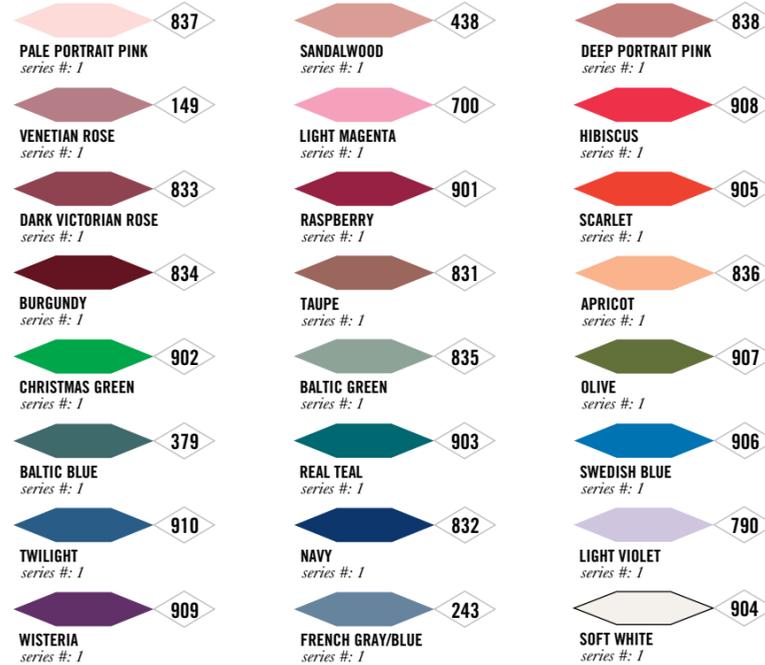
*liquitex specialty acrylic colors*

Liquitex offers a series of professional products specifically formulated for Decorative applications. Liquitex Glossies™ offer brilliant and highly stable color on glass, tile, and other impermeable surfaces. The Liquitex Soft Body range of acrylics includes a variety of mixed-pigment colors created specifically for craft, decorative, and faux finishing applications. The range of Liquitex Specialty Acrylic Colors offer unique visual effects including Interference, Iridescent, and Fluorescent as well as Liquigems™, for highly reflective, metallic-shimmer surfaces.

## 24

### color spectrum

Developed for Fine and Decorative artists looking for specific mixed-pigment colors, sometimes known as pre-mixed or blended colors. Available in Soft Body only, these pre-mixed, custom color positions are for craft, decorative and faux finishing applications as well as fine art. The creamy smooth, pre-filtered consistency ensures good coverage, even-leveling and superb results in a variety of applications and techniques. The same lightfast pigments are used in this line as the professional line.



## 8

### color spectrum

#### IRIDESCENT COLORS

Iridescent paints mimic the effects of bronzing powders, producing a variety of non-tarnishing iridescent or metallic effects. They are made from titanium-coated mica flakes with an outer colorant layer, rather than traditional pigments.



### TIPS AND TECHNIQUES

- Painting on canvas or panel
- Experimental Painting
- Fabric Painting
- Decorative Painting
- Faux Finishing<sup>2</sup>
- Craft applications
- Watercolor
- Illustration and Design
- Airbrush<sup>1,2</sup>
- Printmaking: Screen Printing<sup>2</sup>, Mono Prints, Block Prints
- Collage and Mixed Media

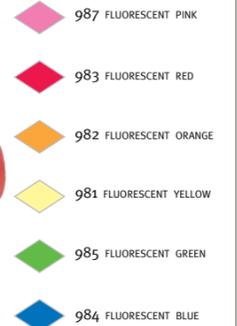
<sup>1</sup> Thin with Liquitex Airbrush Medium  
<sup>2</sup> Except Liquigems

## 6

### color spectrum

#### FLUORESCENT ACRYLIC COLORS

Liquitex Fluorescent Acrylic Colors are highly intense. The brilliance of the color is due to the fact that fluorescent pigments absorb energy from the UV portion of the spectrum and reflect it within the visible range. All Fluorescent pigments are fugative and should not be used for permanent work.



## 6

### color spectrum



#### LIQUIGEMS

A medium-bodied acrylic containing a high concentration of reflective flakes. Colors are milky when wet, but dry to a thick, three-dimensional consistency with a glitter effect. Brush on or apply with the applicator tip for dimensional line work. Should not be used for permanent work.

## 6

### color spectrum



#### INTERFERENCE COLORS

Liquitex Interference Colors are transparent paints 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. The effect is visually similar to a thin coat of oil floating on water.



RDP III 036

FUJI RDP III



## BASICS VALUE SERIES

# BASICS

# BASICS MATT



## BASICS VALUE SERIES

*BASICS and BASICS Matt: two distinctly different ranges*

**D**eveloped 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 most all applications and techniques.

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.

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.

Both BASICS and BASICS Matt contain permanent pigments and are compatible with all Liquitex Professional Grade Colors, Mediums, Additives, and Varnishes.

### BASICS

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

### TIPS & TECHNIQUES

- 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

- 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

### TIPS & TECHNIQUES

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

### BASICS and BASICS Matt overall attributes

- 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

### BASICS and BASICS MATT color spectrum

115 LIGHT PORTRAIT PINK*	500 MEDIUM MAGENTA*	114 QUINACRIDONE MAGENTA
116 ALAZARIN CRIMSON HUE	415 PRIMARY RED	311 CADMIUM RED DEEP HUE
292 NAPHTHOL CRIMSON	510 CADMIUM RED LIGHT HUE	151 CADMIUM RED MEDIUM HUE
720 CADMIUM ORANGE HUE	335 RED OXIDE	127 BURNT SIENNA
128 BURNT UMBER	330 RAW SIENNA	331 RAW UMBER
601 NAPLES YELLOW HUE*	416 YELLOW OXIDE	530 BRONZE YELLOW*
163 CADMIUM YELLOW DEEP HUE	161 CADMIUM YELLOW MEDIUM HUE	160 CADMIUM YELLOW LIGHT HUE
410 PRIMARY YELLOW	840 BRILLIANT YELLOW GREEN*	312 LIGHT GREEN, PERMANENT
224 HOOKER'S GREEN HUE, PERM.	350 DEEP GREEN, PERMANENT	317 PHTHALOCYANINE GREEN
660 BRIGHT AQUA GREEN	770 LIGHT BLUE, PERMANENT*	470 CERULEAN BLUE HUE
170 COBALT BLUE HUE	420 PRIMARY BLUE	316 PHTHALOCYANINE BLUE
380 ULTRAMARINE BLUE	680 LIGHT BLUE VIOLET*	590 BRILLIANT PURPLE*
391 PRISM VIOLET*	115 DEEP VIOLET	186 DIOXAZINE PURPLE
599 NEUTRAL GRAY VALUE 5	434 UNBLEACHED TITANIUM*	244 IVORY BLACK
276 MARS BLACK	432 TITANIUM WHITE	234 GOLD
236 SILVER	230 COPPER*	229 BRONZE*

\* indicates color is not available in Basics Matt

### BASICS and BASICS Matt sets

#### 1. BASICS 6 SET # 101501

The perfect set to introduce acrylic painting to new artists. Set contains six 22ml tubes of essential BASICS Acrylic Colors consisting of Cadmium Yellow Medium Hue, Naphthol Crimson, Phthalocyanine Green, Ultramarine Blue, Mars Black, and Titanium White.

