

Product Information



Acrylic Auxiliaries

- I) **PRIMERS: GESSO**
- II) **STRUCTURING GELS AND MORTARS**
 - 1. **SAND-TEXTURED STRUCTURING GELS**
 - 2. **MODELLING PASTE**
 - 3. **MORTARS**
- III) **MEDIUMS AND GELS**
 - 1. **BINDEX**
 - 2. **GELS**
 - 3. **MEDIUMS**
 - 4. **SMOOTHING MEDIUM and SILICONE OIL**
- IV) **VARNISH**
- V) **CLEANING AUXILIARIES**

Can be used as a primer on the desired surface

Can be used as part of the creation / painting

Use as a finisher for the work

Acrylic auxiliaries are offered in two Pébéo ranges: Studio Acrylics, which is a fine arts range, and Artist Acrylics which is a high-end fine arts range. Associated auxiliaries are of a quality that is commensurate with their range.

I. PRIMERS: GESSO

Colours and Formats:

- 4 colours: White, black, grey or transparent
- 250 ml tubes, 500 ml and 1 litre jars, and the 4 l tubs

Properties:

- Colours: Matte. Strong covering power for dyed gessos
- Thick consistency
- Permanent after drying, and the film is strong and flexible to deformation
- Thinner: Water, but this results in a loss of consistency
- Cleaning the tools: With water before drying
- Drying: Away from dust, between 30 minutes to 1 hour depending on the thickness

Applications:

Gesso is a primer used to prepare painting surfaces such as canvas, cardboard, wood... It improves the adhesion of acrylic or oil paint coats, and is applied on a clean, non-greasy surface.

The **Gesso White, from the Artist Acrylics range**, has a higher concentration of titanium white than the Studio Acrylics range, which means it offers fuller coverage.

The Artist Acrylics Transparent Gesso can be applied on a raw canvas before a dyed gesso to avoid seeing it soaking through to the back of the canvas.

Frequently Asked Questions (FAQs):

- ***On what surfaces can Gesso one coat and Gesso transparent be applied?***

Gesso one coat and transparent are both primers can be applied to all painting surfaces.

- ***Why is a coat of Gesso (one coat or transparent) needed before painting on a surface?***

Applying Gesso, whether transparent or white, is essential to properly prepare your painting surface. By applying it, you can be sure that the media you apply to the surface will stick well.

- ***What is better: a coat of Gesso transparent or a coat of Gesso white?***

Which kind of Gesso you opt for depends on the colour of the surface you prefer. If you prefer your surface to be white, Gesso one coat will be better. If you prefer to maintain the original colour of the surface, you Gesso transparent will suit you better.

II. GELS AND STRUCTURING MORTARS

1. SAND-TEXTURED STRUCTURING GELS

Formats:

- 250 ml tube or 250 ml jar

Properties:

- Non-yellowing acrylic binder
- Thick consistency
- Cleaning the tools: With water before drying
- Drying: Away from dust, dry to the touch in 30 minutes to 1 hour and completely dry in 1-8 days depending on the thickness
- Storage: Keep away from freezing

Applications:

Gels are used either at preparation stage or during creation. They can add volume and create visual effects.

► Studio Acrylics sand texture gel

Sand textured gel is a ready-to-use acrylic gel that is available in 4 different colours of sand. It is preferably worked with a knife and lends for a grainy effect, in particular for backgrounds.

► Artist Acrylics structure gel

Heavy Gel is a high-density gel that allows for work in thick layers when added to colours and has a similar smoothness to oil. It is opalescent and non-yellowing, and is added to colour to offer a more economical paint. It lengthens the drying time of colours.

2. MODELLING PASTE

Formats:

- 100 ml and 250 ml Tubes, 250 ml, 500 ml and 1 l jars

Properties:

- Paste: Opaque paste with a heavy texture and matte finish
- Thinner: Not recommended
- Cleaning the tools: With water before drying
- Drying: Away from dust, between 1 to 3 hours depending on the thickness

Applications:

The **Studio Modelling Paste** is a ready-to-use paste for creating reliefs and making impastos, especially for backgrounds. It is applied with a painting knife, and may be mixed with colours when moist that will slightly deteriorate it. It retains the imprint of the tool and can be sculpted and painted when dry.

After drying, it keeps its volume perfectly, remains opaque and does not crack.

