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Katalog restaurátorských materiálů firmy Lascaux.

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Lascaux 498 HV -20X

Vodou ředitelné akrylové adhezivum máslovité konsistence, vhodné pro konsolidaci odchlípnutých částic malby obrazové a na polychromované plastice a strip-lining. Obsahuje rozpouštědlo toluen/xylen. Používá se k laminaci obrazů, k marufláži a koláži. Vyschlý film je aktivovatelný za tepla. Je oproti typu 360HV tvrdší, po zaschnutí nelepí, nicméně si zachovává pružnost. Filmotvorná teplota 5°C, aktivace teplem při 68-75°C. Dá se aktivovat také rozpouštědly. Základem je přípravek Plextol D360 a Plextol D498. Je rozpustné v acetonu, toluenu, směsi toluenu a xylynu 1:1 a není rozpustné ve white spiritu a terpentýnu. pH 8-9, zahušťka na bázi butylakrylátu. Minimální filmotvorná teplota 0°C, Tg 13°C, teplota aktivace lepivosti 70°C.

Lascaux 498 HV

Vodou ředitelné akrylové (kopolymer methylnmethakrylát a butylakrylát) adhezivum máslovité konsistence, vhodné pro konsolidaci odchlípnutých částic malby a na polychromované plastice. Používá se k laminaci obrazů, k marufláži a koláži. Vyschlý film je aktivovatelný za tepla, není rozpustný ve vodě. Je oproti typu 360HV tvrdší, po zaschnutí nelepí, nicméně si zachovává pružnost. Filmotvorná teplota 0°C, aktivace teplem při 68-75°C. Dá se aktivovat také rozpouštědly. Základem je přípravek Plextol. Je rozpustné v acetonu, toluenu, směsi toluenu a xylynu 1:1 a není rozpustné ve white spiritu a terpentýnu. pH 8-9, zahušťka na bázi butylakrylátu. Minimální filmotvorná teplota 0°C, Tg 13°C, teplota aktivace lepivosti 70°C.

Lascaux 360 HV

Vodou ředitelné akrylové (kopolymer methylnmethakrylát a butylakrylát) adhezivum máslovité konsistence, vhodné pro konsolidaci odchlípnutých částic malby obrazové a na polychromované plastice. Používá se k laminaci obrazů, k marufláži a koláži. Lepí rovněž karton, textil, dřevo, polyesterové desky, sádku, sklo, organické sklo, hliník aj. Vyschlý film je aktivovatelný za tepla nebo rozpouštědly (aceton, toluen aj.). Je stále lepivý a velmi pružný. Filmotvorná teplota 5°C, aktivace teplem při 68-75°C. Dá se aktivovat také rozpouštědly (aceton, toluen aj.). Po zaschnutí není ve vodě rozpustný. Základem je přípravek Plextol. Je rozpustné v acetonu, toluenu, směsi toluenu a xylynu 1:1 a není rozpustné ve white spiritu a terpentýnu. pH 8-9, zahušťka na bázi butylakrylátu. Minimální filmotvorná teplota 0°C, Tg -8°C, teplota aktivace lepivosti 50°C.

Lascaux hydrogrund

Akrylová disperze s velmi malými částicemi akrylového polymeru, které zajišťují dobrou penetraci. Disperze obsahuje 30% vody, pH 8. Používá se ke snížení nasákavosti podkladu libovolného materiálu a k upevnování odchlípnuté barvy. Vyplňuje také velmi jemné praskliny a krakely. Hodí se také k vyplňování prasklin (případně s plnivem). K penetraci dřeva, dřeva a papíru se používá ředění vodou 1:4-1:16. Ke zpevnování barevné vrstvy se používá ředění 1:1-1:4. K penetraci plátna (nejlépe ze zadní strany) se používá ředění 1:5. Lepivost lze zvýšit přidávkem 0,1% cellosolvu. Nanáší se předem navlhčeným štětcem nebo vlhkou špachtlí. Dá se použít také polna (nasávkavý váček vyplněný buničinou nebo jiným materiálem). Zasychá během hodiny. Dá se použít také k nažehlování při teplotě 40°C. Na vakuovém stole je třeba nechat působit na plátno po dobu 1 hodiny. Možné je také nažehlení žehličkou nebo horkovzdušnou pistolí (nejprve je třeba plátno přitlačit gumovým válečkem). Dá se míchat s Plextolem D498, Plextolem B500, Lascaux 498 a Lascaux 498-20X. Penetrace se zlepší přidávkem nepěnícího smáčedla, například Tritonu. Po zaschnutí není rozpustný ve vodě, je rozpustný v acetonu, ethanolu a toluenu nebo xylynu. Není vhodný ke zpevnování freskové malby, minerální a temperové malby.