#### 2. BASICS 12 SET # 101012

Set contains a popular assortment of twelve 22ml tubes of BASICS Acrylic Colors.

#### 3. BASICS 24 SET # 101024

Set contains an assortment of twenty-four 22ml tubes of BASICS Acrylic Colors.

#### 4. BASICS 36 SET #101036

Set contains an assortment of thirty-six 22ml tubes of BASICS colors.

#### 5. 48 COUNT SET #101048

Set contains the full range of forty eight BASICS colors in 22ml tubes.

#### 6. 75ML FREE WHITE SET #101082

An essential color selection of four 75ml tubes of BASICS Acrylic Colors consisting of Primary Yellow, Naphthol Crimson, Ultramarine Blue, Mars Black, and one free tube of Titanium White.

#### 7. 6 TUBE SET #101076

Assortment of six 4oz tubes of BASICS Acrylic Colors consisting of Cadmium Yellow Medium Hue, Naphthol Crimson, Phthalocyanine Green, Ultramarine Blue, Mars Black, and Titanium White.

#### 8. 8 X 75ML SET #101008

A great set for color mixing. Includes eight 75ml tubes of BASICS Color in Primary Red, Primary Yellow, Primary Blue, Hookers Green Hue, Yellow Oxide, Burnt Umber, Mars Black and Titanium White

#### 9. PAINT STRIPS #102050

Set contains an assortment of twelve BASICS Acrylic Colors and one brush.

#### 10. a) BASICS 6 BRUSH PACK #692001

Contains six short handle brushes including a Round 1, Round 4, Flat 2, Fan 4, Bright 3, Bright 6.

#### b) BASICS 5 BRUSH PACK #692002

Contains five long handle brushes including a Round 2, Round 3, Filbert 2, Bright 3, Flat 2.

#### c) BASICS 4 BRUSH PACK #692003

Contains four long handle brushes including a Filbert 4, Round 6, Bright 4, Bright 8.

#### 11. BASICS PAINT IT! #101084

Set contains six 22ml tubes of BASICS Acrylic Colors consisting of Cadmium Red Medium Hue, Cadmium Yellow Medium Hue, Cerulean Blue Hue, Raw Umber, Yellow Oxide, Deep Green Permanent, one 75ml tube of Titanium White, two artist brushes, a palette knife, canvas board, plastic palette, and an easy to read step-by-step project booklet.

#### 12. BASICS WOOD BOX #101081

A wooden box set filled with six 75ml tubes of BASICS color, two brushes, a plastic painting knife, mixing palette, sketching pencil and eraser and a paper pad containing color mixing tips and techniques on the cover.

#### 13. BASICS MATT INTRO SET #101506

The perfect introductory set containing six 22ml tubes of BASICS Matt Acrylic Colors consisting of Cadmium Yellow Medium Hue, Naphthol Crimson, Phthalocyanine Green, Ultramarine Blue, Mars Black, and Titanium White.

#### 14. BASICS MATT PRIMARY SET #101505

Set contains five BASICS Matt Primary Acrylic Colors consisting of Titanium White, Primary Blue, Primary Red, Primary Yellow, and Ivory Black.



1.

2.

3.

4.



5.



6.



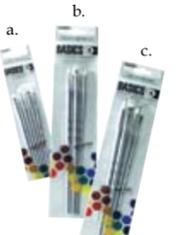
7.



8.



9.



10.



11.



12.



13.



14.

# SURFACE PREPARATION

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. Our professional gessoes usually take just 1 coat.



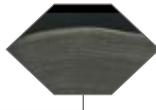
## GESSO

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. Two coats are recommended under oil color.



## 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. One coat is usually enough.



## 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.



## 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.



## BASICS GESSO

A good quality, value priced surface preparation alternative to professional grade gesso. Usually takes two coats to seal supports.



# ACRYLIC MEDIUMS

explore the possibilities

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 prep products available to accommodate all types of work.

**PAINT:** Within the painting category, there are several different types of

products you would use besides the color itself. They are Fluid Mediums, Gel Mediums, Additives, and Texture Gels. 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 PREPping 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.

# GEL MEDIUMS

Gel Mediums add body to thinner paint for impasto techniques as well as extending color volume and adding transparency. Gels also add "open time" as they tend to dry slower than thinner paint films. These mediums also modify acrylic paints in a variety of ways and, since they contain acrylic resins, tend to improve adhesion and durability.



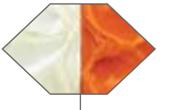
## GLOSS GEL

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.



## 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.



## 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.



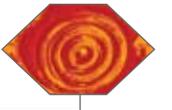
## MATTE GEL

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.



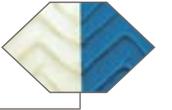
## MATTE SUPER HEAVY GEL

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.



## ULTRA MATTE GEL

A gel with high resin solids that dries to a matte finish. 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.



## SLOW-DRI® BLENDING GEL

A heavy body gel used to extend the "open" time of acrylics by more than 40% for easier blending. Add up to 50% without jeopardizing the strength of the paint film to achieve excellent impasto techniques.



## 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, oil paint, oil pastel, oil bars, watercolor, graphite, or dry pastel. Great for sculptural applications and may be sanded, carved, or drilled when dry. For use on rigid supports.



## 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.

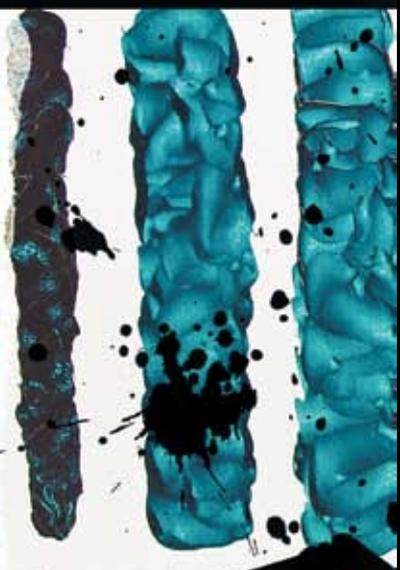


## FLEXIBLE MODELING PASTE

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 that may be subject to flexing or movement.



ic organism lives and thrive  
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he creative methods emplo  
artistic technique. 8. A s  
ltering substance, as filter  
inches or 17½ × 22 inc  
two amounts, degrees, or



# ACRYLIC MEDIUMS



# 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

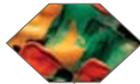
### FABRIC MEDIUM

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



### 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.



### AIRBRUSH MEDIUM

A pre-filtered, ready-to-use medium that easily thins any acrylic, watercolor, or gouache 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.



### POURING MEDIUM

Designed to not craze in poured applications, which creates even poured puddles and acrylic sheets. Mix with Soft Body Acrylic Color to promote drying with a smooth even colored film.



## gel medium effects

### STRING GEL

A self leveling gel with honey-like consistency. Gently pouring yields a long, constant-flowing string of gel. Mix with acrylic color for interesting application affects, to enhance depth of color, and to increase transparency and flow. Mixed with acrylic color and brushed, color "follows" the brush creating long streaking effects.



