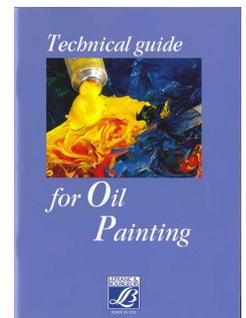




Mediums for oil painting

LEFRANC Technical Guide for Oil painting is available on request from:
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Mediums are resin-based thinners that allow the artist to superpose layers of paint more rapidly without the new colours soaking through to the ones underneath. They also ensure that the painting dries better to the core and increase the suppleness of the paint film over time, thus delaying the appearance of cracks.

With different combinations, artists can increase or decrease the setting time, change the shading, texture and adjust the brightness and transparency of their work.

When using oil paint, be careful never to paint too lean (dilute with solvents instead of mediums): when the varnish is applied, the picture varnish will fusion with the paint layer. The consequences are serious because any future varnish removal and restoration will become impossible.



LIQUID MEDIUMS:



Alkyd medium:

New alkyd resin based medium. It accelerates drying and increases gloss finish, transparency and fluidity of the colours. Perfect for creating glazes.



Colourless painting medium:

Ketone resin, heated oil, rectified turpentine. Rapid setting (1h), increases the transparency and brightness of the colours.

Available in 75ml, 250ml, 500ml and 1liter bottles



Mat painting medium:

New medium for oil painting, that gives a mat finish to the layers, regular and smooth.

Available in 75ml and 250ml bottles



J.G. VIBERT painting medium:

Ketone and acrylic resin, poppy oil, quick drying petroleum. Very slow setting and transparent, satin paint film.

Available in 75ml, 250ml and 500ml bottles



Xavier de Langlais egg medium:

Oil and egg emulsion, dilution in water. Matt finish: 8 to 10 drops per thimbleful of colour (2cm³). Gloss finish: 4 to 5 drops per thimbleful of colour.

Available in 75ml bottle



Flemish siccativ medium:

Copal gum, linseed oil, odourless solvent. Centuries-old recipe of the Flemish painters, it increases the brightness and transparency of the colours (glaze), perfect for glazing. Quick setting (2h).

Available in 75ml, 250ml, 500ml and 1liter bottles



Harlem Duroziez drying medium:

Phenol-formaldehyde resin, linseed oil, quick drying petroleum. Makes glazes brighter and more transparent. Slow setting (6h), perfect for large surfaces.

Available in 75ml and 250ml bottles



GEL MEDIUMS:



Flemish medium:

Gum mastic, linseed oil, essence of spike lavender, cobalt-zirconium siccative. The most frequently used painting gel for glazes. Rapid setting (2h), thixotrope (hardens at rest). Very bright and transparent, ensures that the strokes have great detail and depth. Available in 60ml and 150ml tubes

Venetian medium:

Beeswax, linseed oil, essence of spike lavender, cobalt-zirconium siccative. Smooth painting gel enabling strokes to be juxtaposed in the style of the impressionists. Smooths the edges of the paint or knife strokes. Very rapid setting (1h), matt-satin finish. Available in 60ml and 150ml tubes



Impasto medium:

Flemish medium emulsion with water and opaque extender. Structuring gel with firm consistency that increases the gel texture to create impasto effects that do not sink. For thick layers (5 mm max.), this medium must be softened with 20% of Flemish medium. Available in 60ml and 150ml tubes

Siccative medium:

Ketone resin, silica, linseed oil, rectified turpentine. Retains strokes of the painting tool used, glossy and transparent, sets rapidly (1h). Available in 60ml tube

MEDIUMS FOR FINISHES :



Lacquer medium:

A medium based on a strong heated oil without resin, very oily, for final glazes. It becomes taut when dry, giving the appearance of a very glossy, transparent lacquer. It is used in very thin layers. Available in 60ml tube



Crystal medium:

Poppy oil and silica based medium without resin for the final touches (immediately setting). Retains the painting tool strokes. It is used in very thin layers. Available in 60ml tube

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