Lascaux 742

Akrylová pryskyřice na bázi ethylmethakrylátu, 30% roztok v ethanolu. Tvoří středně tvrdé a trvalé povlaky (papír, cement, sklo, fotky, dřevo, sádra, keramika, sklo, polyesterové folie). Je světlostálá, průhledná a velmi stálá vůči světlu a stárnutí. Tg 85°C. Rozpustná v ethanolu, isopropanolu, ethylacetátu, xylenu a toluenu. Používá se jako fixativ, a ochranný lak na tisky plakáty a fotografie. Ředí se dle potřeby, maximálně 1:6. Je vhodná také jako pojivo pigmentů. Používá se k impregnaci dřeva v roztoku 1:3. Dřevo se impregnuje opakovanými nátěry, které se překrývají folií, aby se rozpouštědlo nevypařovalo. Po několika dnech se folie odstraní a dřevo se nechá vyschnout. Desky se při přílišné penetraci z jedné strany kroutí a je pak třeba část pryskyřice vymýt rozpouštědlem.

Lascaux glazura

Kopolymer methylakrylát a methylmethakrylát, roztok 39% ve směsi toluen-xylen a 3% benzylbutylmethakrylátu. Používá se neředění k opravě glazur na keramice a porcelánu. Je možné jej plnit pigmentem. Nanáší se štětcem nebo špachtlí a další vrstva se nanáší s odstupem několika hodin. Obsahuje pyrogenní oxid křemičitý (aerosil) jako matující činidlo. Pryskyřice je termoplastická, leská a velmi světlostálá a odolná vůči povětrnosti. Rozpustná v ethylacetátu, acetonu, methylethyl ketonu, toluenu, xylenu, cellosolvu, chlorovaných uhlovodících a nitro ředidle. Použitelná jako lak na kámen, pískovec, sádku, dřevo, a kovy. Lepidlo na odchlupující se nástěnnou malbu a poškozené plastiky (dá se plnit). Je vhodné pro přípravu fixativu (ředění 1:19 - 1:9, při tomto ředění pryskyřice zůstává u dna a je třeba ji rozmíchat) a jako lak na olejové a akrylové malby. Dá se použít také ke konsolidaci malby. Ředí se směsí toluen-xylen pro sprejování 1:3 - 1:5. Dá se nanášet v několika vrstvách po té, co spodní vrstva uschne (10-30 minut). Lesk laku se dá modifikovat mícháním typu lesk a mat. Nehodí se k lepení textilu, protože při nižších teplotách je křehký a láme se. Dá se využít při lepení textilu na pevnou podložku. Používá se ke konsolidaci nástěnných maleb v ředění 1:7. Slepje pouze porézní materiály, aby se rozpouštědlo mohlo vypařit.

Lascaux lepicí vosk 443-95

Používá se jako tavné lepidlo a jako pojivo pro enkaustiku. Skládá se z mikrokrytalického vosku a syntetické polyterpenoidní pryskyřice. Vosk zůstává pružný, dobře lepí a je odolný vůči vlhkosti. Při zahřátí na 68°C tvoří nízkoviskózní taveninu, která dobře penetruje a zatéká. Vosk měkne při 60°C. Používá se při nažehlování na skelnou tkaninu v případě, že zadní strana obrazu má zůstat viditelná. Je totiž naprosto transparentní. Dá se použít také při nažehlování s vložkou (sentvič). Dá se použít také k izolaci proti vlhkosti, například zadní strany plátna nebo deskové malby. Slepý se dají snadno rozpustit horkovzdušnou pistolí. Rozpouští se ve white spiritu, terpentýnu, směsi toluen-xylen a v toluenu. Nanáší se štětcem, gumovým válečkem nebo špachtlí. Nejlepších výsledků se dosahuje na nažehlovacím stole při teplotě 50-60°C.

Lascaux obrazový lak 1 a 2 UV

Vodou ředitelný akrylový lak s UV protektorem. Po zaschnutí je ve vodě nerozpustný. Je vhodný na olejové a akrylové malby a k ochraně metalických nátěrů v interieru. Při opakovaném nanášení (zvýšení filtrace UV) je třeba nechat předchozí vrstvu vyschnout 4_6 hodin. Filtrovatelná teplota je 8°C, spotřeba je 40-70ml/m² na jeden nátěr. Lesk je možno modifikovat smícháním typu lesk a mat. Prostředek je zdravotně nezávadný.

