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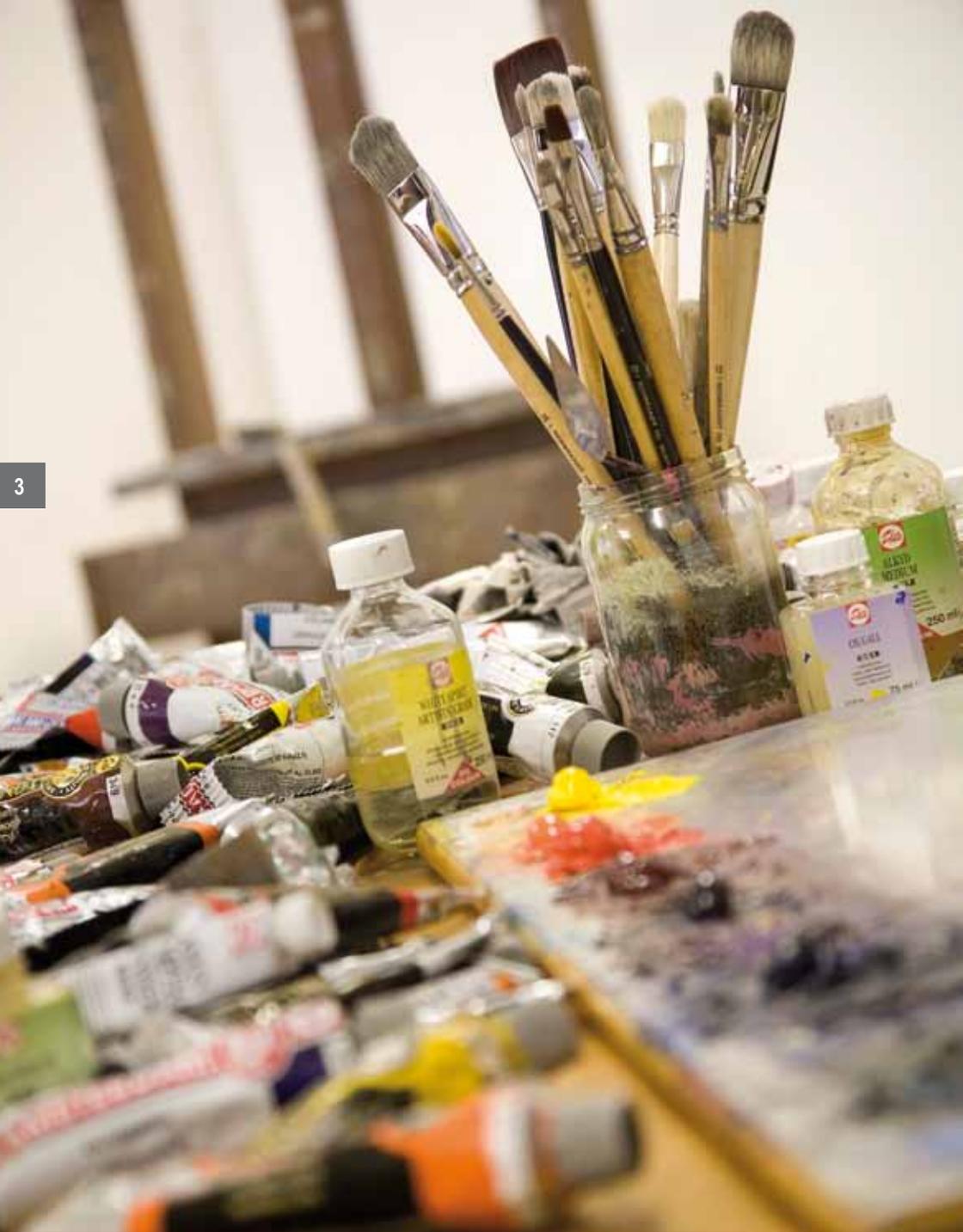


AUXILIARIES

Mediums, varnishes
and various
auxiliaries for
artists' paint

PREMIUM
QUALITY

ROYAL  TALENS



INTRODUCTION

Royal Talens maintains close contact with the users of its products. We increasingly come across questions regarding the application of auxiliaries for the various types of paint. When do you use what product and at what stage of the painting process? How can you best protect your work? For oil paint in particular the range of auxiliaries is extensive, making it difficult to choose.

Many of the questions concern the desired visual result and the durability of the work. Starting painters often want to know what and how much needs to be purchased to be able to paint.

In our search for answers we found there to be extensive knowledge available. Various publications and books offer a wealth of information; however, upon closer inspection they are often not always unequivocal and sometimes even inconsistent or too technical.

This booklet gives answers to many questions in a concise and clear manner; the text is clarified using clear illustrations. The type of auxiliary to use will not be the same for everyone; every artist has his own way of working. A large section of this booklet therefore focuses on explaining paint properties and painting techniques. On the basis of this it will be possible to make a sound and well-informed choice regarding auxiliaries.

The Talens auxiliaries for oil colours, water colours, gouache, soft pastels and oil pastels are described on the following pages.

Auxiliaries for acrylic colours are highlighted in the brochure 'Acrylic auxiliaries', article number 88150064. Auxiliaries for Cobra water mixable oil colour are mentioned in the Cobra brochure, article number 88390014.

In addition to its range of auxiliaries, Royal Talens offers various types of paint under the brands Rembrandt, Cobra, Van Gogh, Amsterdam, Talens and ArtCreation.



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OIL COLOUR



The correct use of the auxiliaries for oil colours is essential for the life of a painting. In order to be able to make the right choice of auxiliaries, we will first look further into the composition of oil colours, the manner of drying, the adhesion and the various painting techniques.

1.1 COMPOSITION OF OIL COLOUR

Oil colours are made of a drying oil and pigment. The most frequently used oils are linseed oil and safflower oil. The finer the pigment is dispersed in the oil, the greater the tinting strength. Depending on the pigment used, the drying time may vary per colour. In order to avoid big differences in drying times, siccatives can be added to the paint. They speed up the drying process.

Linseed oil, which is obtained from the seeds of the flax plant, has for more than five hundred years been the most important binder of oil paints. Other drying oils result in a less durable film layer, can greatly darken or have a drying time that is far too long. There is, unfortunately, no oil that is optimal for every desired property. Throughout the ages linseed oil has proven to incorporate the best combination of properties. As linseed oil in time does show a certain degree of yellowing, it is often replaced by poppy oil or safflower oil, particularly for white paint. Poppy oil and safflower oil are chemically virtually identical and, therefore, similar in their applications by artists.

Safflower oil is extracted from the seeds of the safflower. This oil yellows less than linseed oil. The drying time, however, is longer and the oil forms a paint film with different properties than that of linseed oil. When white based on safflower oil is used in layered painting, whereby it forms an under layer for colours based on linseed oil, it can cause crackling or even the detachment of the top layers of paint. It is advisable to restrict the use of white paint based on safflower oil to the final phase of the painting.

Under the brand names Rembrandt, Van Gogh and Amsterdam, Royal Talens provides whites based on both linseed oil and safflower oil.



