



# MATISSE DRY MEDIUMS

## Dry Mediums Landscape

by Wendy Shortland

A horizontal line always 'reads' as a landscape. In this painting a semi-abstract landscape has been created with horizontal bands of texture, using several of the Matisse Dry Mediums with Matt Gel Medium MM30. It is preferable to use the finer mediums at the back of the painting, graduating towards the more coarse mediums at the front.



### Applying the Texture

In my original painting I used (from back to front):

- Microspheres
- Pumice
- Lang Lang Sand 1mm
- Mica Flakes
- Lang Lang Sand 3mm and Lang Lang Sand 5mm (mixed)
- Lang Lang Gravel 7mm
- Lang Lang Sand 5mm & Weipa Calcined Bauxite

### Planning Your Painting

It is important that your painting contains the full range of tonal values (light, medium, and dark). For that reason it is strongly recommended that you do a series of small studies on paper with either paint or coloured pencils. Here are some issues to consider:-

- Cool colours recede – have your warmer colours at the front of the painting
- The distance is always a bit misty – lighten and/or grey some colours at the back of the painting.
- Ensure your painting is well balanced. Dark tones at the top of the painting will make it look top-heavy.

If you plan to have a 'blue sky' band at the top, remember that the sky is always lighter closer to the horizon.

## Underpainting

The texture should be allowed to dry thoroughly before underpainting. It will take several days. The colour for underpainting depends on the colour your finished painting will be. To play safe, paint in a washy Yellow Oxide, or perhaps Raw Sienna. Your underpainting should be runny enough to reach into all the crevices and cover the white. In many cases it can be also very successful to use a complementary colour to underpaint; for example, orange works well under blue. Be sure not to use a dark colour (purple) under a transparent colour (yellow).



## First Layer

Paint on your bands of colour. Do not fiddle with each band. Just get them all on first and get the underpainting covered up. You don't have to totally cover every speck of your underpainting. If you haven't covered it enough, you will know. You can't tell what you need to adjust until all colours are on.

I used (from back to front):-

- Australian Blue Gum
- Ghost Gum
- Cobalt Turquoise
- Graphite Grey
- Australian Sienna
- Ivory Black
- Burnt Sienna

## Second & Consecutive Layers

At this point you will know some of your tones or colours are not what you want. You should consider if you have your lightest lights and darkest darks. As well as altering tones, now you begin to drybrush different colours onto your existing colours and this is what brings out the texture. Here's what I changed:

**Australian Blue Gum Band** - I added white to Australian Blue Gum and lightened the band at the bottom to simulate the sky. Drybrushed the lighter colour to pick up the texture.

**Ghost Gum Band** - Needed to be lightened. I dry-brushed Antique White over this band and lightened it quite a lot.

**Cobalt Turquoise Band** - I drybrushed with Cobalt Teal, and various mixes of Cobalt Teal and Antique White and Cobalt Turquoise and White.

**Graphite Grey Band** - I drybrushed a little Ivory Black on the high points. When dry, I painted the high points with Matisse Gloss Medium MM7 and added Black Flake Hex.

**Australian Sienna Band** - Drybrushed Transparent Yellow Oxide at the back and tapered off towards the front.

**Black Band** - Drybrushed in silver. When dry, painted two coats of Matisse Gloss Medium MM7, and dropped on Black Flake Hex liberally.

**Burnt Sienna Band** - Burnt Sienna was too dark. I dry-brushed a lot of Australian Sienna, then added Vermilion, Cadmium Red Mid, and a little Deep Rose Madder towards the bottom of the painting. Then I drybrushed with both Metallic Gold and Metallic Copper.



## Finishing Off

Each individual painting will be different, however you should consider if some of the colours from one part of your painting need carrying through to another part. I glazed a little Transparent Yellow Oxide at the bottom of the Ghost Gum band. That carried the warm colour into the cooler area at the back of the painting and made a big difference in pulling the painting together. I then decided to dab a little of the blue colour onto the Burnt Sienna band. Finished.

Medium Name	Texture	Decoration	Painting	Collage	Collograph	Pastel/ Charcoal	Carving/ Sanding	Mixed Media	Magnetic	Light/Heavy	Mixing Ratio
Black Flake Hex	★	★	★	★				★		L	1 : 1
Weipa Calcined Bauxite	★	★	★	★				★		HH	1 : 1.5-2
Geraldton Crushed Garnet	★	★	★	★				★		H	1 : 1
Ferrous Powder		★	★	★	★			★	★	HH	1 : 1
Glass Beads		★	★	★				★		H	1mm 1 : 2 3mm 1 : 2
Bathurst Ground Marble			★	★	★			★		H	1 : 0.7
Ground Quartz	★		★		★	★		★		H	1 : 0.5
Mica Flake	★	★	★	★	★			★		H	1 : 1 + sprinkle
Microspheres	★	★	★	★	★			★		LL	1 : 1
Pumice	★		★	★	★			★		L	1 : 1
Lang Lang Sand	★	★	★	★				★		HH	0.5mm 1 : 1 1mm 1 : 1.5 3mm 1 : 1.8 5mm 1 : 2 Gravel 7mm 1 : 2
Mt Fitton Talc			★	★	★		★	★		L	1 : 1
Wollastonite	★		★	★	★	★		★		L	1 : 0.5

**Note:** The ratios of paint to be mixed with Matisse Dry Mediums as shown in the table above are formatted as (Wet Medium : Dry Medium – range)