

# system 3

Heavy Body & Original



## system 3 Original



Spread it on Thin

## system 3 Heavy Body



Lay it on Thick

### You Can't Beat The System

With Original and Heavy Body versions, System 3 acrylics are highly versatile, water-based acrylic colours. They offer an excellent painting experience at an economical price. Only high quality pigments are used in the manufacture of the System 3 acrylic ranges, offering significantly greater loading than in other acrylic ranges in this class. System 3's comprehensive range of colours offers excellent light-fastness\*, permanence, durability and covering power.

All colours can be thinned with water to pale washes or used directly from the pot or tube; each form dries quickly to create an insoluble film. The quick drying properties of the range enable the artist to work quickly, superimposing or juxtaposing colours without unnecessary fuss.

All System 3 Original and Heavy Body colours are fully intermixable and suitable for interior use. As they are not lightfast, fluorescent colours are not recommended for exterior use; all other colours are both lightfast and durable.

\*All but fluorescent colours; by their nature fluorescent pigments are not lightfast.

## system 3 Original

With its medium body consistency, System 3 Original is designed to offer a perfect compromise between firmer, more controlled applications of colour and the swift and even coverage of large areas.

Available in 75 & 150ml tubes, 250 & 500ml pots, the Original range consists of 60 colours with 16 of the most popular colours also available in 2.25 litre and 6 colours in 1 litre pots. There is also an assortment of sets made up of the key colours, allowing a comprehensive mixing capability.

## system 3 Heavy Body

With its exceptional heavy body consistency, System 3 Heavy Body is ideal for achieving textured effects and using impasto techniques. It retains brush marks, holds its shape, allows the creation of motion and adds volume to your artwork.

The range consists of 34 colours and is available in 75 & 150ml tubes, with 10 popular colours also in 500ml pots. An assortment of Heavy Body sets is also available, allowing effortless colour choices.

### System 3 Brushes

Painting with System 3 calls for easy-to-use, resilient and durable brushes which hold large quantities of colour.

The uniform thickness of the System 3 brushes' soft synthetic filaments gives great snap and perfect spring for acrylic painting. Soft, dark-tipped synthetic filaments and black aluminium ferrules combine with a yellow handle to give this brush style, affordability, flexibility and comfort. The ergonomic handle is short and well-balanced, preventing fatigue even after hours of painting. All System 3 brushes come with a lifetime guarantee and are sized from 3/0 upwards.

#### SY85 - Round

Used for touching-in small areas, fine detailing and applying well-thinned colour. A large sized Round makes laying broad washes over a large area a pleasure.



#### SY55 - Short Flat

For excellent colour control and perfect with thick creamy paint and for thick lines, the wide brush edges are ideal in detailed work for thin lines and corners.



#### SY21 - Long Flat

This sharp, square-edged brush holds plenty of colour for continuous, long strokes and facilitates a good paint flow. If used flat, ideal for laying broad washes and thick strokes. At the same time, the sharp edge is excellent for thin lines.



#### SY67 - Filbert

With an oval shaped and gently pointed head, this brush has the versatility of both a round and a flat brush, and is a must for strong, tapered strokes.



#### SY278 - Sky Flow

An extra wide flat brush, the chisel edge holds plenty of colour for precise stroke work over large areas and is ideal for mural painting.