Lascaux P550 lesk

Roztoková pryskyřice, butylmethakrylát 32% roztok ve white spiritu a matující plnivo je pyrogenní oxid křemičitý (aerosil). Polomatný lak se získá mísením s Lascaux P550 lesk. Je termoplastická a na světle nežloutne. Tg 40°C, rozpustná ve white spiritu, ve směsi toluen-xylen, v toluenu, acetonu a methoxypropanolu. Částečně rozpustná v ethanolu a isopropanolu. Používá se ke konsolidaci vrstvy malby, nažehlování na tenký textil a jako lak na olejomalby a akrylové malby (nejlépe ve spreji, ředění 1:3). Používá se také jako základní vrstva při malbě na plátno. K restaurování se používá roztok 1:4-1:9 ve white spiritu. Při nažehlování se použije látka se zaschlou vrstvou pryskyřice a nažehluje se lehkým tlakem při 40°C. Pryskyřice se odstraňuje white spiritem. Používá se ke konsolidaci nástěnných maleb (fresko, tempera, kasein) ředěná 1:10.



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Lascaux P550 mat

Roztoková pryskyřice, butylmethakrylát 40% roztok ve white spiritu. Je termoplastická a na světle nežloutne. Tg 34°C, rozpustná ve white spiritu, ve směsi toluen-xylen, v toluenu, acetonu a methoxypropanolu. Částečně rozpustná v ethanolu a isopropanolu. Po

Lascaux polyamidový prášek

Termoplastická pryskyřice (Nylon 12), s bodem tání okolo 80-90-103°C, na lepení kůže a textilu. Používá se nejčastěji bodově. Je velmi pevný, aplikuje se nažehlováním přes polyesterovou folii. Druhou folii je třeba podložit z druhé strany. Ideální tloušťka polyamidového filmu je 1-2mm. Natavené vlákno se dá použít k sešívání trhlin v obraze.

Ceník

Kat.číslo	produkt	Cena s DPH
K_81000_1	Lascaux 360 HV 1l	1000
K_81002_1	Lascaux 498 HV 1l	1000
K_81004_1	Lascaux 498 HV-20X 1l	1000
K_81048_1	Lascaux 742 1l	1500
K_81010_1	Lascaux D498M 1l	1260
K_81045_1	Lascaux glazura 1l	1690
K_81027_1	Lascaux hydrogrund 1l	1200
K_81023_1	Lascaux lak lesk (1) s UV absorbérem 1l	1200
K_81024_1	Lascaux lak mat (2) s UV absorbérem 1l	1200
K_81040_1	Lascaux P550 lesk 1l	1690
K_81042_1	Lascaux P550 mat 1l	1690
K_82000_3	Lascaux polyamidový prášek 500g	1750
K_82000_2	Lascaux polyamidový prášek 100g	610
K_82000_1	Lascaux polyamidový prášek 50g	370



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Anglický podrobný katalog

Lascaux adhesives, laquer, varnishes and mediums Lascaux Water - Soluble Acrylic Adhesives 360 HV, 498 HV, 498-20X

Technical Data Dispersion of a thermoplastic acrylic polymer on the basis of methyl methacrylate and butyl acrylate. The two types 360 HV and 498 HV are thickened with acrylic butylester. Type 498-20X contains 20% Thinner X. All types have a pH 8 - 9 and are biocide stabilized. *Solubility* Water-thinnable, insoluble in water after drying. Permanently soluble in Acetone, Toluene, Thinner X etc. Insoluble in White Spirit etc. *Application* For light- and ageresistant, non-crosslinking linings, marouflages, laminations, collages etc. For wet application or reactivation of dry film, on absorbent and nonabsorbent supports such as paper and cardboard, textiles, wood- and fibreplates, polyesterplates, plaster and concrete, glass and acrylic glass, aluminium etc. Lascaux Acrylic Adhesive 360 HV is extremely elastic; the dry film remains permanently tacky. Can be used as a contact adhesive when doing hot-sealing linings. Lascaux Acrylic Adhesive 498 HV has a strong elongation at break, and is suitable for wet and dry applications (reactivation with solvents). Standard type for linings and marouflages. Lascaux Acrylic Adhesive 498-20X is especially suited for strip-lining, fabric marouflages and mounting. The base dispersions are also available as Plextol D-360 and Plextol D-498 without a thickening agent. More information about the Lascaux Acrylic Adhesives can be found in the documentation „Lining of paintings with Lascaux Acrylic Adhesives“. *Size* Jars in 1 lt Buckets in 5 lt *Filmproperties* 360 HV 498 HV 498-20X Minimum film formation temp. (MFT): approx. 0° C approx. + 5° C approx. 0° C Glass transition temperature: approx. - 8° C approx. + 13° C approx. + 13° C Elongation at break: approx. 1000% approx. 400% approx. 400 % Minimum sealing temperature: approx. + 50° C approx. + 68-76° C approx. + 68-76° C Dry film: sticky elastic hard elastic hard 7050.02 - 99