1.2 DRYING OF OIL COLOUR

The drying of the oil is a chemical process that occurs under the influence of air and light. Oxygen is absorbed by the oil and binds the molecules to one another to form a firm network. Energy is necessary for this oxidation process, which is primarily supplied through the ultraviolet part of light. This entire process, which can take up a considerable length of time, is the reason why it takes so long for oil paints to dry. The greater the ventilation, the more light and the higher the temperature, the quicker the paint dries.

A low environmental temperature and a high air humidity have an adverse effect on the drying.

1.3 ADHESION OF OIL COLOUR

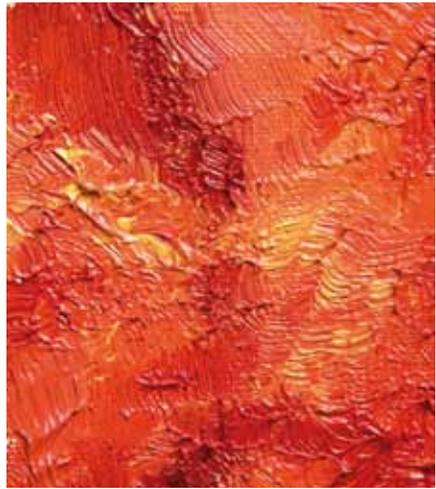
For a good adhesion of the oil paint the ground must be prepared well and have a certain degree of porosity. The oil from the paint penetrates the pores and during drying the paint film adheres to the preparation layer through numerous little 'anchors'.

1.4 OIL PAINTING TECHNIQUES

There are in theory two oil painting techniques: 'alla prima' and 'layered painting'.

ALLA PRIMA

Alla prima refers to the painting being painted 'wet-into-wet'. With this technique the colours are not only mixed on the palette, but also in the painting itself and the colours are applied alongside and over one another. The painting, which is ultimately built up from a single layer, must be completed while the paint is still wet. The paint can be applied pure or combined with always the same medium or solvent.



LAYERED PAINTING

With layered painting the painting is built from various layers. A next layer can only be applied once the previous layer is dry enough to ensure that it will definitely not dissolve. With layered painting a technique has to be followed that is known as 'fat over lean'; every subsequent layer has to contain more oil.



Step 1



Step 2



Step 3

Fat over lean

Ensure the first layer is applied lean. To achieve this, the paint has to be thinned with white spirit or turpentine. While this layer dries it will not produce a sealed paint film, but a porous one. Oil from a subsequent layer will be absorbed by the underlying lean layer and secure itself in the numerous pores while drying. This will produce

good adhesion between the two layers. As an underlying (lean) layer draws oil from the layer above, you have to ensure during painting that the layer above contains relatively more oil. If this is not the case, all sorts of quality problems can arise.

Together with the mutual adhesion of the paint layers the 'fat over lean' principle also ensures that the tension between the various paint layers is absorbed. A painting is constantly exposed to movement – on the one hand by the flexibility of the grounds such as stretched canvas, and due to fluctuations in temperature and humidity on the other. To ensure the durability of the painting it is therefore important that all paint layers absorb these movements.

The more oil a paint layer contains, the more elastic it will be once it is dry. If a painting were to consist of various layers whereby the lower layers contain more oil than the last layers (against the 'fat over lean' rule) the less elastic top layers would then in due course be torn apart by the moving layers underneath. When this becomes visible, it is referred to as crackling. Crackling can be avoided by making every subsequent layer a little fatter. 'Fat over lean' can therefore also be interpreted as 'elastic over less elastic'. This makes it immediately clear why a paint layer needs to dry sufficiently before applying the next layer. A layer that has not dried sufficiently is often too elastic for a next layer. And that can cause cracks to form.

It is of course up to the artist how many layers are applied when building up a painting. It is advisable though to thin the paint with white spirit or turpentine for the first layer. The more solvent, the leaner the paint layer. When the first layer is dry enough the second paint layer can be applied. From this point there are various ways forward:

- Thin every subsequent layer with a decreasing amount of solvent; each subsequent layer has to contain relatively more oil. You can ultimately finish with pure paint.
- Mix the paint for the subsequent layer with a painting medium. A good medium consists of three components: oil, resin and solvent. The oil makes the paint fatter, whilst the solvent ensures that the paint does not become too fat. The resin increases the durability of the paint layer.

If you build up a painting in more than two layers, you can mix the medium proportionally with white spirit or turpentine from lean to increasingly fatter. The larger the relative amount of medium, the fatter the mixture. For the final layer you can mix the paint with pure medium.

TIP

With a combination of oil paint and casein tempera binder a quick-drying and water-thinnable lean paint is made which is very similar to traditional egg tempera paint. This traditional painting technique is primarily used for underpaintings with layered painting.

Glazing

Whether you paint using the wet-into-wet technique or paint in layers, a glazing can be applied as a final layer. This is a transparent paint layer which has roughly the same effect as placing a coloured sheet of glass over a picture. The picture doesn't change, but the colours do. A glazing can be applied, for example, if the artist is not quite happy about the colours and wants to change them somewhat without having to paint over entire areas. Also, the artist may wish to achieve the visual effect of glazing layers: an enamel-like top layer and deep colours. An underpainting would then be used as a starting point to modify the colour of the entire painting with one or several layers of glazing. Brush strokes must not be visible in a glazing as you will continue to see the brush stroke of the underlying layers through the transparent paint; a glazing medium therefore has to flow. Thanks to this property you can also make flowing colour transitions in a glazing. Take care: a layer of glazing has to be more elastic than the underlying paint film as here, too, the 'fat over lean' rule has to be followed. Various mediums are suitable for this purpose.

You cannot always foresee exactly how many layers are needed to come to a satisfactory result. Ensure, therefore, that the paint is never too fat so that any subsequent paint layer is still able to bond. Pure oil as a medium is certainly not advisable; the paint can then become too sealed resulting in a subsequent layer not being able to bond well. What's more, with too much oil there is a greater risk of the paint film wrinkling during the drying process.

TIP

It is recommended that flat soft-haired brushes be used, of for example red sable or ox hair, in order to get an attractive, even glazing layer.



Step 1



Step 2



Step 3



Step 4



1.5 AUXILIARIES FOR OIL COLOUR

For a good technical structure of an oil painting one or more auxiliaries are often essential. Auxiliaries for oil colours can be divided into six sorts.

- Primer
- Solvents
- Mediums
- Oils
- Varnishes
- Miscellaneous auxiliaries



PRIMER FOR OIL COLOUR

The quality of the preparation determines to a large degree the eventual durability of the work. Paper, cardboard, wood, cotton and linen, for example, can serve as grounds for oil colour, but not without first being treated. An untreated or insufficiently prepared ground would absorb the oil from the paint and would eventually be damaged by the oil. A layer of paint must have enough oil to surround the pigments and to form a good film. Only then are the pigments sufficiently bonded and early cracks avoided. Talens Gesso Primer has all the necessary properties for a durable result.