## 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. Dry Texture Gels can be over painted with acrylic or oil colors and can be used as an under painting textural ground. Mix any texture gels together to achieve unique surfaces.

### CERAMIC STUCCO

A favorite medium 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.



### 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.



### 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.



## texture gels (continued)

### 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.



### 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



### 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.



### 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 dry acrylic color for additional effects.



## additives

Additives allow the artist to adjust 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. All additives should be used sparingly and only in the amount needed to achieve the desired effect.

### 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.



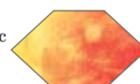
### FLOW AID

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.



### 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 viscosity 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.



### 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.



# FLUID MEDIUMS

Fluid Mediums perform much in the way that their name implies, they are fluid in nature and 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.



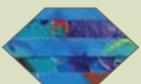
### PALETTE WETTING SPRAY

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." Formulated with an anti-microbial agent to prevent mold.



### GLOSS MEDIUM & VARNISH

The workhorse of the Liquitex mediums range. Gloss Medium & Varnish is an all-purpose medium that performs two functions. It can be used as a varnish and/or a fluid gloss medium. It improves adhesion of paint film and increases color depth, intensity, and gloss. It can also be used as a non-removable varnish to protect the surface and establish an even gloss sheen.



### 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.



### 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.



### ULTRA MATTE MEDIUM

A fluid with high resin solids that dries to a matte finish. Ultra Matte Medium is used to maintain opacity and extend opaque colors to double amounts, without changing the color. Ideal for large projects where transparency is not desired. Dries to a dead matte finish with absolutely no level of sheen.



### 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 up to 50% of this medium, as it contains binder to retain the integrity of the paint film, unlike the additives version.



# 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 have several purposes. The 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 change or unify a painting's surface 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.



### ARCHIVAL PERMANENT (NON-REMOVABLE)

High Gloss Varnish	- For interior and exterior use
Gloss Varnish	- Excellent leveling properties
Satin Varnish	- Non-yellowing
Matte Varnish	- Translucent when wet - dries clear

### ARCHIVAL REMOVABLE

Solvar® Gloss Varnish	- For interior and exterior use
Solvar® Gloss Varnish Aerosol	- Excellent leveling properties
Solvar® Matte Varnish	- Non-yellowing
Solvar® Matte Varnish Aerosol	- Clear in the wet state
Solvar® Matte Varnish	- Can be used on oil & acrylic paintings
Solvar® Matte Varnish Aerosol	- Remove with mineral spirits or turpentine
	- Contains UV light stabilizers

FUJI 16. RDP III



**PROFESSIONAL TOOLS**

## SCRAPER PAINTING TOOLS

The strong stiff blades are resilient, perfect for scraping, scumbling, scratching, mixing or spreading most materials. The high cranked handles protect hands and knuckles from contacting the painted surface. These painting knives offer the freedom to explore both additive and subtractive painting in addition to various sculpting techniques.



#7 LARGE



#8 LARGE

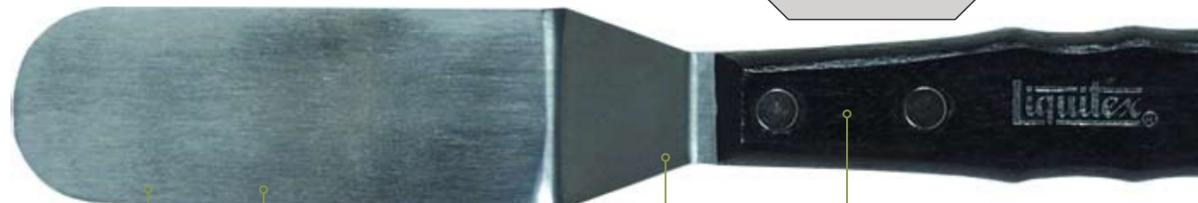
### TECHNIQUES:

- Spreading
- Sgraffito
- Dragging
- Scumbling
- Linework
- Incising
- Scratching
- Mixing

### APPLICATIONS:

- Wet paint
- Dry paint
- Wet gels
- Dry gels
- Aggregates
- Wet plaster
- Dry plaster

\*Knives not shown to scale. Shown at 40% actual size.



3/4 SIZE

BRUSHED STAINLESS BLADE allows for increased color mixing & application without glare.

Resists all wear, corrosion, and rust

Ergonomically designed handle

# PROFESSIONAL TOOLS

Palette Knives & Painting TOOLS: Complete range of 36 knives

Liquitex® professional palette knives & painting tools are a perfect match for any artistic application. The complete range of 36 knives encompasses innovative and unique large sizes and shapes in addition to smaller, more traditional knives. These high quality knives have been crafted with the finest stainless blades that resist all wear and corrosion from any media, including acrylics. In addition, the ergonomically designed handle adds increased comfort and grip to every application.

## PAINTING SPATULAS

The flexible and blunt round-edged extra-long blades are resilient, perfect for mixing and spreading paint, plaster, and various other media. These high quality tools are capable of transporting large amounts of material efficiently to build rich impasto surfaces.



#3 LARGE



#11 LARGE



#4 LARGE



#16 LARGE



#10 LARGE



#17 LARGE



#2 LARGE



#1 LARGE



#18 LARGE

### TECHNIQUES:

- Spreading
- Scumbling
- Smoothing
- Smudging
- Mixing
- Pre-mixing paint
- Collage
- Transfers
- Used to create stroke direction

### APPLICATIONS:

- Gesso
- Paint
- Modeling Paste & Texture Gels

\*Knives not shown to scale. Shown at 40% actual size.

## TROWEL PAINTING TOOLS

Flexible and stiff squared or round-edged trowel blades are resilient, perfect for mixing and spreading paint, texture gels, and other media. These high quality tools freely transport and control large amounts of paint and can be used to shape, stroke, build up or scrape away the surface.



#5 LARGE



#6 LARGE



#9 LARGE



#12 LARGE



#13 LARGE



#14 LARGE



#15 LARGE

### TECHNIQUES:

- Spreading
- Scumbling
- Smoothing
- Smudging
- Mixing
- Pre-mixing paint
- Collage
- Transfers
- Used to create stroke direction

### APPLICATIONS:

- Gesso
- Paint
- Modeling Paste & Texture Gels

\*Knives not shown to scale. Shown at 40% actual size.

## PALETTE KNIVES

A full range of 18 traditional size knives. Solid construction between knife blade and neck allows for superior flexibility and strength. Non-reflective blade reduces glare when painting outdoors. \*Knives not shown to scale. Shown at 15% actual size.