Lining of paintings with Lascaux Acrylic Adhesives

At the ICOM conference in Madrid, in 1972, V.R. Mehra from Amsterdam first introduced the lining of paintings with water soluble acrylic dispersions. The so-called coldlining, together with the use of the newly developed lowpressure table (presented at the Greenwich conference on lining techniques 1974) has in the meanwhile been adapted and further developed by many restorers. These methods of lining do not only meet up-to-date demands of minimal intervention, meaning minimal use of adhesives, temperature and pressure, but also provide for maximum reversability. To aid the restorer in the lining process, Lascaux Restauro has further developed three acrylic adhesives in ready-touse form, on the basis of Plextol pure acrylic dispersions, which have been approved for this technique worldwide. The Lascaux Acrylic Adhesives are distinguished by very good adhesion strength and elongation at break; on the other hand does a weaker peel strength give maximum facility for a later possible removal of the lining-canvas. These properties can be adjusted according to the object by using the appropriate type of adhesive. Before the lining, a careful analysis of the painting's condition is recommended to take the necessary conservatory measures as for example: consolidation of paint and ground layers, flattening, tear mending etc. The choice of lining method depends on the conservation condition of the painting and its quality (e.g. the quality and strength of the canvas, paint film and texture). Besides, the basic question is addressed, whether a lining is necessary or whether a strip-lining would be sufficient. It further has to be considered what kind of equipment is available (e.g.) hot table, low-pressure table, hot air blowers etc.). The use of acrylic resin solutions for the consolidation and stabilization of the paint- and ground-layers have also proven successful. Appropriate materials can be: Plexisol P 550 (Lascaux Acrylic Resin P 550-40 TB), a White Spirit soluble butyl-methacrylate, Paraloid B 72 (in Toluene/ Thinner X), an ethyl-methacrylate copolymer soluble in aromate (with approx. 5 - 10% solid matter). Next to the cold-lining technique developed by V.M. Mehra, another application procedure has proven to be very useful: while during the first method the painting was pressed on the still wet adhesive, the lining in the second method proceeds after drying of the adhesive through the reactivation of the dispersion film by means of heat or solvents. When using the latter method, an undesired reaction through the water content of the adhesive can be prevented and the time limitation in the preparation of the lining is eliminated. Besides, in case of a future removal of the lining-canvas, the backside of the original remains free of adhesive residues, since the adhesive layer is closely attached to the lining-canvas. *The lining process* Prior to flattening or tear mending, consolidation of paint and ground-layers, the painting is stretched onto a working frame (Lascaux Stretcher) and, when necessary, a strip-lining can be made, using Lascaux Acrylic Adhesive 498-20X. The lining-canvas is stretched onto a larger frame so the first frame will fit into the second. The lining proceeds as follow: first the size of the original is marked with tape on the lining-canvas. Then a first isolation coating of Lascaux Acrylic Adhesive 498 HV, diluted with water in a 2:1 mixture is applied. After the drying one to two coatings of undiluted Lascaux Acrylic Adhesive 498 HV are applied evenly, wet in wet, to obtain an even milky coating. According to the format of the object, a short hair roller, a fine porous foam roller, a soft wide brush or a silkscreen (mesh HD 500 - 1200) with a spatula can be used. When using the Mehra method, the original is put on the milky adhesive surface and, under light pressure, pressed down on the low-pressure table until dry. Priorly it should be determined if the humidity of the adhesive will not effect the painting. When using the reactivation method, the adhesive surface is wetted with Xylene after complete drying (after several hours or even days or weeks). Depending on the amount of solvents used, the film is reactivated for 5 - 15 minutes and functions as a contact adhesive. When necessary, let the part of the solvent vapors evaporize and put the original on the prepared lining-canvas and keep it in plane with light pressure on the low-pressure or hot table. If insufficient adhesion should remain, wet these areas through the lining-canvas with



