

OIL PAINTING MEDIUMS AT OPUS

GAMBLIN Galkyd: Galkyd, or Painting Medium #1, as it is sometimes called, is an alkyd-based paint medium made by GAMBLIN that is indistinguishable from linseed oil in appearance. Galkyd dries more slowly than Liquin but faster than linseed oil. It is an excellent, nonyellowing oil that can be used effectively in glazing as well as in direct painting techniques.



It dries to a clear, flexible, satiny finish. In addition to being a great painting medium, Galkyd has the advantage of being almost totally odourless.

GAMBLIN Galkyd Lite: Is similar to traditional Galkyd but has a lower viscosity and is slightly less glossy.

GAMBLIN Cold Wax Medium: Cold Wax Medium is made from naturally white unbleached beeswax, damar varnish and odourless mineral spirits. It makes oil colours thicker and matte. It can be used directly from the can to mix with paints — no preparation time required like traditional beeswax. The surface of paintings made with beeswax mediums cure only as hard as a beeswax candle.

GAMBLIN Wax Pastilles: This naturally white unbleached beeswax can be used as a binder for encaustic painting or to make a wax medium. Wax can also be used to make paintings look translucent when transparent colours are used. Use care with surfaces of wax paintings as they are quite soft. For further info see OPUS Choosing Oil Mediums handout.

OPUS Cold Pressed Linseed Oil: Most often used for thinning or improving the gloss of oil colours. Can be used to make oil painting mediums by mixing directly with oil colours and thinning with a turpentine substitute as desired. For further info see the OPUS Choosing Oils Mediums handout.

STEVENSON Alkyd or Gel Medium: Alkyd mediums accelerate drying time and increase the transparency of oil colours. These attributes make them good glazing mediums and give oils a lustrous, jewel-like quality with a stronger, longer-lasting paint film. Alkyd mediums become smooth and translucent when worked. Stevenson's alkyd medium is a fast

drying, modified oil medium for use with oil and alkyd colours. It is durable and non-yellowing and can be thinned with turpentine.

STEVENSON Cobalt Drier: Cobalt Drier is a traditional painting medium which should only be used by those well experienced in its use. It is used in very small quantities to decrease the drying time of oil paints. A drier accelerates or initiates the drying of an oil paint or oil by promoting oxidation. Toxicity Rating: Highly toxic — Use with extreme care.

STEVENSON Satin Varnish & Medium: When mixed with tube oil colours it creates a medium which is fast drying, flexible, stable, and brilliant. Colours tend to blend well without going 'muddy'. As a medium it gives with the canvas to resist cracking and peeling as brittleness is reduced. Dry pigments, sand, or other materials can be carried using Stand Oil as a binding medium.

STEVENSON Stand Oil: A partially polymerized but unoxidized linseed oil is made by heating the oil to about 300° C (570° F) in the absence of oxygen. Stand oil is also called heat-bodied oil. It is not a good binder because it is too viscous, but it is an excellent addition to painting and glazing mediums. It yellows less than other forms of linseed oil and has good leveling properties. Its film gives a smooth, enamel-like surface without brushmarks.

WINSOR & NEWTON Liquin: Liquin was developed by WINSOR & NEWTON 40 years ago and seems to be the most prevalent alkyd gel in use today. A mixture of natural oils and alkyd resins, it physically resembles a cloudy, congealed mixture of rabbit skin glue. However, when mixed with oil paints, it becomes perfectly clear and its texture smooth. Liquin makes paint applications smoother, slicker, and more lustrous. Also, like most alkyd gels, it is "nonmigratory" — meaning that you can make very fluid brushstrokes without fear of the paint dripping or flowing into other areas of the picture.

WINSOR & NEWTON Oleopasto: WINSOR & NEWTON Oleopasto is similar to Wingel but is much thicker. It is formulated with the same resins as other alkyd mediums, but inert silica is added to make it



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stiffer and stronger. The primary use of Oleopasto is in heavy impasto paint handling. Traditional heavy oil impasto is slow-drying and susceptible to cracking when dry. Oleopasto counters these defects by accelerating drying and reinforcing the strength of the dried paint film.

WINSOR & NEWTON Wingel: WINSOR & NEWTON also makes Wingel, a beautiful, amber-colored thixotropic alkyd medium that comes out of the tube as a gel but becomes more like honey in texture when worked a little with a palette knife. Wingel is meant to be thoroughly mixed directly into oil or alkyd paints to give them more body and a glossier luster. It also accelerates drying. Exaggerated brushstrokes and light impastos are safely executed with oils that have been mixed with Wingel.

Notes:



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