#1 SMALL #2 SMALL #3 SMALL #4 SMALL #5 SMALL #6 SMALL #7 SMALL #8 SMALL #9 SMALL #10 SMALL #11 SMALL #12 SMALL #13 SMALL #14 SMALL #15 SMALL #16 SMALL #17 SMALL #18 SMALL

#1 SMALL #2 SMALL #3 SMALL #4 SMALL #5 SMALL #6 SMALL #7 SMALL #8 SMALL #9 SMALL #10 SMALL #11 SMALL #12 SMALL #13 SMALL #14 SMALL #15 SMALL #16 SMALL #17 SMALL #18 SMALL

#1 SMALL #2 SMALL #3 SMALL #4 SMALL #5 SMALL #6 SMALL #7 SMALL #8 SMALL #9 SMALL #10 SMALL #11 SMALL #12 SMALL #13 SMALL #14 SMALL #15 SMALL #16 SMALL #17 SMALL #18 SMALL

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#1 SMALL #2 SMALL #3 SMALL #4 SMALL #5 SMALL #6 SMALL #7 SMALL #8 SMALL #9 SMALL #10 SMALL #11 SMALL #12 SMALL #13 SMALL #14 SMALL #15 SMALL #16 SMALL #17 SMALL #18 SMALL

#1 SMALL #2 SMALL #3 SMALL #4 SMALL #5 SMALL #6 SMALL #7 SMALL #8 SMALL #9 SMALL #10 SMALL #11 SMALL #12 SMALL #13 SMALL #14 SMALL #15 SMALL #16 SMALL #17 SMALL #18 SMALL

#1 SMALL #2 SMALL #3 SMALL #4 SMALL #5 SMALL #6 SMALL #7 SMALL #8 SMALL #9 SMALL #10 SMALL #11 SMALL #12 SMALL #13 SMALL #14 SMALL #15 SMALL #16 SMALL #17 SMALL #18 SMALL

# AVAILABILITY CHART

## PROFESSIONAL RANGE *acrylic artists colors*

## 4 RANGES OF PAINT *distinctly different*



	SOFT BODY				HEAVY BODY					SUPER HEAVY BODY		INK!	
	2oz 59ml	2oz 59ml	8oz 237ml	32oz 946ml	2oz 59ml	4.65oz 138ml	7oz 207ml	16oz 473ml	32oz 946ml	8oz 237ml	16oz 473ml	1oz 30ml	5oz 150ml
100 PEN CLEANER	2002	4124	1008	1032	1045	1047	1077	4416	4432	1708	1716	4260	4261
108 QUINACRIDONE BURNT ORANGE	•				•								•
109 QUINACRIDONE RED-ORANGE	•				•								•
110 QUINACRIDONE CRIMSON*	•	•			•					•			
112 QUINACRIDONE RED	•	•			•					•			
114 QUINACRIDONE MAGENTA	•	•			•					•		•	
115 DEEP VIOLET	•				•					•		•	
116 ALIZARIN CRIMSON HUE PERM.	•	•	•	•	•					•			
118 QUINACRIDONE BLUE VIOLET	•				•					•			
127 BURNT SIENNA*	•	•	•	•	•					•			
128 BURNT UMBER*	•	•	•	•	•					•			
129 TRANSPARENT BURNT SIENNA	•				•					•		•	
130 TRANSPARENT BURNT UMBER	•				•					•		•	
150 CADMIUM ORANGE	•	•	•	•	•					•			
151 CADMIUM RED MEDIUM HUE*	•	•	•	•	•					•			
152 CADMIUM RED LIGHT	•	•	•	•	•					•			
154 CADMIUM RED MEDIUM	•	•	•	•	•					•			
159 CADMIUM YELLOW LIGHT HUE	•	•	•	•	•					•			
160 CADMIUM YELLOW LIGHT	•	•	•	•	•					•			
161 CADMIUM YELLOW MEDIUM*	•	•	•	•	•					•			
163 CADMIUM YELLOW DEEP HUE	•	•	•	•	•					•			
164 CERULEAN BLUE	•	•	•	•	•					•			
166 CHROMIUM OXIDE GREEN	•	•	•	•	•					•			
169 COBALT TURQUOISE	•	•	•	•	•					•			
170 COBALT BLUE	•	•	•	•	•					•			
171 COBALT GREEN	•	•	•	•	•					•			
172 COBALT TEAL	•	•	•	•	•					•			
186 DIOXAZINE PURPLE*	•	•	•	•	•					•		•	
224 HOOKER'S GREEN HUE PERM.	•	•	•	•	•					•			
225 HOOKER'S GREEN DEEP HUE PERM.	•	•	•	•	•					•			
229 IRIDESCENT RICH BRONZE	•				•					•			
230 IRIDESCENT RICH COPPER	•				•					•			
234 IRIDESCENT BRIGHT GOLD	•	•			•					•			
235 IRIDESCENT RICH GOLD	•				•					•			
236 IRIDESCENT BRIGHT SILVER	•	•			•					•			
237 IRIDESCENT ANTIQUE GOLD	•				•					•			
238 IRIDESCENT WHITE	•				•					•			
239 IRIDESCENT RICH SILVER	•				•					•			
244 IVORY BLACK*	•	•	•	•	•	•	•	•	•	•	•	•	•
275 MANGANESE BLUE HUE	•				•					•			
276 MARS BLACK* ■	•	•	•	•	•	•	•	•	•	•	•	•	•
292 NAPHTHOL CRIMSON	•	•	•	•	•					•		•	
294 NAPHTHOL RED LIGHT	•	•			•					•			
300 DEEP MAGENTA	•				•					•			
310 PAYNE'S GRAY	•	•			•					•			
311 CADMIUM RED DEEP HUE	•				•					•			
312 LIGHT GREEN PERMANENT*	•	•	•	•	•					•			
314 PHTHALOCYANINE BLUE (RED SHADE)	•				•					•			
315 SAP GREEN PERMANENT	•	•			•					•			
316 PHTHALOCYANINE BLUE (GREEN SHADE)*	•	•	•	•	•					•			
317 PHTHALOCYANINE GREEN (BLUE SHADE)	•	•	•	•	•					•			