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TALENS GESSO PRIMER 1001

Purpose: Making a universal preparatory coat on various absorbent grounds

Composition: Acrylic resin dispersion, titanium dioxide

- Provides good adhesion for oil colours, acrylic colours, gouache, etc.
- Suitable for absorbent grounds that are free of dust and grease, such as artists' canvas, wood, plywood, hardboard, cardboard and paper
- Suitable as preparation for murals on (alkaline) grounds such as fresh concrete, stucco and bricks
- Very absorbent grounds must first be treated with Amsterdam Acrylic binder 005
- Can be coloured with acrylic colour
- Thinnable with water
- Dries within a few hours, after 24 hour it can be painted over with oil colour
- Apply at temperatures above 10°C, do not freeze
- Clean utensils with water
- Available in: 1000 ml, 5000 ml and 10,000 ml



TIP

Sealed grounds such as paper, cardboard and panel can be treated directly with Gesso. With loosely woven textiles it is recommended to first apply a layer of Amsterdam Acrylic binder 005 as presizing. In this way the mesh in the textile is sealed so that the Gesso does not go through it.

SOLVENTS FOR OIL COLOUR

Both white spirit and turpentine can be used to thin paint and clean brushes. Turpentine is often used as a thinner, partly due to the resin-like odour that many artists find pleasant. White spirit is usually used for rinsing out brushes.

Take care: always ensure that the work area is well ventilated.

Thinning
paint with
turpentine



Turpentine

The correct name for the turpentine used by artists is actually turpentine oil. Turpentine is the original balsam that is tapped from various pine trees and from which the volatile turpentine oil is distilled. By distilling the turpentine oil once more the level of resinous substances is kept to

a minimum, producing the almost 100% volatile 'rectified turpentine'. For art painting it is strongly advised to only use this quality. Talens Rectified turpentine is a further distilled and widely popular Portuguese Gum Turpentine.

TALENS RECTIFIED TURPENTINE 032

Purpose: Thinning oil colour and cleaning brushes and other art materials

Composition: Portuguese Gum Turpentine (distillate from resinous balsam of the pine tree)

- Makes oil paint leaner (use in lower layers)
- Allows brush stroke to run
- Suitable for removing (dry) varnish coats
- Suitable for dissolving (natural) resins
- Also for thinning mediums and varnishes for oil colour
- Flammable
- Available in: 75 ml, 250 ml and 1000 ml



White spirit

White spirit is a mineral oil distillate that consists of a mixture of all sorts of hydrocarbons. Various mixtures are possible, resulting in a diverse range of qualities of white spirit. The composition of the mixture is responsible for, for example, the odour

and its dissolving capacity. Hydrocarbons with the best dissolving capacity generally have a strong odour. Odourless or virtually odourless white spirit varieties have a lower dissolving capacity.

TALENS WHITE SPIRIT 090

Purpose: Thinning oil colour and cleaning brushes and other artists' materials

Composition: Mineral oil distillate

- Very pure, 100% evaporation; disappears completely from the paint film
- Makes oil paint leaner (use in lower layers)
- Suitable for removing (dry) varnish coats
- Suitable for dissolving synthetic resins
- Also for thinning mediums and varnishes for oil colour
- Flammable
- Available in: 75 ml and 250 ml



TALENS ODOURLESS WHITE SPIRIT 089

Purpose: Thinning oil colour and cleaning brushes and other artists' materials

Composition: Mineral oil distillate with the minimum possible content of harmful constituents

- Odourless
- Drying time somewhat longer than Talens white spirit (090)
- Very pure, 100% evaporation; disappears completely from the paint film
- Makes oil paint leaner (use in lower coats)
- Not suitable for removing dry varnish coats
- Available in: 75 ml and 250 ml





TIP

Solvents in which brushes are rinsed can be reused. Pour the dirty white spirit or turpentine into a sealed jar and allow to stand until the dirt has sunk to the bottom. This can take several days. Then pour the 'cleaned' solvent into a clean jar. Do this carefully so that the sediment is not poured in as well. The remaining sediments should be thrown away with other household chemical waste.

CLEANING PAINT BRUSHES AND VARNISH BRUSHES

During painting brushes can be rinsed using white spirit or turpentine. In order to keep brushes in good condition for a long time, it is advisable once you have finished painting to wash them with a mild soap and warm water. Wash the hair bundle repeatedly in the palm of the hand until the lather is completely white, and then rinse well with clean water. Do not press too hard as the hairs may break on the edge of the ferrule. Dry the brushes and then let them dry further with their hair bundles pointing upwards or flat on the table.

Some types of plastics (for example plastic cups) dissolve in white spirit and turpentine. It is therefore best to use a jar or tin when rinsing out brushes.

MEDIUMS FOR OIL COLOUR

The purpose of a medium is to influence one or more properties of the paint and to make the paint suitable for a certain application. Examples include consistency, gloss, flow, drying time, transparency and durability of a paint film.

As a lower (lean) layer absorbs oil from an upper layer, the upper layer must contain relatively more oil. Apply here the fat over lean rule.

Painting medium

The addition of Talens Painting medium adds extra oil to the paint. This helps to prevent the upper layer eventually containing too little oil. What's more, the resins make the paint film more durable. In addition, Talens Painting medium quick-drying has siccatives added to it. Siccatives increase the rate of oxygen absorption and consequently the drying of the paint. These mediums are the modern replacements for the traditional 'mediums' linseed oil and boiled linseed oil.



Mixing painting medium and paint

TALENS PAINTING MEDIUM 083

Purpose: Increasing the flow and/or transparency of oil colour, and making the paint fatter

Composition: Vegetable oils, synthetic resins, white spirit

- No influence on the drying time of the paint
- Increases the durability and elasticity of the paint film
- Makes the brush stroke run slightly, depending on the amount added
- Increases gloss
- Does not yellow
- Can be thinned with white spirit or turpentine
- Flammable
- Available in: 75 ml, 250 ml and 1000 ml



TALENS PAINTING MEDIUM QUICK-DRYING 084

Purpose: Increasing the flow and/or transparency of oil colour, shortening the drying time and making the paint fatter

Composition: Vegetable oils, synthetic resins, white spirit, siccatives

- Increases the durability and elasticity of the paint film
- Makes the brush stroke run, depending on the amount added
- Increases gloss
- Does not yellow
- Can be thinned with white spirit or turpentine
- Flammable
- Available in: 75 ml, 250 ml and 1000 ml



Glazing medium

Talens Glazing medium is the modern replacement of traditional glazing mediums, such as stand oil and Venetian turpentine.

TALENS GLAZING MEDIUM 086

Purpose: Increasing the flow and transparency of glazing layers in oil colour

Composition: Vegetable oils, synthetic resins, white spirit

- No influence on the drying time of the paint film
- Brush stroke runs
- Increases the gloss
- Does not yellow
- Increases the durability and elasticity of the paint film
- Can be thinned with white spirit or turpentine
- Flammable
- Available in: 75 ml and 250 ml





Venetian Turpentine

The name Venetian Turpentine has a historical background. This turpentine balsam extracted from an Austrian larch used to be traded via Venice. This traditional glazing medium is valued

for its handling properties. It has a positive effect on gradual colour transitions and the elasticity of the paint film.

