



Oil Painting Mediums



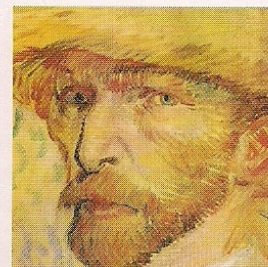
LUKAS Oil Painting Mediums

Introduction

Since 1862, Dr. Fr. Schoenfeld and LUKAS-Artists Colours has been a sign of top quality artist's colours.

„I have ordered colours from Schoenfeld in Düsseldorf of some shades which I could not get here...“

wrote the already famous painter Vincent van Gogh to his brother Theo.



Ever since, numerous artists all over the world have trusted the 140-year-old tradition of our house. We do not only maintain this tradition in the area of colours, but also for a lot of other aids which extend the artistic design possibilities in the painting world. For example, the high quality, with special care developed Lukas oil painting mediums which are presented here.

Primers

The first material layer on the painting surface has just a special importance in the oil painting: primers are responsible for the fact that the colour combines well and durably with the painting support and behaves consistently over the whole surface. Ready prepared surfaces are often used. In case these are not used, the artist must prime the canvas himself. For oil painting LUKAS offers two qualities for this purpose:

Studio Gesso/White Primer (art. no. 2345), a primer in good quality for the daily use [contents: acrylic resin dispersion, water, titanium oxide], (protect from frost); as well as

Gesso/White Primer (art. no. 2335), a particularly high-quality primer, that meets the highest demands [contents: acrylic resin dispersion, water, titanium oxide], (protect from frost)
Both qualities are suitable for various painting supports. They produce a lightly absorbing, medium-

glossy drying half chalk surface and can therefore be applied as a basis for all painting techniques. Priming itself is not difficult: simply apply crosswise several thin layers one after another with a palette knife or flat brush. But – and this is important – each layer has to be dry before a new layer is applied. If a particularly absorbent surface is used, we recommend applying the Lukas Sealer before priming with Gesso:

Sealer/Primer for porous base materials: (art. no. 2333), a medium which reduces the absorbency of surfaces. The sealer closes the pores of the canvas, plaster, chalk, concrete, etc. and is thinly applied with a brush before the normal priming [contents: acrylic resin dispersion, water]; (protect from frost).

Dilute, dissolve, clean

As classical oil colour can not be mixed with water, special aids must be used for quite everyday works. These are turpentine and turpentine substitute. Both are used to dilute oil colour or mediums. However, they are also used as a solvent for resins like mastic or dammar. They are offered in different qualities:



Rectified Balsam Turpentine (art. no. 2211), a several times cleaned turpentine in top quality. It is guaranteed in the highest degree, based on the luxurious re-peatedly distillation, that the colour character of an oil colour is not changed involuntarily while diluting.

Pure Balsam Turpentine (art. no. 2210), a cleaned turpentine of the very high quality which is suitable for the high demands of professional artists.

Studio Balsam Turpentine (art. no. 2270), a light turpentine in the professional Studio quality.

Citrus Turpentine (art. no. 2214), as a solvent mixture with lemon peel oil a high-quality turpentine substitute which is convincing by his high purity and which can be used like "real" turpentine [contents: aliphatic hydrocarbons, lemon peel oil].

Studio Turpentine Substitution (art. no. 2273), the low-priced turpentine substitute variant in the professional Studio quality [contents: aliphatic hydrocarbons].

There are also special aids which care for the trouble-free cleaning of the working devices.



Brush Cleaner (art. no. 2286), first class cleaner with highest cleaning power; flammable. It is suitable for the cleaning of brushes, palettes and other painting equipment. [contents: solvent mixture; contains aromatic hydrocarbons].

Brush Cleaner II (art. no. 2285), a high-quality cleaner. The cleaning power is a little bit lower than the one of the "normal" brush cleaner. This product is not so easily flammable and it smells less. [contents: solvent mixture].

Studio Brush Cleaner (art. no. 2339), a cleaner with the particularly good price-performance ratio which

completes the product line in studio quality. [contents: solvent mixture; contains aliphatic hydrocarbons].