\* AVAILABLE IN 2.6 GALLON SIZE  
■ AVAILABLE IN 3.79L SIZE

	SOFT BODY				HEAVY BODY					SUPER HEAVY BODY		INKS	
	2oz 59ml	2oz 59ml	8oz 237ml	32oz 946ml	2oz 59ml	4.65oz 138ml	7oz 207ml	16oz 473ml	32oz 946ml	8oz 237ml	16oz 473ml	1oz 30ml	5oz 150ml
319 PHTHALOCYANINE GREEN (YELLOW SHADE)	•				•					•		•	•
320 PRUSSIAN BLUE HUE	•	•			•					•		•	•
321 PYRROLE RED	•				•					•		•	•
322 INDANTHRENE BLUE	•				•					•		•	•
323 PYRROLE ORANGE	•				•					•		•	•
324 INDIAN YELLOW	•				•					•		•	•
325 GREEN GOLD	•				•					•		•	•
326 PYRROLE CRIMSON	•				•					•		•	•
327 TRANSPARENT VIRIDIAN HUE	•				•					•		•	•
330 RAW SIENNA*	•	•	•	•	•				•	•		•	•
331 RAW UMBER*	•	•	•	•	•				•	•		•	•
332 TRANSPARENT RAW SIENNA	•				•					•		•	•
333 TRANSPARENT RAW UMBER	•				•					•		•	•
335 RED OXIDE	•				•					•		•	•
337 CARBON BLACK	•				•					•		•	•
350 GREEN DEEP PERMANENT	•				•					•		•	•
380 ULTRAMARINE BLUE (GREEN SHADE)*	•	•	•	•	•				•	•		•	•
381 COBALT BLUE HUE	•	•			•					•		•	•
382 ULTRAMARINE BLUE (RED SHADE)	•				•					•		•	•
391 PRISM VIOLET	•	•			•					•		•	•
392 VAN DYKE RED	•				•					•		•	•
398 VIRIDIAN HUE PERMANENT	•				•					•		•	•
411 YELLOW LIGHT HANSA	•	•			•					•		•	•
412 YELLOW MEDIUM AZO	•				•					•		•	•
414 YELLOW ORANGE AZO	•				•					•		•	•
416 YELLOW OXIDE	•	•	•	•	•				•	•		•	•
430 TRANSPARENT MIXING WHITE	•	•	•	•	•				•	•		•	•
432 TITANIUM WHITE* ■	•	•	•	•	•				•	•		•	•
434 UNBLEACHED TITANIUM	•	•	•	•	•				•	•		•	•
436 PARCHMENT	•	•			•					•		•	•
450 EMERALD GREEN	•	•			•					•		•	•
470 CERULEAN BLUE HUE	•	•			•					•		•	•
500 MEDIUM MAGENTA	•	•			•					•		•	•
510 CADMIUM RED LIGHT HUE	•				•					•		•	•
530 BRONZE YELLOW	•				•					•		•	•
561 TURQUOISE DEEP	•				•					•		•	•
570 BRILLIANT BLUE	•	•			•					•		•	•
590 BRILLIANT PURPLE	•	•			•					•		•	•
599 NEUTRAL GRAY VALUE 5 / MIXING GRAY	•				•					•		•	•
601 NAPLES YELLOW HUE	•	•			•					•		•	•
620 VIVID RED ORANGE	•				•					•		•	•
650 LIGHT EMERALD GREEN	•				•					•		•	•
660 BRIGHT AQUA GREEN	•				•					•		•	•
680 LIGHT BLUE VIOLET	•	•			•					•		•	•
720 CADMIUM ORANGE HUE	•	•			•					•		•	•
730 TURNER'S YELLOW	•				•					•		•	•
740 VIVID LIME GREEN	•	•			•					•		•	•
770 LIGHT BLUE PERMANENT	•	•			•					•		•	•
810 LIGHT PORTRAIT PINK	•	•			•					•		•	•
830 CADMIUM YELLOW MEDIUM HUE	•	•	•	•	•					•		•	•
840 BRILLIANT YELLOW GREEN	•	•			•					•		•	•

\* AVAILABLE IN 2.6 GALLON SIZE  
■ AVAILABLE IN 3.79L SIZE

CERTAIN COLORS/PRODUCTS ARE ONLY AVAILABLE IN SELECT MARKETS.

# AVAILABILITY CHART

## BASICS MATT

### BASICS



## BASICS VALUE SERIES

	118ml 4oz	250ml 8.5oz	237ml 8oz	473ml 16oz	946ml 16oz	75ml	200ml
114 QUINACRIDONE MAGENTA	1046	4385	4608	4316	4332	1075	1200
115 DEEP VIOLET	•	•	•	•	•	•	•
116 ALIZARIN CRIMSON HUE PERMANENT	•	•	•	•	•	•	•
127 BURNT SIENNA	•	•	•	•	•	•	•
128 BURNT UMBER	•	•	•	•	•	•	•
151 CADMIUM RED MEDIUM HUE	•	•	•	•	•	•	•
160 CADMIUM YELLOW LIGHT HUE	•	•	•	•	•	•	•
161 CADMIUM YELLOW MEDIUM HUE	•	•	•	•	•	•	•
163 CADMIUM YELLOW DEEP HUE	•	•	•	•	•	•	•
170 COBALT BLUE HUE	•	•	•	•	•	•	•
186 DIOXAZINE PURPLE	•	•	•	•	•	•	•
224 HOOKER'S GREEN HUE PERMANENT	•	•	•	•	•	•	•
229 BRONZE	•	•	•	•	•	•	•
230 COPPER	•	•	•	•	•	•	•
234 IRIDESCENT BRIGHT GOLD	•	•	•	•	•	•	•
236 IRIDESCENT BRIGHT SILVER	•	•	•	•	•	•	•
244 IVORY BLACK	•	•	•	•	•	•	•
276 MARS BLACK	•	•	•	•	•	•	•
292 NAPHTHOL CRIMSON	•	•	•	•	•	•	•
311 CADMIUM RED DEEP HUE	•	•	•	•	•	•	•
312 LIGHT GREEN PERMANENT	•	•	•	•	•	•	•
316 PHTHALOCYANINE BLUE (GREEN SHADE)	•	•	•	•	•	•	•
317 PHTHALOCYANINE GREEN (BLUE SHADE)	•	•	•	•	•	•	•
330 RAW SIENNA	•	•	•	•	•	•	•
331 RAW UMBER	•	•	•	•	•	•	•
335 RED OXIDE	•	•	•	•	•	•	•
350 GREEN DEEP PERMANENT	•	•	•	•	•	•	•
380 ULTRAMARINE BLUE (GREEN SHADE)	•	•	•	•	•	•	•
391 PRISM VIOLET	•	•	•	•	•	•	•
410 PRIMARY YELLOW	•	•	•	•	•	•	•
415 PRIMARY RED	•	•	•	•	•	•	•
416 YELLOW OXIDE	•	•	•	•	•	•	•
420 PRIMARY BLUE	•	•	•	•	•	•	•
432 TITANIUM WHITE	•	•	•	•	•	•	•
434 UNBLEACHED TITANIUM	•	•	•	•	•	•	•
470 CERULEAN BLUE HUE	•	•	•	•	•	•	•
500 MEDIUM MAGENTA	•	•	•	•	•	•	•
510 CADMIUM RED LIGHT HUE	•	•	•	•	•	•	•
530 BRONZE YELLOW	•	•	•	•	•	•	•
590 BRILLIANT PURPLE	•	•	•	•	•	•	•
599 NEUTRAL GRAY VALUE 5 / MIXING GRAY	•	•	•	•	•	•	•
601 NAPLES YELLOW HUE	•	•	•	•	•	•	•
660 BRIGHT AQUA GREEN	•	•	•	•	•	•	•
680 LIGHT BLUE VIOLET	•	•	•	•	•	•	•
720 CADMIUM ORANGE HUE	•	•	•	•	•	•	•
770 LIGHT BLUE PERMANENT	•	•	•	•	•	•	•
810 LIGHT PORTRAIT PINK	•	•	•	•	•	•	•
840 BRILLIANT YELLOW GREEN	•	•	•	•	•	•	•

## LIQUITEX PRODUCT SUPPORT MATERIALS

### TECHNICAL INFORMATION

L92002	SOFT BODY ARTIST COLOR CHART AND INFORMATION GUIDE
L91045	HEAVY BODY ARTIST COLOR CHART AND INFORMATION GUIDE
L91708	SUPER HEAVY BODY ARTIST COLOR CHART AND INFORMATION GUIDE
L91306	MEDIUMS BROCHURE
9891	GRAY SCALE VALUE FINDER (ENGLISH/FRENCH)
L94260	PROFESSIONAL ACRYLIC INK! COLOR CHART AND INFORMATION GUIDE
L91199	LIQUITEX PALETTE KNIVES AND PAINTING TOOLS BROCHURE
L91046	BASICS COLOR CHART AND INFORMATION GUIDE
L91075	BASICS MATT COLOR CHART AND INFORMATION GUIDE