### System 3 Original & Heavy Body Colours

• Colours available in Original and Heavy Body ranges

651*** (t) Lemon Yellow ●	675*** (t) Process Yellow ●	620*** (t) Cadmium Yellow (hue) ●	618*** (t) Cadmium Yellow Deep (hue) ●	638*** (s) Cadmium Orange Light (hue)
619*** (s) Cadmium Orange (hue) ●	511*** (s) Cadmium Scarlet (hue) ●	588*** (t) Vermilion (hue) ●	503*** (s) Cadmium Red (hue) ●	504*** (s) Cadmium Red Deep (hue) ●
513*** (s) Crimson ●	412*** (t) Process Magenta ●	433*** (t) Purple	408*** (s) Deep Violet ●	134*** (s) Prussian Blue (hue) ●
142*** (t) Phthalo Blue (Phthalocyanine)	123*** (s) Ultramarine ●	110*** (o) Cobalt Blue (hue) ●	112*** (o) Coeruleum Blue (hue) ●	120*** (t) Process Cyan ●
154*** (t) Phthalo Turquoise	361*** (t) Phthalo Green (Phthalocyanine)	335*** (s) Emerald ●	355*** (s) Leaf Green ●	368*** (t) Pale Olive Green ●
375*** (t) Sap Green ●	352*** (s) Hooker's Green	367*** (o) Oxide of Chromium Green	024*** (o) Buff Titanium ●	578*** (s) Flesh Tint ●
634*** (o) Naples Yellow ●	663*** (s) Yellow Ochre ●	667*** (s) Raw Sienna ●	221*** (t) Burnt Sienna ●	223*** (t) Burnt Umber ●
247*** (s) Raw Umber ●	065*** (o) Payne's Grey ●	036*** (o) Mars Black ●	040*** (o) Process Black ●	078*** (o) Warm Grey
006*** (o) Zinc Mixing White ●	009*** (o) Titanium White ●	702*** (t) Silver (imit)	708*** (t) Pale Gold (imit)	707*** (t) Rich Gold (imit)
230*** (t) Copper (imit)	718*** (t) Metallic Blue	719*** (t) Metallic Green	720*** (t) Metallic Red	302*** (o) Pistachio
404*** (o) Silk Purple	580*** (o) Pink Blush	418*** (o) Velvet Purple	114*** (o) Wedgwood	100* (s) Fluorescent Blue
681* (t) Fluorescent Yellow	653* (s) Fluorescent Orange	544* (s) Fluorescent Red	538* (s) Fluorescent Pink	349* (s) Fluorescent Green

Permanent \*\*\*\* | Normally Permanent \*\*\* | Moderately Permanent \*\* | Fugitive \* | Transparent (t) | Semi Transparent (s) | Opaque (o)

### Process Colours

Both System 3 ranges include process colours, enabling four-colour, half-tone screen printing. Nowadays, film separations can be made using straightforward and readily available computer aided graphics. The resulting photographic stencils are transferred to the printing screen, enabling three or four colour process printing. System 3 process colours also make excellent primary mixing colours.