The **High Density Modelling Paste** offers a thicker and more textured paste than the Studio Modelling Paste. The Artist Acrylics range paste is more responsive than the Studio Acrylics range paste.

The **Artist Acrylics Modelling Paste Light** has a much lighter and airier consistency than the other Modelling Pastes.

► Studio Acrylics Cracked Effect Modelling Paste

The Cracked Effect Modelling Paste is used in 2 stages:

- Primer: Application of phase 1 with a brush in thin coats to increase the adhesion of the paste and encourage crackling. Allow to dry (about 15 minutes).

- Crackling: Apply the phase 2 pasty consistency with a painting knife on top of the dry phase 1. Phase 2 may be applied alone, or in combination with Studio Acrylics colours (75% Modelling paste / 25% colour). The thicker phase 2 is applied, the more cracks there will be. The drying time can vary from 1 to 3 hours depending on the thickness applied.

3. MORTARS

Formats:

- o In 250 ml and 500 ml jars

Properties:

- o Thick and granular consistency
- o Thinner: Water or liquefied with Bindex, gels or mediums
- o Cleaning the tools: With water before drying
- o Drying: Away from dust, dry to the touch in 30 minutes to 1 hour and completely dry in 1-8 days depending on the thickness
- o Storage: Keep away from freezing

Applications:

Mortars are used to create effects of materials and reliefs, especially to create backgrounds. They are best applied with a painting knife.

The **Artist Acrylics micaceous black mortar** is a mixture of acrylic polymer and micaceous iron oxide. It lends metallic material effects. It can be worked both with a knife and a brush.

Artist Acrylics pumice mortar is made from an acrylic polymer and finely ground pumice. It lends a look of a thin material consisting of small black particles to a fine-grained material effect. It can be used pure or mixed with acrylic colours. Semi-matte finish.

Artist Acrylics sandy mortar is a mixture of acrylic polymer and silica. It offers granular material effects, and is used pure or mixed with colour to lend great looking faded hues. Semi-matte finish.

Artist Acrylics crystal mortar is a blend of acrylic polymer and quartz crystals. It is used to create transparent and granular materials that react with the light. It can be used pure, or in gradations with colour (preferably use mixed with transparent colours). It is thicker and heavier than other mortars and can be with Bindex to improve its adherence to the painting surface. Glossy finish.

III. MEDIUMS AND GELS

1. BINDEX

Formats:

- 100 ml and 250 ml tubes, 500 ml and 1 l jars, and 4 l tubs

Properties:

- Non-yellowing acrylic binder. Translucent and indelible after drying, it offers a flexible film
- Fluid consistency
- Thinner: Not recommended
- Cleaning the tools: With water before drying
- Drying: Away from dust, dry to the touch in 30 minutes to 1 hour and completely dry in 1-8 days depending on the thickness
- Storage: Keep away from freezing

Applications:

Bindex is used to prepare acrylic colours. It can also be used for collages, inlays, to harden paper objects...

When blended with colours, the **glossy Bindex** offers depth and brilliance. The Artist Acrylics range binder has more consistency than the Studio Acrylics range binder. It shrinks less while drying and dries faster.

Glossy Bindex is also used for Pébéo mixed media **MIXEDMEDIA** to create a protective coat before casting the Glazing or Crystal Resin.

Bindex is also available in a **matte** version in the Artist Acrylics range.

► **Studio Acrylics binding glossy Bindex DYNA****

Gloss Bindex DYNA is used in the same way as the Gloss Bindex but, being developed from interference pigments, applications will change colour with the angle of refraction of the light. They are available with 3 different pearl colours.

2. GELS

Formats:

- 60 ml, 100 ml and 250 ml tubes and in 250 ml, 500 ml and 1 l jars

Properties:

- Non-yellowing acrylic binder. Translucent and indelible after drying, it provides a flexible

film

- Thick consistency
- Thinner: Water, or is thinned with bindex or mediums
- Cleaning the tools: With water before drying
- Drying: Away from dust, dry to the touch in 30 minutes to 1 hour and completely dry in 1-8 days depending on the thickness
- Storage: Keep away from freezing

Applications:

The gel is used for preparing acrylic colours or during creation. They increase the transparency, depth, volume and drying time, and can also be used for collages and inlays.