### BOOKS

L97400	LIQUITEX ACRYLIC BOOK: ESSENTIAL GUIDE FOR ACRYLIC PAINTERS (ENGLISH)
L97500	LIQUITEX ACRYLIC BOOK: ESSENTIAL GUIDE FOR ACRYLIC PAINTERS (FRENCH)
L97600	LIQUITEX ACRYLIC BOOK: ESSENTIAL GUIDE FOR ACRYLIC PAINTERS (SPANISH)

### MISCELLANEOUS

MA001	LIQUITEX ARTIST APRONS
MB005	LIQUITEX PLASTIC RETAIL BAGS: PACK OF 50
126501	PLASTIC MIXING KNIVES (72 KNIVES)

## ACRYLIC MEDIUMS



	a.	b.	c.	d.	e.	f.	g.	h.	i.	j.	k.	l.	(not shown)					
	118ml Bottle	237ml Bottle	237ml Jar	237ml Can	295g Aerosol	473ml Bottle	473ml Jar	946ml Bottle	946ml Jar	946ml Can	1.89L Pail	3.78L Pail	10L Pail	52.86L Drum	250ml Tube	1.89L Bottle	3.78L Bottle	
<b>prep</b>																		
SURFACE PREP																		
BASICS® GESSO						104016												
GESSO	5304	5308				5316		5332			5334	5336	33853512	3392355	104004	104084	104090	
CLEAR GESSO	7604	7608				7616		7632				7636						
SUPER HEAVY GESSO			7808						7832			7836						
BLACK COLORED GESSO		5320251											33852515					
NEUTRAL GRAY COLORED GESSO		5320599																
<b>paint</b>																		
FLUID MEDIUM																		
PALETTE WETTING SPRAY		8008																
GLOSS MEDIUM & VARNISH	5004	5008				5016		5032			5036	33830513	3383055					
GLAZING MEDIUM	7504	7508				7516		7532										
MATTE MEDIUM	5104	5108				5116		5132			5136	33831510	3383155					
ULTRA MATTE MEDIUM		5608				5616												
SLOW-DRI® BLENDING MEDIUM	6304	6308				6316												
GEL MEDIUM																		
GLOSS GEL			5708			5716		5732			5736	33837512	3382755					
GLOSS HEAVY GEL			5120			5121					5123	33831053						
GLOSS SUPER HEAVY GEL			7408			7416		7432			7436							
MATTE GEL			5321			5322		5323			5324							
MATTE SUPER HEAVY GEL			5808			5816		5832										
ULTRA MATTE GEL			5420			5426												
SLOW-DRI® BLENDING GEL			7208			7216		7232										
MODELING PASTE			5508			5516		5532			5536	33835518	3383545					
LIGHT MODELING PASTE			6808			6816		6832			6836							
FLEXIBLE MODELING PASTE			8908			8916		8932			8936							
EFFECTS																		
SLOW-DRI® FLUID RETARDER	126704																	
FLOW AID™	5620																	
SLOW-DRI® GEL RETARDER			125408															
LIQUITHICK™ THICKENING GEL			125908															
FABRIC MEDIUM	126804																	
IRIDESCENT MEDIUM		107008																
AIRBRUSH MEDIUM		5908						5432										
POURING MEDIUM		5408									5436							
STRING GEL			9108			9116												
CERAMIC STUCCO			6408															
WHITE OPAQUE FLAKES			7308															
GLASS BEADS			6908															
BLENDED FIBERS			6708															
RESIN SAND			6608															
NATURAL SAND			6508															
BLACK LAVA			7108															
<b>finish</b>																		
VARNISH																		
HIGH GLOSS VARNISH	126604	126608						126632										
GLOSS VARNISH	6204	6208				6216		6232			6236							
SATIN VARNISH		8208						8232										
MATTE VARNISH		5208						5232			5236							
SOLUVAR® GLOSS VARNISH					6008	6025					6032							
SOLUVAR® MATTE VARNISH					6108	6125					6132							

## DECORATIVES SERIES

### CRAFT COLORS

149 VENETIAN PINK	831 TAUPE	837 PALE PORTRAIT PINK	905 SCARLET
243 FRENCH GRAY/BLUE	832 NAVY	838 DEEP PORTRAIT PINK	906 SWEDISH BLUE
379 BALTIC BLUE	833 DARK VICTORIAN ROSE	901 RASPBERRY	907 OLIVE
438 SANDALWOOD	834 BURGUNDY	902 CHRISTMAS GREEN	908 HIBISCUS
700 LIGHT MAGENTA	835 BALTIC GREEN	903 REAL TEAL	909 WISTERIA
RANGE: #2002	790 LIGHT VIOLET	836 APRICOT	910 TWILIGHT

### INTERFERENCE

036 INTERFERENCE ORANGE	
038 INTERFERENCE RED	
040 INTERFERENCE VIOLET	
042 INTERFERENCE BLUE	
044 INTERFERENCE GREEN	
RANGE: #2002	083 INTERFERENCE GOLD

### LIQUIGEMS

001 LIQUIGEM GOLD	
002 LIQUIGEM SILVER	
003 LIQUIGEM RUBY	
004 LIQUIGEM OPAL	
005 LIQUIGEM EMERALD	
RANGE: #2002	006 LIQUIGEM SAPPHIRE

### FLUORESCENT

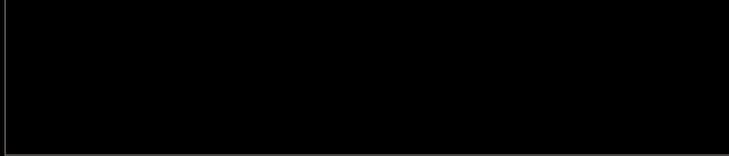
981 FLUORESCENT YELLOW	
982 FLUORESCENT ORANGE	
983 FLUORESCENT RED	
984 FLUORESCENT BLUE	
985 FLUORESCENT GREEN	
RANGE: #2002	987 FLUORESCENT PINK

### GLOSSIES

010 YELLOW	016 RED PURPLE	023 ALMOND	031 BRIGHT BLUE
011 GREEN	017 RED	024 GOLDEN BROWN	032 AQUA
012 BLUE GREEN	018 ORANGE	025 YELLOW ORANGE	033 PINE GREEN
013 BLUE	019 BROWN	027 PINK	051 GOLD
014 BLUE PURPLE	020 BLACK	028 MAROON	052 SILVER
015 PURPLE	021 WHITE	029 MAGENTA	053 COPPER

*Beth Cote, Winnebago, Illinois*

A mom, a teacher, an artist, and a decorative crafter, Beth Cote has chosen altered books as her mode of artistic expression. These books have roots in the scrap-booking community, but they make it clear that fine craft can be pure and truthful fine art.