TALENS VENETIAN TURPENTINE 019

Purpose: Increasing the flow and transparency of glazing layers in oil colour

Composition: Natural balsam, turpentine oil

- Traditional glazing medium
- Increases the drying time of the paint film
- Increases the durability of the paint film
- Makes the brush stroke run, depending on the amount added
- Increases the gloss
- Slightly yellowing
- Can be thinned with white spirit or turpentine
- Flammable
- Available in: 75 ml and 250 ml



Alkyd medium

Talens Alkyd medium can be used as a painting medium and glazing medium. When used as a painting medium the fat over lean rule must be followed. The medium is fairly fat and can be

made leaner with white spirit or turpentine. In the final layer and for glazing techniques Alkyd medium can be used pure.

TALENS ALKYD MEDIUM 007

Purpose: Increasing the flow and/or transparency of oil colour, making the paint fatter, decreasing the drying time

Composition: Alkyd resin, white spirit

- Increases the durability and elasticity of the paint film
- Makes the brush stroke run, depending on the amount added
- Hardly influences the degree of gloss
- Slightly yellowing
- Can be thinned with white spirit or turpentine
- Suitable as glazing medium
- Flammable
- Available in: 75 ml



Painting paste

Talens Painting paste is a colourless medium that can be mixed with oil paint in any proportion. The thickness is the same as that of the paint, and so the paste can be described as an oil paint without pigment. Painting paste has various applications:

Preventing wrinkling in thick paint layers

Wrinkling may occur during drying if paint is applied in a heavy layer. Whether or not a paint layer will wrinkle depends in part on the pigment. Cobalt blue, burnt umber, madder and metallic and pearlescent colours are all examples of wrinkling colours. Adding painting paste to the paint helps to prevent this wrinkling. The amount to be added depends on the extent to which the colour concerned wrinkles. Between 20 and 40% is usually enough.

Increasing the amount of paint

Painting paste can be mixed with oil paints in any proportion. In this way more paint can be made of expensive colours without any resulting difference in colour. This is done particularly when applying thick layers of paint, the impasto technique. The more paste is added, the more transparent the paint becomes; depending on the type of pigment this will not or hardly be visible in thicker layers.

Decreasing the tinting strength

The tinting strength of the paint will decrease in proportion to the amount of Painting paste that is added. This can be particularly important when, using the alla prima (wet-into-wet) technique, colours with widely ranging tinting strengths are mixed with one another on the painting. By adding more Painting paste to a strong colour, this colour will become less dominant.



Pure paint wrinkles in a thick layer



Adding painting paste prevents wrinkling

Mixing
painting
paste and
paint

Step 1



Step 2



Step 3



TALENS PAINTING PASTE 096

Purpose: Preventing the wrinkling of thick paint layers, increasing the amount of paint, decreasing the tinting strength and increasing the transparency of oil colour while retaining the viscosity

Composition: Vegetable oils, synthetic resins, thickening mediums, white spirit

- Increases the durability of the paint film
- Slightly reduces the gloss of oil colour
- Reduces the drying time of the paint film
- Does not yellow
- Can be thinned with white spirit or turpentine
- Flammable
- Available in: 60 ml



OILS FOR OIL COLOUR

The various Talens oils serve primarily as ingredients for the artist to prepare his own mediums and paint. It is not recommended to use pure oil as a medium. A medium must never consist of more than 40% oil. This would make the

paint film too fat and too sealed making it difficult for a next layer to adhere onto it. What's more, the more oil is added, the greater the risk of wrinkling.

Making
your own
paint:



Step 1:
Dosed
adding of oil



Step 2:
Mixing with
painting knife



Step 3:
Grinding
pigment with a
muller



Step 4:
The result

Purified linseed oil and bleached linseed oil

The designations 'purified' and 'bleached' arise from the time when the seed shells and mucilage present were removed from the oil after having been pressed from the linseed. These days the linseed oil is purified and bleached in a similar

manner, although the method is now much more sophisticated. The result is a very pure and is as colourless as possible an end product with little difference between purified and bleached linseed oil.

TALENS PURIFIED LINSEED OIL 027

Purpose: For the artist to make his own paint and painting medium

Composition: Linseed oil

- Increases the gloss and the drying time of the paint film
- Increases the risk of the paint film wrinkling
- Shows strong yellowing in dark conditions, which largely disappears in daylight
- Can be thinned with white spirit or turpentine
- Available in: 75 ml and 250 ml



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TALENS BLEACHED LINSEED OIL 025

Purpose: For the artist to make his own paint and painting medium

Composition: Linseed oil

- Increases the gloss and the drying time of the paint film
- Increases the risk of the paint film wrinkling
- Shows less yellowing in dark conditions than Purified linseed oil; the yellowing largely disappears in daylight
- Can be thinned with white spirit or turpentine
- Available in: 75 ml and 250 ml





25 Boiled linseed oil

The heating of linseed oil while oxygen and siccatives are being added causes partial oxidation. The result is a quicker drying oil. When using boiled linseed oil extra siccatives must never be added; this is in connection with the

durability of the paint film. Too much siccatives speeds up not only the drying but also the ageing process, consequently also resulting in possible early crack formation.

TALENS BOILED LINSEED OIL 026

Purpose: For the artist to make his own medium and as an ingredient for a paint formula

Composition: Linseed oil, siccatives

- Increases the gloss and reduces the drying time of the paint film
- Increases the risk of the paint film wrinkling
- Shows strong yellowing in dark conditions, which largely disappears in daylight
- Not to be used as medium in lower layers
- Can be thinned with white spirit or turpentine
- Is darker in colour than the other linseed oils
- Available in: 75 ml and 250 ml



Stand oil

Talens Stand oil is obtained by heating linseed oil while ensuring no oxygen gets to the oil. This causes the oil to undergo a chemical change without it oxidizing. This results in oil with a greater flow, more gloss and less yellowing than

unprocessed linseed oil. Stand oil is less able to absorb oxygen and so when later exposed to air will dry more slowly.

TALENS STAND OIL 031

Purpose: For the artist to make his own (glazing) medium and as an ingredient for a paint formula

Composition: Linseed stand oil

- Greatly increases the gloss and the drying time
- Slightly yellowing (between poppy seed and linseed oil)
- Can be thinned with white spirit or turpentine
- Traditional glazing medium
- Not to be used in lower coats when mixed with paint
- Available in: 75 ml

TIP

Linseed oil yellows considerably in the dark. An oil painting that is kept in the dark will become considerably yellow. Once a darkened painting is placed back in the light the oil will bleach and return to practically the original colour. Store bottles of linseed oil in the light.



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TALENS POPPY OIL 028

Purpose: For the artist to make his own paint and painting medium

Composition: Poppy oil

- Virtually non-yellowing, making it ideal for light colours
- Smaller risk of wrinkling than with linseed oil
- Dries more slowly than linseed oil
- Gives a less durable paint film than linseed oil
- Only use in the final coat
- Can be thinned with white spirit or turpentine
- Available in: 75 ml



VARNISHES FOR OIL COLOUR

Retouching varnish

Sunken-in areas can arise during painting. This can occur if in a particular area too much oil is absorbed by an underlying layer; the paint becomes matt and the colour loses intensity. Once the sunken-in areas are hand-dry, apply a thin layer of retouching varnish in order to return gloss and colour to the area. After drying the varnish leaves a porous film onto which a subsequent paint film can adhere. When used for this application retouching varnish can sometimes also be referred to as 'intermediate varnish'.