### Specification Of Colours

No.	Colour Name	Pigments	C.I. Name	Perm. Trans.
651	Lemon Yellow ●	Arylamide Yellow 10G	PY3	*** t
675	Process Yellow ●	Arylamide Yellow 5GX / Arylamide Yellow 10G	PY74 / PY3	*** t
620	Cadmium Yellow (hue) ●	Arylamide Yellow 5GX / Diarylamide Yellow	PY74 / PY83	*** t
618	Cadmium Yellow Deep (hue) ●	Diarylamide Yellow	PY83	*** t
638	Cadmium Orange Light (hue)	Diarylamide Yellow / Pyrrole Orange	PY83 / P073	*** s
619	Cadmium Orange (hue) ●	Diarylamide Yellow/Diarylamide Orange	PY83/P034	*** s
511	Cadmium Scarlet (hue)	Naphthol Red AS - OL / Diarylamide Yellow	PR9 / PY83	*** s
588	Vermilion (hue) ●	Naphthol Red AS - OL	PR9	*** t
503	Cadmium Red (hue) ●	Naphthol Red AS - D	PR112	*** s
504	Cadmium Red Deep (hue) ●	Naphthol Red AS - D / Quinacridone	PR112 / PR122	*** s
513	Crimson ●	Quinacridone / Naphthol Red	PR122 / PR5	*** s
412	Process Magenta ●	Quinacridones	PV19 / PR122	*** t
433	Purple	Quinacridones	PV19 / PR122	*** t
408	Deep Violet ●	Dioxazine Purple	PV23	*** s
134	Prussian Blue (hue) ●	Ultramarine Blue / Phthalocyanine Blue / Carbon Black	PB29 / PB15 / PBk7	*** s
142	Phthalo Blue	Phthalocyanine Blue	PB15:3	*** t
123	Ultramarine ●	Ultramarine Blue	PB29	*** s
110	Cobalt Blue (hue) ●	Ultramarine Blue / Titanium Dioxide	PB29 / PW6	*** o
112	Coeruleum Blue (hue) ●	Phthalocyanine Blue / Lithopone / Bismuth Vanadate	PB15:3 / PW5 / PY184	*** o
120	Process Cyan ●	Phthalocyanine Blue / Phthalocyanine Green	PB15:3 / PG7	*** t
154	Phthalo Turquoise	Phthalocyanine Blue / Phthalocyanine Green	PB15:3 / PG7	*** t
361	Phthalo Green ●	Phthalocyanine Green	PG7	*** t
335	Emerald ●	Arylamide Yellow 10G / Phthalocyanine Green	PY3 / PG7	*** s
355	Leaf Green ●	Arylamide Yellow 10G / Phthalocyanine Green	PY3 / PG7	*** s
368	Pale Olive Green ●	Diarylamide Yellow / Phthalocyanine Green	PY83 / PG7	*** t
375	Sap Green ●	Arylamide Yellow 5GX / Phthalocyanine Green / Trans. Red Iron Oxide	PY74 / PG7 / PR101 Trans	*** t
352	Hooker's Green	Phthalocyanine Green / Trans Red Iron Oxide / Arylamide Yellow GX	PG7 / PR101 Trans / PY73	*** s
367	Oxide of Chromium Green	Chromium Oxide Green	PG17	*** o
024	Buff Titanium ●	Titanium Dioxide	PW6	*** o
578	Flesh Tint ●	Lithopone / Iron Oxides	PW5 / PY42 / PR101 Trans	*** s
634	Naples Yellow ●	Titanium Dioxide / Diarylamide Yellow / Benzimidazolone Orange H5G	PW6 / PY83 / P062	*** o
663	Yellow Ochre ●	Yellow Iron Oxide	PY42	*** s
667	Raw Sienna ●	Iron Oxides / Bone Black	PY42 / PR101 Trans / PBk9	*** s
221	Burnt Sienna ●	Trans Red Iron Oxide	PR101 Trans	*** t
223	Burnt Umber ●	Trans Red Iron Oxide / Carbon Black	PR101 Trans / PBk7	*** t
247	Raw Umber ●	Natural Iron Oxide	PB7	*** s
065	Payne's Grey ●	Ultramarine Blue / Mars Black	PB29 / PBk11	*** o
036	Mars Black ●	Mars Black	PBk11	*** o
040	Process Black ●	Carbon Black	PBk7	*** o
078	Warm Grey	Titanium Dioxide / Natural Iron Oxide / Mars Black	PW6 / PB7 / Fk11	*** o
006	Zinc Mixing White ●	Lithopone	PW5	*** o
009	Titanium White ●	Titanium Dioxide	PW6	*** o
702	Silver (imit)	Titanium Dioxide Coated Mica / Carbon Black	PW6 / PBk7	*** t
708	Pale Gold (imit)	Titanium Dioxide and Iron Oxide Coated Mica	PW6 / PR101 Trans	*** t
707	Rich Gold (imit)	Titanium Dioxide and Iron Oxide Coated Mica	PW6 / PR101 Trans	*** t
230	Copper (imit)	Titanium Dioxide and Iron Oxide Coated Mica	PW6 / PR101 Trans	*** t
718	Metallic Blue	Titanium Dioxide Coated Mica / Phthalocyanine Blue	PW6 / PB15:3	*** t
719	Metallic Green	Titanium Dioxide Coated Mica / Phthalocyanine Green	PW6 / PG7	*** t
720	Metallic Red	Titanium Dioxide Coated Mica / Naphthol Red AS-D	PW6 / PR112	*** t
302	Pistachio	Titanium Dioxide / Arylamide Yellow 10G / Phthalocyanine Green	PW6 / PY3 / PG7	*** o
404	Silk Purple	Titanium Dioxide / Quinacridone / Ultramarine Blue	PW6 / PR122 / PB29	*** o
580	Pink Blush	Titanium Dioxide / Trans Red Iron Oxide	PW6 / PR101 Trans	*** o
418	Velvet Purple	Quinacridone / Titanium Dioxide / Dioxazine Violet	PR122 / PW6 / PV23	*** o
114	Wedgwood	Titanium Dioxide / Ultramarine Blue / Yellow Iron Oxide	PW6 / PB29 / PY42	*** o
100	Fluorescent Blue	Fluorescent Blue 60	* s	
681	Fluorescent Yellow	Fluorescent Yellow 27	* t	
653	Fluorescent Orange	Fluorescent Orange 5	* s	
544	Fluorescent Red	Fluorescent Red 3	* s	
538	Fluorescent Pink	Fluorescent Pink 1	* s	
349	Fluorescent Green	Fluorescent Green 8	* s	