With an extraordinary sense of design, Calero has developed a painting approach that she calls "Acrollage," a process that is a dynamic mix of painting, chine collé, printmaking, collage, and more. Her paintings are being shown extensively in the Northeast and the west.

*Rodriguez Calero, Union City, New Jersey*



*Franklin White, Washington DC*

Pure and simple, Franklin White shows what's possible when one falls in love with paint. He's made tremendous contributions to the community during his career as an artist and professor of art and has been the subject of an award-winning video (For the Love of Paint) which was screened at the Museum of Modern Art (1994) as well as on PBS.



*Bob Anderson, Cedar Grove, New Jersey*



Anderson's work might be described as James Rosenquist meets Roy Rogers. Or, is it Buck Rogers? He's developed a highly sophisticated approach using digital media and imaging software as part of his painting process with acrylics, resulting in unique mélange of sophisticated composition and pop imagery. Currently being represented by the OK Harris gallery in NYC.

A second year graduate painting student at the Rhode Island School of Design (RISD), Lamb uses acrylics in ways that a manufacturer could never predict. She exemplifies the "no finish line" concept, creating work that casts paint and painting in a wholly new light. Surely an artist to seek out as her career takes off upon graduation.



*Kirstin Lamb, Rhode Island School of Design*

*Jamie Bollenbach, Seattle, Washington*

After completing an MFA (2002) at the University of Washington in Seattle, Jamie teaches drawing and painting at the same university and around Seattle. His paintings, utilizing the new Liquitex professional color called Super Heavy Body, are figurative abstracts that are highly charged and atmospheric.



# ARTISTS

*Todd Ryan, Jersey City, New Jersey*

Ryan "fell" into art while watching a public access TV art-guy and after his guitar teacher left town. A Tyler School of Art graduate (2002) and a talented illustrator, his work is fresh, subversive, edgy, and certain to evolve along intriguing (and unpredictable) lines over the next few years.



To celebrate the 50th Anniversary of water-based acrylic colors, we have traveled the country to recognize and highlight individual artists working in acrylic. Each of these artists is extraordinarily talented, making use of acrylics in unique and innovative ways. Their stories and artistic spirit have been captured in a series of exclusive interviews, each of which is more than a review of painting

and making art. They are rich, revealing stories about life. These artists have proven to be a reminder that the very best part of making art materials isn't the products or even the art. It's the people.

To view all of the featured artists, as well as read their complete interview, please visit [www.liquitex.com](http://www.liquitex.com)



When you see those acrylic works of mine, it's the love of the material that comes across.

# franklin<sup>white</sup>

[excerpt from *Liquitex 50th anniversary interview*]

**Liquitex:** How did you first get turned on to acrylics?

**FW:** I did oil painting for many, many years and then, at one point, I didn't even have a studio, so I thought, "Well, I'll paint in the bedroom and do acrylics in the winter and when it gets warm, I'll open the windows and go back to oil." But I never went back to oils; I just stayed with acrylics. Then I started exploring, learning more about the materials and all the things you can add to it. I was teaching by that time, and working with the students, experimenting, and we just sort of learned a lot about the materials over the years. It was pretty obvious that I couldn't do with oil what I could do with acrylics. I started working thick.

**Liquitex:** How so?

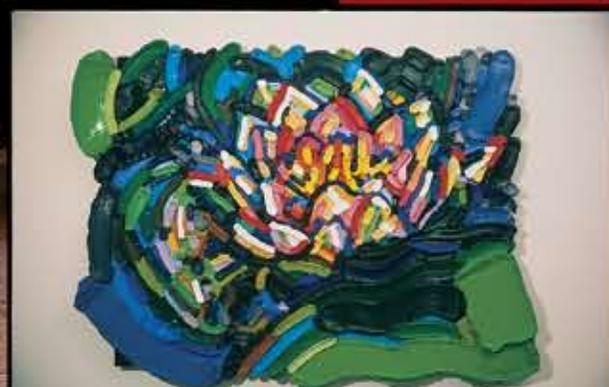
**FW:** I couldn't get the thickness that I wanted with oil. I couldn't embed stuff into it — foreign material, like sand and buttons. It just wouldn't work. As an oil painter I used paint very thick and then I realized I could get it even thicker with the acrylics. Then it just got out of hand. I started using mounds of it. I remember one of the paintings had about 15 gallons of gel.

**Liquitex:** Are you serious?

**FW:** Yep, I'd pile it on and, then, it's like, "OK, let's pile a bit more on." I was doing it all by hand, mounding up the paint. It took forever. Then I discovered a pastry bag and figured out that I could pipe it out that way and then manipulate it. That made things a lot quicker and then I decided to have special tubes made, extra large. We took a regular standard open pastry bag, flattened it out and put it on the XEROX machine and blew it up progressively. That was my template.

**Liquitex:** Besides the pastry bag, you've had to develop some unique techniques to work with the paint on this scale. What else have you used?

**FW:** Cooking is a hobby for me, so, hence the cooking utensils. Some of my painting spatulas are regular cooking utensils. And I've used masonry tools too. I would tell the students, "you know, some tools you can't find in a store, so you have to develop them yourself; whatever it takes to manipulate the material, you do it."



When selecting artists for the 50th anniversary interview series, we wanted to highlight the wide variety of applications that are possible with acrylics. We hoped that the artists would surprise us along the way. But Franklin was a kind of double whammy. Not only were we surprised by the scale and mass of the work, but we were knocked out by the sheer exuberance — the delight — with which Franklin has shown what can be done when the medium is pushed to the edge of the envelope.

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# rodriguez calero

*We spent a day with Rodriguez Calero, speaking about her work (evocative), her process (dynamic), her studio (packed), her materials (acrylic), her neighborhood (kinetic), and her unfailing sense of design.*

*[excerpt from Liquitex 50th anniversary interview]*

**Liquitex:** Painters walk a tightrope. There are times that you have to exercise tight control and then there are times where you just want to say, "Okay, let it find its own way." And you pour it and let it go and trust that it will find its own way far better than when you try to lead it...

**RC:** In any situation, you don't want to control anything. You want to stay open and fluid. You have to know when to walk away and you have to know when to come back and continue.

**Liquitex:** So how do you figure that out?

**RC:** You don't figure it out. You just have a certain sensibility and the willingness to ask, "Am I pushing it? Am I just depending on technique?" Because that can be crippling. You just know. I've had people say, "Oh, that's it, don't do any more!" Then I know I have to go back and do more. You have to be really sincere in what you are doing.