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Xylene and keep them under pressure. Lascaux Acrylic Adhesive 360 HV This acrylic adhesive is especially suited for warm-lining as for example described by A. Ketnath. The preparation work proceeds as described above. Before applying the second coating, the first one has to be dry. Depending on the fabric texture, two coatings of adhesive should be sufficient to obtain a good adhesion bond between the fabrics. It is important to prevent the adhesive from reaching over the edges of the original and penetrating the lining-canvas, since the adhesive remains sticky when dry. After a drying time of approx. 6 - 12 hours, the lining can be carried out with low pressure- or hot table at approx. 45° - 50° C. In cases where greater tensile strength is needed, Lascaux Acrylic Adhesive 360 HV might be too elastic (1000% elasticity). In such cases Lascaux Acrylic Adhesive 360HV can be mixed with the harder Lascaux Acrylic Adhesive 498 HV (400 % elasticity) in a 1:1 to 2:1 mixture. For the heat-sealing, the temperature has to be raised to about 60° C. It is important to determine, by means of testing, the necessary amount of adhesive, temperature and pressure in order to obtain the desired adhesion bond and tensile strength. In general less adhesive is used for finer fabrics. The higher the sealing temperature and pressure the stronger the adhesion. *Strip - lining* Lascaux Acrylic Adhesive 498-20X An alternative to lining is the strip-lining of the painting edges. In case where the edges are damaged or too short to allow for a new stretching, the less intervening method of strip-lining can be applied. For such work Lascaux Acrylic Adhesive 498-20X is especially suited. The adhesive is applied undiluted in an approx. 10 - 20 mm width (depending on the painting size) onto the new fabric strips and these are layed down wet on the painting edge, if necessary with some pressure and heat, with the help of a rubber roller or an iron. Despite the water content of the adhesive a distortion of the fabric is prevented through the 20% Thinner X content, and a great tensile strength is provided. The peel strength is very low, a common characteristic of all Lascaux Acrylic Adhesive types, so the adhesive has to be solved with Acetone or Alcohol. The dry Lascaux Acrylic Adhesive 498-20X can, as the Lascaux Adhesive 498 HV, be reactivated with Xylene or Toluene. *Marouflages* Lascaux Acrylic Adhesives are very suitable for the mounting of fabric or paper on rigid or flexible supports (e.g. plaster, concrete, wood, fibreplates, Aluminium, rustfree iron metals, glass etc.) as well as for collages and posters. Absorbing supports have to be priorly isolated (with a 1:4 water diluted Lascaux Hydro Sealer, 10% Paraloid B 72 solution, 10% solution of Lascaux Acrylic Resin P 550-40 TB), in order to prevent the adhesive from drying too fast. On non-absorbing supports as Aluminium, polyester, glass etc., a first layer of diluted adhesive is applied. After drying one to two further coatings are applied, wet in wet, with the necessary amount of adhesive. Then the fabric is put on the still milky adhesive (e.g. with a rubber roller). For permanent marouflages Lascaux Acrylic Adhesive 498 HV is especially suited; for extremely water resistant and faster drying marouflages Lascaux Acrylic Adhesive 498- 20X is used when the 20% Thinner X content of the adhesive is not hazardous. Lascaux Acrylic Adhesives are marked with a strong adhesion strength and water resistency, characteristics which are not desired in all cases (e.g. for facings, paper marouflages, fresco removal etc.). All adhesives can be mixed in any ratio with 2 - 5 % water solution of methylcellulose, carboxy-methylcellulose etc. According to the purpose and use, high or low viscosity types (glues and pastes) are used; once to reduce the strong adhesion strength of the acrylic adhesive and to further improve the adhesion strength of the cellulose paste. Consequently the water resistency of the acrylic adhesives is reduced, thus they can cause swell or even become watersoluble. For fresco removal it is possible to mix Lascaux Acrylic Adhesive 498 HV with 5% cellulose solution in a 1:3 mixture and glue it on kaliko- and paperlayers. By soaking this layer with water (or compress), a total removal of the facing should be possible. *Consolidation and stabilization of paint layers* Consolidations, stabilizations of paint- and groundlayers, marouflages or tear mending should be performed before the lining. For the stabilization and consolidation of paint- and groundlayers one preferably uses: 5 - 10% solution of Lascaux Acrylic Resin P 550-40 TB or Paraloid B 72 in Toluene or Lascaux Hydro Sealer (1:1 to 1:4 diluted in water). The painting is impregnated from the revers side, or in certain cases from the front, and af ter drying can be put on the hot table at 40 - 50° C or on the low-pressure table, when still humid. For the local consolidation of paint layers the Lascaux Acrylic Adhesives 498HV and 498-20X are suited, in appropriate dilution with water of approx. 1:1 to 1:10. This way cuppings can already be layed down through the drying of the adhesive under vacuum or heat, or also with the hot air blowers (Leister or heating spatula). In regards to all the above mentioned work it is very important to adapt the appropriate method to each painting. Sensitivity to water and solubility tests aid in the determination of the type of adhesive needed and its application. *Bibliography* V.R. Mehra: Cold lining and its scope (ICOM Copenhagen 1984) W. Percival-Prescott: The lining cycle (Conference on lining techniques, Greenwich 1974) W. Percival-Prescott, P. Boissonnas: Alternatives to lining (ICOM Copenhagen 1984) A. Ketnath: The application of acrylic resins and the lowpressure table for the conservation of painting on canvas (Restauo1983/4) 7051.02 - 99 www.lascaux.ch, info@lascaux.ch