### System 3 Sets

A wide variety of sets with differing sizes of tubes is available in both System 3 Original and Heavy Body allowing the artist to assemble a broad range of colours on their palette in an affordable way. The sets also allow for experimenting with new ideas using different products, such as process or Heavy Body colours.





## Uses Of System 3 Acrylic Colours

Since the introduction of System 3 acrylics in 1987, these colours have been successfully used to decorate paper, wood, canvases and uneven surfaces such as rough plaster or masonry. Tests on concrete slabs demonstrate the superior durability of System 3 over other acrylic colours in all weather conditions. System 3 has been used extensively for painting murals on school walls and, with the use of suitable primers, can be used even more widely on materials such as metals and plastics.



## Tips for System 3 Acrylic Colours

### Tips to maximise the permanence of a painting and special effects using System 3 acrylic colours

- Before painting, the right surface preparation is crucial to ensure the longevity and permanence of the artwork.
- Acrylic colours take well to all semi-porous surfaces such as paper and board, but more absorbent surfaces, such as cloth, plaster or wood, require a primer to seal the surface for maximum durability.
- Although System 3 will not adhere permanently to smooth surfaces such as laminated plastics, metal, glass or glazed ceramics, adhesion can be improved by abrading, etching or roughing surfaces or first applying a suitable primer, such as those used for priming car bodywork.
- A different degree of adhesion is required for painted plastic items used outdoors (e.g. skateboards) than for a plastic model shown in a display cabinet.
- For very rough or absorbent surfaces such as masonry or brickwork, first remove any loose dust or debris. As an initial coat, apply thinned Gesso Primer (five parts of primer to one of water). The surface should then be further primed with Gesso Primer before painting with System 3 colours.
- When preparing hardboard or masonite, sand the shiny surface and then apply two coats of System 3 Gesso Primer. Each coat should be tightly sanded prior to the next application.
- For painting on plaster or plasterboard, ensure that the surfaces are free from dust, debris, oil or grease and then coat them with System 3 Gesso Primer. For murals or other large areas, the first coat of Gesso Primer should be thinned five parts to one of water. Undiluted coats of Gesso Primer should then be applied.
- Raw, unprepared canvas will not readily accept System 3 or any acrylic colours. The gaps between the warp and the weft must first be filled to create an even but toothed painting surface. Canvas should be tightly stretched onto stretchers prior to application of Gesso Primer. The primer may be brushed, sprayed or rolled onto the painting surface.
- Most papers will take System 3 colours without priming.



- If painting on rough rag or 100% cotton watercolour papers the surface should first be prepared with an acrylic solution, to avoid a dulling of the colours. Thin Daler-Rowney Decoupage Medium with water and apply over the surface of the paper. Allow it to dry fully and then use System 3 colours.

- For fabric painting, all fabrics should be washed prior to painting or printing. Mix System 3 Textile Printing Medium in roughly equal quantities with colour to give strong colours with fine definition and wash fastness over twenty or more washes. After printing, garments should be heat-fixed with an iron at a temperature appropriate to each fabric; the lower the temperature used, the longer it will take to 'fix' the colour.



- For texture effects, apply System 3 Heavy Body colours straight from the tube using a knife or a brush for clean crisp effects. Use a cranked blade knife to keep your hands off the surface.

- To load a palette knife with System 3 Heavy Body colours, first mix the colour needed, then load the head of the knife on only one edge in order to build a roll of colour. Use this to create edges and ridges, then wipe off any excess colour and reload the knife.