**Liquitex:** And true to the piece.

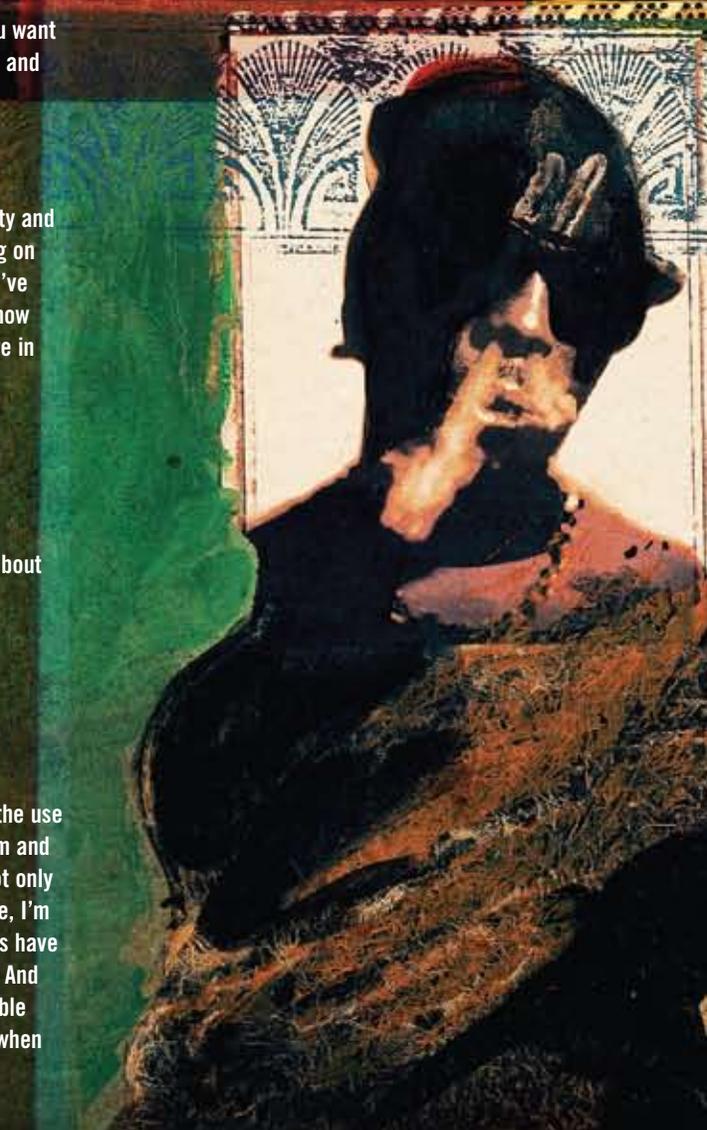
**RC:** True to yourself.

**Liquitex:** Why are you using acrylics? Can you talk some about the role the materials play in what you're making?

**RC:** It's a simple answer. Basically, I wouldn't have been a painter if it wasn't for acrylic paint.

**Liquitex:** Why?

**RC:** I couldn't have developed my style of painting without the use of acrylics. It's permitted me to create like no other medium and yet incorporate other mediums with ease and sensibility. Not only am I painting, but I'm printing, I'm glazing, I'm doing collage, I'm drawing, so I've incorporated everything that other mediums have but yet I'm able to do it through the acrylics. So, I'm happy. And I mean that sincerely. You know, it just permits you to stumble and search and experiment and walk away and come back when you're ready.



*I couldn't have developed my style of painting without acrylics.*

# jamie bollenbach

*Being in Jamie Bollenbach's studio feels like waking up in one of those cans that the bomb squad uses to detonate explosives. Except that, in Jamie's studio, the detonation was a paint bomb. The space is confined and there is paint of every kind and every color and every viscosity on the walls, floor, ceiling, furniture, window, canvases, objects (paint armatures) and the inhabitant (Jamie). The creative juices in the room are highly charged and concentrated. [excerpt from Liquitex 50th anniversary interview]*

**Liquitex:** So, how does teaching fit into the process?

**JB:** Teaching is a way to articulate some issues that are interesting to me. I never meet anybody from whom I can't learn something. I think that applies to working with students, too. It's a nice counterbalance, to be out there working with the students. We have fun, and then I come back here and work in the studio. It balances out.

**Liquitex:** Is there one thing in particular that you hope your students get from you?

**JB:** One thing? Or two?

**Liquitex:** Okay, you can say two.

**JB:** One, is to feel confident in making art. I don't really believe in talent as much as I believe in discipline. Persistence. I don't think that art is something that is only the result of some super special case of magical ability. It's something that you can train for and learn from other people. In fact, the idea of the artist as some sort of shaman is far too strong, it actually hampers people's ability to be creative because they think only specially favored people get to do it. To whatever extent I can bring a democratic value into the class, I want them to understand that this is something that they can do.

The other thing is that this is a peculiar path to spirituality. I'm not a religious man, but I very much believe that things that aren't in touch with the sacred to be unimportant. And there are things that art touches that are full of the sacred.

I'm frustrated, in this day and age — with technology breathing down our neck — that, of all people, artists should be holding the (humanist) line. I guess I still believe in revolutionary liberation.

**Liquitex:** If artists aren't shamans, then what's the most important thing that artists bring to the community?

**JB:** I believe that if you neglect the artistic process, you do so at the cost of a balanced ability to think. Without artistic thinking you are going to miss a lot of truth with a big capital T. Without artistic thinking as part of the community, there will be lots of bad social decisions. In fact, cultures that include the production of art have almost always been the most successful.

**Liquitex:** That's a terrific statement.



I don't believe in talent  
as much as I believe  
in discipline. Persistence.

I was just really happy  
to discover acrylic.  
It blew every thing  
wide open.



# kirstin lamb

[excerpt from *Liquitex 50th anniversary interview*]

*We spent the day in Kirstin's studio at RISD, two large, in-progress canvases on the wall, the room littered with paint tubes, squeeze jars, a rubber chicken, and clippings from art magazines. And, of course, there was a menagerie of stuffed acrylic creatures making themselves fully at home, lounging about on the floor.*

**Liquitex:** What do you see as the most important role of the artist in the community and culture?

**KL:** Making things is the most vital thing you can do. That, and being constantly aware of what's around you. Communicating about how important it is to stay human and just sort of stay rough and raw. That's a big thing for me. I don't think anything should be 'verboten,' however horrible it is. Images are like a way to share, regardless of how troubling the area.

**Liquitex:** So why do that with paint rather than photography?

**KL:** In fact, one of the reasons I'm fascinated with cameras is because my grandfather made lenses for Carl Zeiss. We think my grandfather actually made one that went to the moon. Anyway, there's something really weirdly academic about painting. Something about being able to work it over and over, and have to sit with something for three weeks and, like, deal with it and wrestle with it and fail miserably or, once in a while, maybe even succeed. Painting is like a filtration system; it's how you process what you're seeing around you.

**Liquitex:** So what's the most fun for you? What are you enjoying the most?

**KL:** You know, I like working in, like, 10 different places and on 10 different things at once. But it's really, really hard being in grad school. They ask you a lot of questions about what you

honestly believe in. That's not always fun but it's always good. And then you wonder why nobody else asks questions like that outside of school? I mean, I wonder what kind of questions the market asks.

**Liquitex:** What are the biggest challenges for you?

**KL:** Not trivializing anything that I want to do.

**Liquitex:** That'd be really easy to do with this work. There's a really fine line here, isn't there?

**KL:** Yes, but I hope that my work — both the funny and the sincere parts — reflect our culture. It's kind of like dropping a culture bomb. Part of that is the humor and also the sardonic plastic perfection of the object. So, at the same time that it's funny, I want it to be like this very weighted down thing that's got all these connotations reflecting why we are where we are in the world. That's something that I really feel like I could mine for the rest of my life.