They are available in **gloss** or **matte**. Artist Acrylics range gels are more consistent and shrink less upon drying than Studio Acrylics range gels.

► **Studio Acrylics phosphorescent gel**

Phosphorescent gels absorb natural or artificial light and re-emit it in the dark. There are 5 types of gels: they are slightly dyed in order to distinguish the colours more easily in the day, except for green non-dyed phosphorescent gel. They should preferably be applied thickly with a painting knife.

It is best to apply the phosphorescent gels on light colours because they are transparent, so during the day the colour of the gel, and at night the phosphorescence, will be clearer on a white or light-coloured surface.

► **Studio Acrylics sand texture gel**

Sand textured gel is a ready-to-use acrylic gel that is available in 4 different colours of sand. It is preferably worked with a knife and lends for a grainy effect, in particular for backgrounds.

► **Artist Acrylics structure gel**

Heavy Gel is a high-density gel that allows for work in thick layers, when added to colours and has a similar smoothness to oil. It is opalescent and non-yellowing, and is added to colour to offer a more economical paint. It lengthens the drying time of colours.

► **Artist Acrylics iridescent gel**

Interference Gel comes in gold or neutral, and can be used pure or mixed with colours, to obtain iridescent reflections or a pearly sheen.

► **Diffuser**

Diffuser facilitates the dilution and pigment dispersion of acrylic colours. It is ideal for airbrush and watercolour work.

► **Retardant****

Retardant can slow the drying time of a colour when mixed up to 10% with the colour. Do not use for outdoor work exposed to moisture.

3. MEDIUMS

Formats:

- In 75 ml, 250 ml, 500 ml and 1 l bottles

Properties:

- Non-yellowing acrylic binder. Translucent and indelible after drying, it offers a flexible film
- It makes the colour more fluid without thinning it, increasing transparency
- Thinner: Water
- Cleaning the tools: With water before drying
- Drying: Away from dust, dry to the touch in 30 minutes to 1 hour and completely dry in 1-8 days depending on the thickness
- Storage: Keep away from freezing

Applications:

Acrylic mediums are mixed in all proportions with acrylic colours and at all stages of the work.

The **Artist Acrylics Glossy Medium** enhances the brightness and depth of colours, and is especially recommended for glazes.

The **Artist Acrylics Matte Medium** brings a certain matte finish that attenuates the density of the colour. It can be mixed with gloss medium to give a satin finish. It is advisable to shake before use.

4. SMOOTHING MEDIUM and SILICONE OIL

Formats:

- In 250 ml, 500 ml and 1 litre bottles
- Silicone oil comes in a 45ml bottle with a pipette top

Properties:

- Acrylic binder fluid, glossy, non-yellowing, transparent and indelible after drying, offers a flexible film
- It fluidifies the colour and enables clear and smooth flows (casting or pouring techniques)
- Thinner: Water

- Cleaning the tools: With water before drying
- Drying: Away from dust, dry to the touch in 30 minutes to 1 hour and completely dry in 1-8 days depending on the thickness
- Storage: Keep away from freezing

Applications:

The smoothing or pouring medium is used in different ways, alone as a gloss varnish applied with a brush, or blended to:

- Fluidify colours in the Studio Acrylics or Mat Pub ranges, to obtain the desired viscosity without thinning the paint (unlike the addition of water)
- For dripping and pouring techniques, mixed with the colour to make filaments or casting in a mould. It creates smoother and cleaner mottling or running.
- Adding **silicone oil** in very small amounts (a few drops) can trigger the cell creation process.

Mixing proportions for the pouring technique:

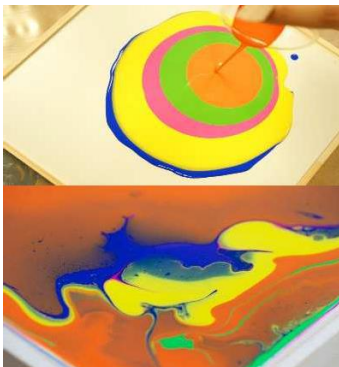
- with Studio Acrylics colours: 1 part colour / 1 part medium / 1 part water / a few drops of silicone oil to stimulate the cell creation process
- when using the medium with MAT Pub, it will make a fluid texture quicker than by adding water

(These proportions are indicative only: they may vary according to the desired effect and finish)