To clean the brushes, first take away the oil-colour with a fabric. Clean the brushes with the brush-cleaner and afterwards with water and soap. Make sure that your brushes are always cleaned, dried off properly and standing up in a pot after use.

Reducing the drying time of oil colours

One characteristic of artists' oil colours is their slow drying time. Already a little bit thicker colour layers can cause drying times to increase to several months until the painting is completely dry. Too thick layers can also cause cracks on the surface.

To avoid all this – especially for underpaintings and "impasto" works - there are different mediums which can be added to the colour to reduce the drying time. Some of those mediums have also an influence on the characteristic of the colour:

LUKAS Medium 1 (art.-no. 2219), suitable for mixing of fast-drying ground colours to provide flowing, uniformly porous, matt drying ground for oil colours. Medium 1 prevents "uneven colour absorption" - a differently active surface with bad pigment-ground-connection. [contents: alkyd resin, matting and expanding agents, mineral spirit, balsam turpentine].

LUKAS Medium 3 (art.-no. 2221), for mixing quick-drying resin oil colours. The medium 3 speeds drying of neat oil colours, adds shine and lustre to them. Dried layers can be removed again with turpentine or turpentine substitute [contents: cyclohexanone resin, acrylic resin, mineral spirit].

LUKAS Medium 4 (art.-no. 2224) changes a pure oil colour to a fast drying alkyd resin oil colour, which lends a durable brilliancy to the picture. Therefore it is very suitable for higher picture layers and for glaze techniques. Special: in spite of application of the medium the colour film cannot be removed after drying. Oil colour which is mixed with medium 4 is also suitable for painting on pewter [contents: alkyd resin, mineral spirit, dryers].



LUKAS Medium 5 "Painting Butter" (art.-no. 2225) allows relatively thick oil colour layers and accelerates the drying process without wrinkles of the surface. The dried layer is turpentine-insoluble, it cannot be removed any more. The painting butter is simply mixed with the oil colour and can be applied afterwards on the picture [contents: alkyd resin, thickening agent, dryers, sunflower oil, mineral spirit].

Siccative de Haarlem, light (art.-no. 2226) is a classical drying accelerator for the oil painting. It cares for fast drying as well as for healthy through drying of the oil colour. It is not a real siccative but a resin solution [contents: cyclohexanone resin, alkyd resin, mineral spirit].

Cobalt-Siccative (art.-no. 2229) also accelerates the drying of oil colour, without changing the colour character. Important: This real siccative may be used only extremely economically (approx. 0.1%), because too much siccative leads to a durably sticking picture surface [contents: cobalt oleate, mineral spirit].

Self made oil colours and drying retarder

With oils you can mix naturally your own oil colours but you can also change the drying behaviour of existing oil colours. The reason for the long drying time of oil colours comes from the oils: The chemical process of "drying", in which the oil slowly takes oxygen and forms an elastic film, takes a long time. In general: if additional oil is mixed to an existing oil colour, their drying time is also extended.



Colour with a high share of oil should be used only for the last picture layer. Beside this, the addition of oil makes the colour smoother. Apart from that different oil types have different qualities:

Cold pressed Linseed Oil (art.-no. 2213), a particularly carefully won and very pure vegetable oil in master quality. All linseed oils have exceptionally good qualities for the oil painting in regard to drying time and film formation. The disadvantage is the little yellowing of the colour, which can occur in the mixture of very bright shades.

Bleached Linseed Oil (art.-no. 2212), a specially cleaned linseed oil of high quality with the known positive qualities of the linseed oil family.

Linseed Oil –Stand Oil (art.-no. 2216) is heat thickened linseed oil. By this chemical process it dries slower than normal linseed oil, however, the yellowing of the colour is clearly reduced.

Studio- Linseed Oil (art.-no. 2272), a proven linseed oil in the reasonable studio quality.

Sunflower Oil (art.-no. 2222) dries more slowly than linseed oil, but is very bright. This is why it is preferred for the production of white shades.