In addition, retouching varnish can be used as a temporary protective varnish on paintings that are not yet completely dry (wait at least 2 to 3 months before applying it). This gives the painting an even

gloss and protects it against dirt. Since the varnish is porous (in a thin layer), oxygen absorption and drying process of the paint can continue. Once the paint is completely dry, a final varnish can be applied over the retouching varnish.

Take care: It is very important that the retouching varnish is always applied in very thin layers. With excessive use, the solvent of the varnish can dissolve the oil from the lower paint layers that are not yet dry and bring it to the surface. If this happens the painting may remain sticky for many months or even years, and will make it difficult to stop dust from adhering to it.



Applying
varnish layer
with a varnish
brush

TALENS RETOUCHING VARNISH 004

Purpose: Reviving sunken-in (matt) areas and providing temporary protection (temporary final varnish) of oil paintings not entirely dry

Composition: Synthetic resin, white spirit

- Apply sparingly
- Does not affect the further drying time of the paint film
- As temporary protective varnish do not apply until after 2-3 months
- Dries in a few hours
- Does not yellow
- Can be thinned with white spirit
- Clean brushes with white spirit
- Highly flammable (in spray can: extremely flammable)
- Available in: 75 ml, 250 ml, 400 ml (spray can) and 1000 ml



Final varnish

Oil paint dries through the absorption of oxygen. This is a chemical process. Once the paint is entirely dry this oxidation process does not stop but continues in an ageing process. Eventually this can be visible as crackling. Once the paint is entirely dry (with layers of normal thickness this takes approximately one year, with very thin layers several months less, and with thicker layers several years) it is advisable to apply a final varnish. This final varnish slows down the oxygen absorption and the ageing process. The varnish also determines the degree of gloss and protects against atmospheric contamination

When varnishing, ensure that everything (painting, varnish, brush and trays) are at room temperature. If the painting is taken out of a cold room into a warm room in order to be varnished condensation can form on the cold painting. Moisture would therefore be sealed within the varnish resulting in a white film. What's more, the moisture on the painting can cause the varnish to bead and result in poor adhesion.

Beading can also occur if the paint layer is very sealed, for example when this contains a great deal of binder (medium, oil). In order to prevent this it is advisable to first wipe the painting with a cloth with some white spirit. Once the white spirit has evaporated the varnish can be applied.



Glossy picture varnishes consist mainly of a resin in a solvent. In the case of matt varnishes a matting agent has been added. When using a brush to apply a varnish with a matting agent (therefore also with mixtures of glossy and matt varnish), it is important that the varnish is applied at the end in brush strokes in one direction. This helps to ensure a uniform degree of gloss.

What's more, it is important that a varnish with a matting agent is applied in one layer. This helps to prevent differences in gloss and stripe formation. If, however, matt varnish is applied with a spray can, this can be done in several layers.

TIP

When using a spray can it is possible without any problems to apply a matt varnish over a glossy varnish. This is useful if a different degree of gloss is decided upon later.



TALENS PICTURE VARNISH GLOSSY 002

Purpose: Durable protection of an oil painting (final varnish)

Composition bottle: Synthetic resin, turpentine oil, white spirit

Composition spray can: Synthetic resin, white spirit

- Apply when paint film has completely dried (approx. 1 year with normal layer thickness)
- Dries in a few hours
- Does not yellow
- Gives a high gloss
- The gloss can be decreased by mixing with Picture varnish Matt 003
- Can be thinned with white spirit or turpentine
- Clean brushes with white spirit or turpentine
- Dry varnish coats can be removed with white spirit or turpentine
- Flammable (in spray can: extremely flammable)
- Available in: 75 ml, 250 ml, 400 ml (spray can) and 1000 ml



TALENS PICTURE VARNISH MATT 003

Purpose: Durable protection of an oil painting (final varnish)

Composition bottle: Synthetic resin, turpentine oil, waxes

Composition spray can: Synthetic resin, white spirit, silica

- Apply when paint film has completely dried (approx. 1 year with normal layer thickness)
- When applying with a brush do so in one layer and in one direction
- The degree of gloss is increased when mixed with Picture varnish Gloss 002
- Dries in a few hours
- Does not yellow
- Varnish in bottle gives a satin gloss, varnish in spray can is matter.
- Can be thinned with turpentine
- Clean brushes with white spirit or turpentine
- Dry varnish coats can be removed with white spirit or turpentine
- If the contents become cloudy place bottle in warm water
- Flammable (in spray can: extremely flammable)
- Available in: 75 ml, 250 ml, 400 ml (spray can) and 1000 ml

The matting agent in Talens Picture varnish matt is a combination of waxes that flocculates under low temperatures. By heating up the varnish ('au bain marie' or under trickling hot water) the waxes are dissolved and the varnish can be used again.



TALENS ACRYLIC VARNISH GLOSS 114

Purpose: Durable protection of an oil painting or acrylic painting (final varnish)

Composition: Acrylic resin, white spirit, turpentine oil

- Apply when paint film has completely dried (with normal layer thickness for oil colour after approx. 1 year, for acrylic paint after 4 to 5 days)
- Dries in a few hours
- Does not yellow
- More flexible than Picture varnish gloss 002
- Gives less gloss than Picture varnish gloss 002
- Mixing with Acrylic varnish matt 115 reduces the degree of gloss
- Dry varnish coats can be removed with white spirit or turpentine
- Can be thinned with white spirit or turpentine, clean brushes with white spirit or turpentine
- Flammable (in spray can: extremely flammable)
- Available in: 75 ml and 400 ml (spray can)



Use Talens Acrylic varnish gloss if you wish to achieve a degree of gloss that is slightly less than a high gloss. If, however, a high gloss is desired then use Talens Picture varnish glossy or Talens Dammar varnish glossy.



TALENS ACRYLIC VARNISH MATT 115

Purpose: Durable protection of an oil painting or acrylic painting (final varnish)

Composition: Acrylic resin, white spirit, turpentine oil, matting agents (silicas)

- Apply when paint film has completely dried (with normal layer thickness for oil colour after approx. 1 year, for acrylic paint after 4 to 5 days)
- When applying with a brush do so in one layer and in one direction
- Do not use on strongly absorbent grounds
- Does not yellow
- More flexible than Picture varnish matt 003
- Produces a matter look than Picture varnish matt 003
- Mixing with Acrylic varnish glossy 114 increases the degree of gloss
- Can be thinned with white spirit or turpentine, clean brushes with white spirit or turpentine
- Dry varnish coats can be removed with white spirit or turpentine
- Shake well before use
- Flammable (in spray can: extremely flammable)
- Available in: 75 ml and 400 ml (spray can)

NB Acrylic varnish owes its name to the composition of the varnish: a solution of acrylic resin in mild solvents. The varnish is suitable for works in both oil and acrylic paint.