Instructions for use when pouring

- Mix the colour with water first if it needs to be diluted. Once fully mixed, add the smoothing medium. Mix slowly to avoid bubbles.
- It is advisable to leave the colour / medium mixture for about 1 hour before pouring, in order to ensure consistency:
 - then, pour
 - or, if you want the appearance of cells, add a few drops of silicone oil, mix slowly, then pour

Different creations depending on the material and technique used:



Pour and overlay colours in concentric circles to the edges. The medium provides a smooth, clean and uniform application

Same technique but rotating the surface so that the initial shapes create new shapes



Pour relatively randomly and use a spatula to layer the colours.
(Note: when using titanium white, cells appear without adding silicone oil, but very randomly)

Pour the colours collected into the same container, unmixed: reverse cup technique.

► **Silicone oil**

Additive for acrylic colours to be used in combination with the Pébéo smoothing medium, which allows for the creation of cells. A few drops in the medium-colour mixture is enough (3 to 8 drops maximum depending on the amount prepared). Adjust according to the desired effect (Warning: if there is too much silicone oil, it can create holes in some places).



Tips:

- Using a blowtorch on the mixture just after pouring (smoothing medium, colours and silicone oil) speeds up the cell creation process (but do not wait until the mixture is dry otherwise the blowtorch will have no effect. And don't use it too close to the surface in order not to burn the paint).
- Once the surface is completely dry, to remove excess silicone oil, wipe with a soft dry cloth or a cloth lightly doused in alcohol. Do not rub too hard otherwise you risk damaging the surface of the work.
- If you want to cover your work with Gédéo crystal or glazing resin, you need to wipe the surface to remove excess silicone oil with a soft cloth doused in a little alcohol, without rubbing too hard so you do not damage the work. Then, immediately apply on the degreased surface a layer of the smoothing medium with a brush, which is essential for a better finish after it is glazed. Finally, once the coat smoothing medium is touch-dry, pour your mixture of Gédéo epoxy resin for a glaze that will give a relief and magnifying effect to your work.



IV. VARNISH

Formats:

- In 75 ml, 250 ml, 500 ml and 1 l bottles, and 200 ml and 400 ml spray cans

Properties:

- It improves the qualities of resistance to ageing of acrylic colours, unifies the differences in brightness of the picture and increases the depth of colour

- Thinner: Not recommended
- Cleaning the tools: With water before drying for water-based varnish, or petroleum oil for solvent-based varnish
- Drying: Away from dust, between 30 minutes to 1 hour depending on the thickness

Applications:

When the colour is applied thickly, it is advisable to wait 1-2 weeks before varnishing work.

The **aqueous acrylic varnishes** are decorative and non-yellowing. They offer a perfectly taut film, that is flexible and indelible.

They are available in the following versions:

- shiny: perfectly transparent,
- matte: somewhat opalescent and anti-UV,
- satin.

Solvent-based acrylic varnishes * are decorative and non-yellowing. They offer a perfectly taut film that is flexible and indelible. They have a feature of a guaranteed possibility of restoration work.

They are available in the following versions:

- shiny: perfectly transparent,
- matte: somewhat opalescent
- satin.

The **anti-UV solvent-based varnish** */**, with a satin and waterproof finish, filters out ultraviolet rays. Once dry, it can be removed with an alcohol / water mixture without altering the acrylic colour.

V. CLEANING AUXILIARIES

Formats:

- In 75 ml and 245 ml bottles

► Brush cleaner *

Properties:

- Works in 20 minutes
- Rinse with soap and water

Applications:

This cleaner is suitable for use with all painting utensils and it retains the suppleness and form of brushes. It dissolves acrylics and varnish even when dry.

► Universal stripper *

Properties:

- Works in 15 to 30 minutes

- Rinse with water

Applications:

This highly efficient strong solvent strips dried-on oil, acrylic and other material from all painting tools.

* *Hazardous - Follow precautions of use.*

** *Withdrawn in 2018*

Recommendations:

This information is presented for illustrative purposes. It is advisable to always carry out preliminary tests on the selected surface before starting a piece.

For more information on the safety and handling conditions of products, you can refer to the safety data sheet available on the website:
<http://www.pebeo.com/Pebeo/Fiches-de-donnees-de-securite>.



Papier, carton, verre,
bois, métal et tissus
sont à trier

Separate paper, card, glass, wood and fabrics to recycle