Poppy Seed Oil (art.-no. 2217) is a vegetable oil, but compared to linseed oil more bright. Its disadvantage: an essentially longer drying time and softer colour films. Therefore, while mixing your own oil colours, it should be used only together with other oils.

Linseed Oil Varnish (art.-no. 2215) is a high-qualitative linseed oil which contains additional driers. Its addition to existing oil colours still raises the drying time, but not as far as the pure linseed oil does.

Studio-Linseed Oil Varnish (art.-no. 2279) is the favourable studio quality of the linseed oil with additional driers.

In addition to these oils and oil varnishes, drying can also be affected with a special medium. The background is to achieve a certain colour character without accelerating the drying - in contrast to other mediums:

LUKAS Medium 2 (art.-no. 2220) is for mixing a slowly drying resin oil colour with which shine and lustre are strengthened. It is therefore the slow drying counterpart to medium 3 and is applied, first of all, for the wet-in-wet techniques [contents: cyclohexanone resin, acrylic resin, sunflower oil, mineral spirit].

Better adhesion

Some mediums for the oil painting are produced for real special tasks. For example, the products presented here which are responsible for the adhesion of the colours under special circumstances.

LUKAS Medium for Oil Colour on Wax (art.-no. 2227) has a drying accelerator effect, but first of all, it raises the adhesion of oil colour on wax. Therefore, this medium, which is simply mixed in the oil colour, is used for the painting on candles [contents: alkyd resin, mineral spirit, cobalt oleate, flow agent].

Retouching Varnish (art.-no. 2205), also called intermediate varnish, is used to get a better adhesion to slightly dried oil colour layers, before a new oil colour layer is applied. Simply paint the concerned part thinly with the retouching varnish – this results a good adhesion between the old and new colour layer. [contents: cyclohexanone resin, acrylic resin, mineral spirit].

Aerosol Retouching Varnish (art.-no. 2325) has the same function like the "normal" retouching varnish, but can be sprayed directly from the spray can on the wished part of the picture [contents: cyclohexanone resin, solvent mixture, propellant without FCHC].

Special case Oil and Water

The fact that water and oil do not mix has fascinated artists for centuries and only relatively recently has a ready to use water-mixable oil colour (Lukas Berlin) been developed. Special mediums have also been developed to make sure that the connection of these so different raw materials, works.



LUKAS Medium 6 (art.-no. 2233) is a so-called emulsifying agent which makes the mixture of oil and water possible. Under addition of this medium a stable mixture of oil colour and water colour (water colour / gouache) can be produced. Therefore you can use it also for the production of real tempera [contents: alkyd resin, emulsifiers, balsam-turpentine, water].

LUKAS Medium 7 (art.-no. 2238) makes classical oil colour water mixable. The medium is simply mixed thoroughly with the colour. If you use classical oil colours and medium 7, there is no need of turpentine or turpentine substitute anymore. [contents: alkyd resin, emulsifiers, citrus-turpentine, water].

LUKAS Linseed Oil modified (art.-no. 2250) is a linseed oil of high quality which is developed especially as a drying retarder for the application of water mixable oil colour. As the special recipe of the oil already allows its mixture with water, it is extremely suitable to produce your own water mixable oil colour. [contents: modified, bleached linseed oil; emulsifiers].

LUKAS Stand Oil modified (art.-no. 2251), in heat thickened, less yellowing linseed oil variant, can also be used for the production of water mixable oil colours - especially for pale shades. Stand oil modified dries much slower than linseed oil modified. Therefore it should only be used as drying retarder in the upper paint layers [contents: modified linseed oil thickened with warmth, emulsifiers].

LUKAS Medium 3 modified (art.-no. 2252) is the drying accelerator for water mixable oil colours. Simply mix it in the wished amount with the colour. The resulting quick drying colour is particularly valuable for the preparation of under painting [contents: acryl resin dispersion].

Security

For a majority of the mediums presented in this leaflet for oil painting, materials are necessary which are, for example, "dangerous for environment" or "highly flammable" according to the "hazardous substance regulation". Therefore, please pay attention to the appropriate remarks on the labels! Your retailer will gladly help to answer your questions.



LUKAS

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