TALENS DAMMAR VARNISH GLOSSY 081

Purpose: Protecting an oil painting

Composition: Dammar resin, turpentine oil

- Traditional final varnish
- Apply when paint film has completely dried (approx. 1 year with normal layer thickness)
- Dries in a few hours
- May show signs of ageing after some time such as yellowing and cracking
- Gives a high gloss
- Mixing with Dammar varnish matt 082 reduces the degree of gloss
- Can be thinned with turpentine, clean brushes with white spirit or turpentine
- Dry varnish coats can be removed with turpentine
- Highly flammable
- Available in: 75 ml and 250 ml



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TALENS DAMMAR VARNISH MATT 082

Purpose: Protecting an oil painting

Composition: Dammar resin, turpentine oil, matting agents (wax and silica)

- Traditional final varnish
- Apply when paint film has completely dried (approx. 1 year with normal layer thickness)
- Dries in a few hours
- May show signs of ageing after some time such as yellowing and cracking
- Gives a satin gloss
- Apply in one layer and in one direction
- Mixing with Dammar varnish glossy 081 increases the degree of gloss
- Can be thinned with turpentine, clean brushes with turpentine or white spirit
- Dry varnish coats can be removed with turpentine
- Shake well before use
- Highly flammable
- Available in: 75 ml and 250 ml



MISCELLANEOUS AUXILIARIES FOR OIL COLOUR

Siccatives

Siccatives speed up the rate of oxygen absorption and consequently the drying time of the paint. The drying of oil paints can occur on the surface and deep in the paint itself. The light Talens Siccative Courtrai mainly increases the drying in depth. The darker Talens Siccative Harlem increases both the surface drying and the drying in depth. As Siccative Harlem contains both oil and resins, it can be referred to as a very quick-drying medium.

As layered painting always requires the “fat-over-lean” technique to be followed in connection with a good adhesion between the paint layers, it is not advisable to use the fatter Siccative Harlem in the lower layers. The use of siccatives must be kept to a minimum, as not only the drying process is accelerated but also the ageing process.

TALENS SICCATIVE COURTRAI (PALE) 030

Purpose: Reduces the drying time of oil colours

Composition: Metal compounds, white spirit

- Reduces the elasticity and durability of the paint film; use very sparingly (add maximum 2%)
- Can be thinned with white spirit
- Flammable
- Available in: 75 ml



TALENS SICCATIVE HARLEM (DARK) 085

Purpose: Reducing the drying time of oil colours

Composition: Metal compounds, resins, oil, white spirit

- Reduces the elasticity and durability of the paint film; use very sparingly (add maximum 10%)
- Can be thinned with white spirit
- Flammable
- Available in: 75 ml



Underpainting white

Talens Underpainting white is a lean white paint that dries quickly. As soon as the paint is exposed to air the white spirit present evaporates and the oxidative drying process begins. Underpainting

white can be mixed in any proportion with oil paint. Depending on the proportion of the mixture the drying time is somewhere between that of oil paint and alkyd paint.



TALENS UNDERPAINTING WHITE 101

Purpose: Making quick drying relief grounds for oil colour

Composition: Alkyd resin, vegetable oils, titanium dioxide, white spirit

- Hand-dry, depending on the layer thickness, within three days
- Gives a satin gloss when dry
- Can be mixed and overpainted with oil colours
- Also suitable as quick-drying mixing white in oil paint techniques
- Can be thinned with white spirit or turpentine
- Flammable
- Clean utensils with white spirit
- Available in: 150 ml





Mixing proportions Casein Tempera binder and oil colour

Casein Tempera binder

Before the development of oil paints in the 15th century the so-called 'tempera' paints were used in particular. The name comes from the Latin word 'temperare', which means to mix. The most important tempera paints are 'egg tempera' and 'casein tempera'. A characteristic of these types of paint is that they can be mixed with both water and oil. Just as certain components of an egg, casein (a component of milk) also makes it possible to

disperse oil droplets homogeneously throughout water. Such a dispersion is called an emulsion. By mixing equal parts of casein tempera binder and oil paint (never more oil paint than Casein tempera binder) a water mixable paint is created that once dry, produces a matt and lean paint film. This technique is often used for an underpainting that is completed with oil paint, particularly in glazing techniques.



TALENS CASEIN TEMPERA BINDER 103

Purpose: Making a water mixable casein tempera paint in combination with oil colours

Composition: Casein solution, thickening and matting agents, emulsifier

- Mix 1 part of binder to a maximum of 1 part of oil colour
- Gives a satin gloss when dry
- Dries quickly to a virtually waterproof finish
- Highly suitable for making underpaintings with oil painting techniques
- Available in: 60 ml



WATER COLOUR



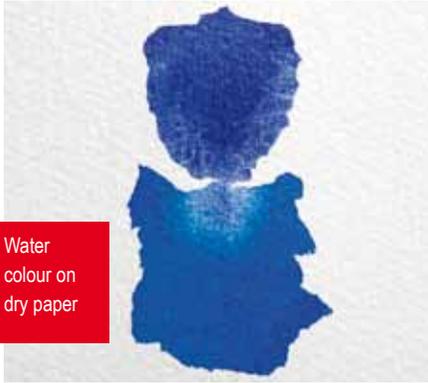
36

A water colour is made from Gum arabic dissolved in water in which the pigments have been very finely ground. The finer the pigment, the more transparent the colour. In theory water colour can be used to paint on any type of paper, although the best results are achieved by using water colour paper. Water colour paper has a special surface sizing, usually of gelatine. This sizing ensures that the pigment is not absorbed by the paper so that the colours remain pure. What's more, the sizing helps to prevent the paper from cockling too much when a lot of water is used. When painting the colours are thinned with water on a mixing tray and if desired mixed with one another.

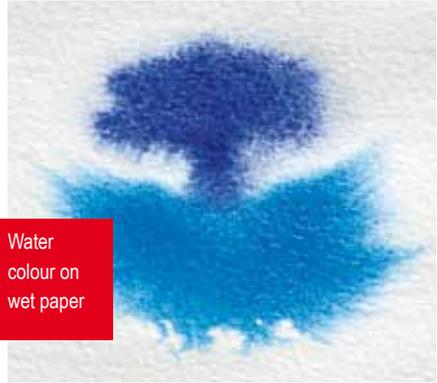
2.1 WORKING ON DRY OR WET PAPER

When used on dry paper the effect of water colour is completely different than when applied on paper that has first been wetted. Colour sections on dry paper are clearly demarcated once dry. Flowing

colour sections and colour transitions can be created if the water colour paper has been made wet in advance. Allow the water to be absorbed for a while before applying the paint.



Water
colour on
dry paper



Water
colour on
wet paper



Optical
colour
mixing

2.2 AUXILIARIES FOR WATER COLOUR

For working with water colours a number of auxiliaries are available to use during painting or to protect a work.

Liquid masking film

White paint is usually not used in the water colour technique. The places on the painting that have to be white are simply not painted upon. But sometimes, during the course of painting, paint may accidentally get onto these areas, and the unwanted paint may not be completely washable using water. It is advisable to first treat the area to be kept white with Talens Liquid masking film before painting. This is a product based on latex (natural rubber).

