

EASE OF USE

Acrylics are the most versatile of painting mediums opening the world of painting to a multitude of artists. Successful acrylic painting can be achieved without the complicated technical problems associated with other media.

Not only can acrylic be adapted to oil and watercolor techniques, it has special characteristics of its own. Acrylic is ready for use directly from the tube or jar and tools are easily cleaned with soap and water. Acrylic forms a durable elastic film which adheres to most porous materials. Due to its rapid drying time, layering techniques may be done almost immediately. Artists have full control over the viscosity, sheen, and transparency. The adhesive and flexible properties of acrylic offers a wide selection of possible substrates and supports.

Acrylic color may be applied to any non-oily surface including canvas, paper, board, film, masonry, wood, etc.

Polymer from the Greek *Polymeres*,
"Having many parts".

Because our unique resin contains more solids (more acrylic) we are able to eliminate dependence on commonly used "thickening" agents. This enables us to incorporate more pigment in our color for added strength and brilliance.

How paint gets into the tube.

Tubes are delivered with bottom end open and the cap already on. Labels are applied to the empty tube one at a time. The tubes are then placed into a tray (bottom side up) and the paint is filled with a nozzle much like soft ice-cream is put into a cone. The bottom is then folded three times and tightly closed with a metal jaw.

HISTORY

Giant molecules called polymers were discovered early in the 20th century. Research continued yielding many materials like Celluloid which was made into combs, collar stays and the first flexible photographic film. In 1890 the first commercially produced synthetic fiber led to the creation of Chardonnet Silk.

This chemistry was the original base for development of industrial acrylic color in the United States in the 1920's. Adopted during the 'Pop Art' movement in the 1950's and 1960's acrylics became a popular artists' medium.

Non-porous palettes, such as a sheet of glass, enameled butcher tray or disposable coated sheets are recommended over wood palettes which will absorb water from the color. Misting with water will keep the color moist on the palette.

Tube and jar acrylics may be thinned with gloss or matte mediums to the exact fluidity and sheen preferred.

While acrylic color may appear to dry darker than the wet application, it is actually the evaporation and clearing of the milky binder that gives the illusion.

M. GRAHAM & Co.

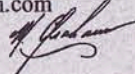
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ACRYLIC COLOR

Made With
HIGH SOLIDS RESIN



Artists' Quality

Fully pigmented color created with a unique, high solids acrylic polymer resin provides a creamy delicacy of touch that offers a world of opportunity from fine detail to broad, full brushed applications.

Traditional or experimental methods are easily expressed with the body and flow of pure color free from extenders and adulterants. Thick, full strength color may be applied in dramatic impasto effect or layered in glazes to achieve luminosity and harmony.

Our unique high solids acrylic resin is slower drying with a longer open time that allows subtle blends of color and soft transitions between tones. The slower "cure" rate of this pure resin allows the surface to be reactivated for the first hour after application allowing striking wet into wet effects.

Highest quality pigments in bold, bright, clean colors give radiance to the finished work.

Made in small batches, each tube of our color is hand crafted to give the artist the most beautiful and reliable color available today.

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MEDIUMS

Gloss Medium is a crystal clear, water-soluble, permanent final coating for acrylic paintings that will not crack or yellow. Used as a medium, it increases transparency, flow and gloss for traditional glazing techniques.

Matte Medium contains environmentally friendly matting agents which create a low sheen effect while enhancing the color.

Both Gloss and Matte Mediums are concentrated and increase the adhesion, flexibility and durability of the paint film and are recommended over water alone (excessive use of water as a diluent decreases the strength of the acrylic film).

To thin acrylic color, make a mixture of 50% water to medium and add to color until desired consistency is achieved.

The visual appearance of acrylic color is very different from oils or watercolors. Due to the nature of the acrylic film, the eye does not see into it in the same fashion as other media. As a result acrylic colors are very well suited for optical effects where the color sits on the surface and the image is high in key. In this regard it is unsurpassed.

TIPS

Acrylic mediums are an excellent bonding cement for mixed media techniques such as collage or decoupage where a clear, fast drying adhesive is required.

Synthetic filament brushes are best for painting as natural bristle will absorb water and lose body.

PIGMENT LIST

Description	Composition	LF	ST/SD	Trans/Opaq
Alizarin Crimson	1:2 Dihydroxyanthraquinone on Alumina Base (PR 83)	III	ST	T
Azo Yellow	Benzimidazolone Yellow (PY 151)	I	ST	ST
Burnt Sienna	Calcined Natural Iron Oxide (PBr 7)	I	SD	ST
Burnt Umber	Calcined Natural Iron Oxide containing Manganese (PBr 7)	I	SD	SO
Cadmium Orange	Cadmium Seleno-Sulfide (PO 20)	I	SD	O
Cadmium Red	Cadmium Seleno-Sulfide (PR 108)	I	SD	O
Cadmium Red Light	Cadmium Seleno-Sulfide (PR 108)	I	SD	O
Cadmium Yellow	Cadmium Zinc Sulfide (PY 35)	I	SD	O
Cadmium Yellow Light	Cadmium Zinc Sulfide (PY 35)	I	SD	O
Cerulean Blue	Oxides of Cobalt and Chromium (PB 36)	I	SD	O
Cobalt Blue	Oxides of Cobalt and Aluminium (PB 28)	I	SD	ST
Dioxazine Purple	Carbazole Dioxazine (PV 37)	II	ST	T
Hooker's Green	Chlorinated Copper Phthalocyanine & Isoindolinone Yellow (PG 7) (PY 110)	I	ST	T
Mars Black	Synthetic Iron Oxide (PBk 11)	I	SD	O
Naphthol Red	Naphthol AS-D (PR 112)	II	ST	SO
Permanent Green Light	Chlorinated Copper Phthalocyanine & Benzimidazolone Yellow (PG 7) (PY 151)	I	ST	SO
Phthalocyanine Blue	Copper Phthalocyanine (PB 15:3)	I	ST	T
Phthalocyanine Green	Chlorinated Copper Phthalocyanine (PG 7)	I	ST	T
Quinacridone Rose	Quinacridone Violet (PV 19)	I	ST	T
Quinacridone Violet	Quinacridone Violet (PV 19)	I	ST	T
Raw Sienna	Natural Iron Oxide (PBr 7)	I	SD	ST
Raw Umber	Natural Iron Oxide containing Manganese (PBr 7)	I	SD	SO
Titanium White	Titanium Dioxide (PW 6)	I	SD	O
Ultramarine Blue	Complex Silicate of Sodium & Aluminium with Sulfur (PB 29)	I	SD	T
Yellow Ochre	Natural Hydrated Iron Oxide (PY 43)	I	SD	O

LF = Light Fastness Key: I Excellent II Very Good III Acceptable (Pale tints may fade in direct sunlight)

ST = Staining SD = Sedimentary

T = Transparent ST = Semi Transparent SO = Semi Opaque O = Opaque

All colors conform to ASTM D4236 health labeling standard.

Cadmium colors are not intended for airbrush application.



All M. Graham & Co. products are certified by an independent, board certified, toxicologist for conformity to ASTM D4236 under LHAMA in a manner consistent with consumer Product Safety Commission Guidelines. For health and safety information please refer to our Material Safety Data Sheets. You may obtain a copy of our Material Safety Data Sheet by telephone, fax, email or at www.mgraham.com.

The pigments used in M. Graham Acrylic Color are identical to those in our watercolor, gouache and oil color formulations for ease of color matching in underpainting or mixed media techniques.

The formulation of the tube and jar color are identical with no difference in working properties or pigment load.

Every Artist Deserves The Finest Color That Can Be Created.