- Limited only by your imagination, mix System 3 Original or Heavy Body colours with quartz, sand, pumice stone or other materials for outstanding colouring power with coarse grainy effects.



- For external murals and in cold studios, to ensure that a strong flexible film is formed all colours and primers need some form of warmth while they are being used and drying; so make sure that the artwork has time to dry before it becomes too cold.
- For different brush marks try different sized brushes with System 3 Heavy Body colours, and create effects by dabbing, twisting or stroking with the brush.

## Screen Printing

System 3 Acrylic Printing Medium is specially formulated for use with System 3 Original. The two combine to produce economical, low odour, water based screen printing ink which is regarded worldwide as the finest of its kind and, being solvent-free, is ideal for use in schools, studios and at home.

Printing Medium slows down on-screen drying of acrylic colour reducing the risk of screen blocking, making it easier to wash out. Screens, kept moist, will wash out easily with soap and water. The medium can be thinned with water. Even after mixing with Printing Medium, System 3 Original colours retain great density of colour, and very substantial covering power can be achieved on paper, card and board without undue cockling.

- If printing on textiles, System 3 Textile Printing Medium should be mixed in roughly equal quantities with System 3 Original colours. The medium performs very well on cotton, cotton mixes, most natural fibres, silk and synthetics.
- Blue System 3 Screen Drawing Fluid is applied by brush directly to the screen to create a drawn image. It can be applied neat but often requires some dilution with water in areas with finer detail. Once dry, the entire screen surface is blocked out with System 3 Removable Screen Block which is applied with a squeegee. After drying, the drawn image is washed out in cold water to leave an open-mesh positive image ready for printing. After printing, screens can be reclaimed by softening up the block with very hot water then vigorously washing out the Screen Block with a suitable brush and a very strong soap solution such as undiluted washing-up liquid. Screen Block should be kept upright and stored at normal room temperature.



## Mixed Media



System 3 colours can be used successfully in conjunction with many other media. They can be used for under-painting other colours such as oils, pastels or FW or Calli acrylic inks. Daler-Rowney Artists' pencils, charcoal, pastels and coloured crayons can also be worked over the surface of System 3 acrylics. If required, fixing can be achieved in the normal way.



## StayWet Palette for Acrylic Painting

In some circumstances, the advantages offered by fast drying colours become a disadvantage. For these occasions, the Daler-Rowney StayWet palette is ideal. Working by osmosis, it keeps acrylic colours moist and workable, enabling artists to paint all day with their colours uncovered. When not in use, the palette is covered with its lid and the reservoir topped up to keep the colours moist, to save previously mixed colours for another day and to reduce wastage.



## System 3 Acrylic Paper

System 3 acrylic pads have been developed specifically for use with System 3 colours. Its remarkable irregular linen textured surface offers the ideal tooth for painting with all acrylic colours. Available in A5, A4, A3 and A2 sizes.



## Découpage and Papiér Mâché

System 3 colours can be mixed with Daler-Rowney Découpage Medium to give greater flexibility and increased gloss and transparency to colours.

This medium is a clear gloss liquid with adhesive properties for use in collage, papier mâché and découpage or as a final water resistant sealant for all manner of craft works including stones, wood, card and paper.

For stunning vibrant colours, apply System 3 colours to the treated paper or surface.



## Cleaning

### Brushes

All System 3 acrylic colours can be washed from brushes using water and household soap or domestic washing-up liquid. Never allow colour to dry on the brush, once it is dry, it can only be removed with considerable difficulty!

### Silk screens

Screens should be cleaned immediately with soap and water. After long print runs, colour can be removed with the application of neat System 3 Acrylic Printing Medium. Never allow acrylic colours to dry hard on the screen.

### Clothes

Immediately remove excess paint and apply liberal quantities of soap and water. Machine-wash as soon as possible. Such action will minimise damage but is unlikely to remove all staining!

In case of extreme difficulty, try cleaning dried paint with Ethyl Alcohol (Surgical Spirit), most of the colour may be removed but textiles often still remain stained and the alcohol may cause damage.

For more information on System 3 Acrylics, Acrylic mediums or other Daler-Rowney product ranges please visit [www.daler-rowney.com](http://www.daler-rowney.com)

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