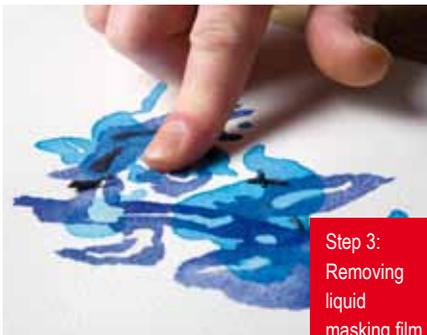
Once dry it can be simply painted over. Once the painting is ready and the paint dry, the Liquid masking film can then simply be rubbed off from the paper using a (clean) finger or an eraser. This reveals the white of the paper again. The longer the Liquid masking film remains on the paper the stronger it will adhere to it. It is therefore best to remove the Liquid masking film within a few days.



Step 1:
Applying
liquid
masking
film



Step 2:
Applying a
new paint
layer



Step 3:
Removing
liquid
masking
film



Step 4:
The result
with blank
areas

TALENS LIQUID MASKING FILM 052

Purpose: Temporary masking of sections in a water colour painting

Composition: Dispersion of natural rubber in water

- Prevents adhesion of water colour to areas of the painting that are treated with Liquid masking film
- Dries in 10 minutes
- Once dry remove with the fingertips or an eraser within a few days
- Becomes more difficult to remove after some time
- Can cause discolouration on cellulosic paper
- Can also be used for water-based inks
- Available in: 75 ml



TIP

Brushes used to apply Liquid masking film are difficult to clean. It is best to use older brushes or other 'implements', such as a match, cotton buds or the other end of a brush.

Ox gall

Talens Ox gall is used to enable the adhesion of water-based paint on a greasy ground. Sometimes water colour or gouache produces beading on the paper because that area of the paper is too greasy. This can be caused by the grease from skin getting onto the paper when holding it. The beading can easily be remedied by

adding a small amount of Ox gall to the paint. This reduces the surface tension of the paint making it easier for the paint to run. Only add as much as is necessary; too much Ox gall can cause the paint and the colour to penetrate the ground too deeply.



Beading
paint on
greasy
fingerprint



Using ox
gall prevents
beading

TALENS OX GALL 051

Purpose: Prevents beading and improves the adhesion of water-based paints on somewhat hydrophobic grounds

Composition: (Synthetic) surfactant, water

- Can be added to the paint
- Use sparingly to avoid strong absorption of the paint
- Can also be used directly in order to degrease grounds other than paper with, for example, a cloth. Residues are then removed with a clean damp cloth or sponge
- Available in: 75 ml and 250 ml



Varnishes for water colour

It is not usually necessary to varnish a water colour. A water colour is normally framed behind glass or sealed in some other way. If there is, however, a particular reason to provide a water

colour with maximum protection against moisture, for example moist fingers, then a varnish is certainly advised.

TALENS WATER COLOUR VARNISH MATT 050

Purpose: Making the painting less susceptible to moisture

Composition: Colourless, non-yellowing acrylic resin, white spirit, matting agents (silica)

- Dries in a few hours
- Little influence on the degree of gloss
- Does not yellow
- Water resistant when dry, making the painting less susceptible to moisture
- Ready for use, do not thin
- Apply in one layer and in one direction
- Not suitable for extremely absorbent grounds
- Shake before use
- Clean brushes with white spirit
- Highly flammable
- Available in: 75 ml and 250 ml



TALENS PROTECTING SPRAY 680

Purpose: Protecting works carried out in, for example, gouache, water colour and inks

Composition: Colourless, non-yellowing acrylic resin, dissolved in, amongst others, white spirit

- Short drying time
- Layer thickness determines the degree of gloss (a thick layer gives a higher gloss)
- Makes matt paint layers more transparent and colours deeper
- Does not yellow
- Water resistant when dry, making the painting less susceptible to moisture
- Store in a cool and dry place
- Extremely flammable
- Available in: 150 ml and 400 ml (spray cans)



GOUACHE



Gouache is a highly pigmented opaque water colour. The binding agent used in gouache is usually dextrin, a processed (potato) starch with excellent water solubility. Due to its small quantity of binding agent in combination with the high pigment levels, gouache has a matt appearance and very intense colours once dry. The dextrin makes the paint thixotropic; if the paint is left alone it remains thick. But if the paint is moved either through stirring, shaking or squeezed from the tube, it becomes thinner. Due to this property gouache flows when painting so that thin, even layers can be applied. Gouache dries quickly.

Gouache can be applied on any grease-free and somewhat absorbent ground, such as paper, cardboard and wood. Gouache is usually used on paper. It is best to use water colour paper since normal drawing paper has a tendency to quickly cockle under the influence of water. Gouache is not water-resistant when dry; the work therefore remains sensitive to moisture.

The Talens Gouache Extra Fine range has been put together with the greatest of care and caters for all possibilities for both professional use and educational purposes.

3.1 AUXILIARIES FOR GOUACHE

A number of auxiliaries are available for working with gouache. In addition to the products developed specially for gouache, such as Talens Gouache varnishes and Gum arabic, Talens Ox gall can also be useful. Ox gall can be used to degrease the ground and so improve the adhesion of the paint and to prevent beading from occurring. Please also refer to page 40.

Gum arabic

For a more vibrant and less even paint layer, Talens Gum arabic can be added to gouache. This reduces the thixotropic property and consequently the flow of the paint.

On the left
gouache without
gum arabic, on
the right with gum
arabic



TALENS GUM ARABIC 008

Purpose: Changing the consistency of gouache, making the paint less thixotropic

Composition: Gum arabic dissolved in water

- Makes gouache more transparent
- Increases the gloss
- Increases the elasticity of gouache and thereby reduces the risk of crackling in thicker paint layers
- Available in: 75 ml





TALENS GOUACHE VARNISH GLOSSY 074

Purpose: Protecting gouache paintings

Composition: Colourless synthetic resin dissolved in, amongst others, white spirit

- Dries in a few hours
- Water-resistant when dry, making the painting less susceptible to moisture
- Increases gloss
- Mixing with Gouache varnish matt 107 reduces the degree of gloss
- Makes colours darker and somewhat more transparent
- Does not yellow
- Can be thinned with white spirit, clean brushes with white spirit
- Highly flammable
- Available in: 75 ml, 250 ml and 1000 ml



TALENS GOUACHE VARNISH MATT 107

Purpose: Protecting gouache paintings

Composition: Colourless synthetic resin dissolved in, amongst others, white spirit, matting agents (silicas)

- Dries in a few hours
- Water-resistant when dry, making the painting less susceptible to moisture
- Scarcely changes degree of gloss or opacity of gouache
- Mixing with Gouache varnish glossy 074 increases the degree of gloss
- Causes hardly any colour changes
- Does not yellow
- Ready for use, do not thin
- Apply in one layer and in one direction
- Not suitable for extremely absorbent grounds
- Shake before use
- Clean brushes with white spirit
- Highly flammable
- Available in: 75 ml and 250 ml



PASTELS



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4.1 SOFT PASTELS

The composition of soft pastels allows colour on the ground to approach that of pure pigment as much as possible. This is achieved through a combination of pigment, a minimum amount of binding agent and the purest and softest types of kaolin, also sometimes referred to as pipe clay or china clay. The well-balanced proportions of these ingredients result in a spontaneous colour transfer and a velvety look. When using pastels, the dry coloured powder of the pastel is transferred onto the ground. In theory, any ground can be used, providing it has sufficient structure to its surface. It is advisable, however, to use special pastel paper.

In contrast to paint, pastels do not adhere to the ground through a binding agent. The pastel powder hangs, as it were, onto the fibres of the paper. The particles can be fixed using fixative that can be sprayed from a bottle with a fixative atomiser or from a spray can.

By fixing the work, the velvety look changes depending on the amount of fixative used. If too much fixative is applied, the colours become darker and even then the work is not necessarily smudge-proof. The best way to proceed is to lightly fix the pastel every time a new layer is made. One can decide whether or not to lightly fix the last layer depending on personal preferences.



Applying
pastel fixative
with a fixative
atomiser



Applying
pastel fixative
with a spray
can

4.2 CARRÉ PASTELS

Carré pastels are square shaped and are composed of the same ingredients as soft pastels, but with more kaolin. They are less softer and are ideal for sketching. Carré pastels have a better adhesion than soft pastels but do not give a smudge-proof result. It is advisable to use a fixative.

4.3 CHARCOAL

Talens Charcoal is made from carefully selected willow twigs. This traditional drawing material, charcoal, is soft and not smudge-proof. It is best to fix the work. In contrast to coloured dry pastels the colour of a charcoal drawing does not change if so much fixative is applied as to make the drawing totally smudge-proof.

4.4 OIL PASTELS

Oil pastels are made of pigment, waxes and non-drying mineral oils. The material used for the painting or drawing remains the same since none of the ingredients undergoes any changes over time. There is no drying process. An untreated work is not smudge-proof. This can be remedied by varnishing a work. This should not be done with a varnish based on solvents since oil pastels dissolve in white spirit and turpentine. For this reason, a special water-based varnish has been developed, which due to the specific composition flows evenly on a greasy ground and does not bead. Oil pastels adhere to almost any ground, providing it is somewhat porous.

Painting is not smudge-proof unless treated with oil pastel varnish



4.5 AUXILIARIES FOR PASTELS AND OTHER DRAWING MATERIALS

A range of auxiliaries is available for a better adhesion of the colour or to protect the work for working with pastel, charcoal, chalk and graphite

pencils. For dry types of pastel and drawing materials, these are fixatives. For oil pastels, there is a varnish.

TALENS PASTEL FIXATIVE 061

Purpose: Improving the adhesion of the particles of pastels to the surface

Composition: Colourless resins, ethanol, acetone

- Preferably apply in each pastel layer
- Use sparingly
- Apply using a fixative atomiser at approx. 40 cm distance
- Quick-drying
- Non-yellowing
- Highly flammable
- Available in: 75 ml and 1000 ml



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TALENS FIXATIVE FOR CHARCOAL 063

Purpose: Improving the adhesion of charcoal, chalk and graphite particles to the surface

Composition: Colourless resins, ethanol, acetone

- Use sparingly
- Apply using a fixative atomiser at approx. 40 cm distance
- Makes colours darker and more transparent
- Quick-drying
- Non-yellowing
- Highly flammable
- Available in: 75 ml and 1000 ml



TALENS CONCENTRATED FIXATIVE 064

Purpose: Improving the adhesion of particles of pastels, charcoal, chalk and graphite to the surface

Composition: Colourless resins, ethanol

- In combination with pastel use preferably in every layer
- Use sparingly
- Quick-drying
- Non-yellowing
- More concentrated than Fixative for pastel 061
- Retouches the so-called 'blooming' (white veil formation) in colour pencil drawings
- Extremely flammable
- Available in: 150 ml and 400 ml (spray cans)



TALENS VARNISH FOR OIL PASTELS 060

Purpose: Making work in oil pastel and wax crayon smudge-proof

Composition: Synthetic dispersion in water with built-in surfactants

- Dries within one hour to a colourless, transparent and waterproof finish
- Gives a satin gloss
- Has hardly any effect on the colours
- Can be thinned with water
- Shake before use
- Available in: 75 ml





PRODUCT RANGE OVERVIEW OF TALENS AUXILIARIES

	Product number	Content / article number			
Auxiliaries for oil colour					
Primers for oil colour					
Talens Gesso Primer	1001	24192001	24652001	24641001	
Solvents for oil colour					
Talens Rectified turpentine	032	24280032	24300032	24320032	
Talens White spirit	090	24280090	24300090		
Talens Odourless white spirit	089	24280089	24300089		
Mediums for oil colour					
Talens Painting medium	083		24280083	24300083	24320083
Talens Painting medium quick-drying	084		24280084	24300084	24320084
Talens Glazing medium	086		24280086	24300086	
Talens Venetian turpentine	019		24280019	24300019	
Talens Alkyd medium	007		24280007		
Talens Painting paste	096	24060096			
Oils for oil colour					
Talens Purified linseed oil	027	24280027	24300027		
Talens Bleached linseed oil	025	24280025	24300025		
Talens Boiled linseed oil	026	24280026	24300026		
Talens Stand oil	031	24280031			
Talens Poppy oil	028	24280028			
Varnishes for oil colour					
Talens Retouching varnish	004	24280004	24300004	24320004	95160004
Talens Picture varnish glossy	002	24280002	24300002	24320002	95160002
Talens Picture varnish matt	003	24280003	24300003	24320003	95160003
Talens Acrylic varnish glossy	114	24280114			95160013
Talens Acrylic varnish matt	115	24280115			95160014
Talens Dammar varnish glossy	081	24280081	24300081		
Talens Dammar varnish matt	082	24280082	24300082		
Miscellaneous auxiliaries for oil colour					
Talens Siccativ Courtrai (pale)	030		24280030		
Talens Siccativ Harlem (dark)	085		24280085		
Talens Underpainting white	101			03071101	
Talens Casein Tempera binder	103	24060103			

	Product number	Content / article number			
Auxiliaries for water colour		75 ml	250 ml	150 ml	400 ml
Talens Liquid masking film	052	24280052			
Talens Ox gall	051	24280051	24300051		
Talens Water colour varnish matt	050	24280050	24300050		
Talens Protecting spray	680			95160680	95161680
Auxiliaries for gouache		75 ml	250 ml	1000 ml	
Talens Gum arabic	008	24280008			
Talens Gouache varnish glossy	074	24280074	24300074	24320074	
Talens Gouache varnish matt	107	24280107	24300107		
Auxiliaries for pastels		75 ml	1000 ml	150 ml	400 ml
Talens Pastel fixative	061	24280061	24320061		
Talens Charcoal fixative	063	24280063	24320063		
Talens Concentrated fixative	064			95160006	95160016
Talens Varnish for oil pastels	060	24280060			