Lascaux Heat-Seal Adhesive 375

Base Ethylene/vinylacetate copolymere, Ketone resin N, paraffin 40% solution in Toluene/White Spirit (Benzene 100/140) *Properties* Activation temperature: 62 - 65° C Colour: colourless when cold, translucent when sealed Acid value: below 1 *Solubility* Soluble in Thinner X and Toluene. Can be diluted with White Spirit, Benzene 100/140. Acetone swells Lascaux Heat-Seal Adhesive 375 and loosens its adhesion but does not dissolve it. Insoluble in alcohol. *Uses* For lining of paintings on canvas, with or without interleaf, for mountings of paper and textile, for strip lining. For facings and for the consolidation of paint layers. For temporary and permanent bondings. *Application* Lascaux Heat-Seal Adhesive 375 can be applied by spraying, brushing or with a roller. Usually, it is desirable to slightly warm Lascaux Heat-Seal Adhesive 375 in a waterbath and dilute it 2:1 to 1:1 with Benzene 100/140, in order to get the consistency of light cream. Cold or warm application is possible, although warming the Lascaux Heat-Seal Adhesive 375 solution will increase penetration. For spray application, dilute with Toluene, in order to reduce the viscosity. Lascaux Heat-Seal Adhesive 375 is activated only after all solvents required for its application have evaporated (12-24 hours). For lining Lascaux Heat-Seal Adhesive 375 is best applied either on the lining canvas or on an interleaf (e.g. polyester non woven). Heat activation after drying of the solvents at approx. 62 - 65° C on a hot table, or with an iron or a hot air blower. Heat activation can be done days or week after application of the Lascaux Heat-Seal Adhesive 375. If Lascaux Heat-Seal Adhesive 375 is used for the consolidation of paint layers, it should be diluted 1:4 Benzene 100/140 or White Spirit, or with Toluene to increase penetration (check solubility of paint layer first). Heat activation after complete evaporation of the solvents and under light pressure. Removal of Lascaux Heat-Seal Adhesive 375 can be achieved by the



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use of either heat or solvents like Acetone or Benzene 100/140. *Attention* High flammable! Harmful by inhalation! Size Jars in 1 lt Buckets in 5 lt 7052.02 - 99 www.lascaux.ch, info@lascaux.ch

Lascaux Heat-Seal 375 Dry Mixture

A 40% solution is prepared as follows: 1. Put 1.65 kg of Heat-Seal 375 Dry Mixture (incl. resin which is enclosed in a small plastic bag) into a container with a lid and add 1.5 kg (i.e. 1.7 lt) of Toluene. 2. Let the mixture soak for at least 12 hours. 3. Place the container into a water bath and heat the mixture to approx. 60° C (140° F) on an electric plate in a well ventilated room (no open flame). Keep the container lightly closed. 4. Stir mixture occasionally until a uniform solution is obtained. 5. Successively add 1 kg (or 1.4 lt) pure Benzene 100/140 (naphta) and stir until a homogenous solution is obtained. 6. It is recommended to warm the solution for the application as this facilitates the process (except during warm weather). 7. This preparation makes for approx. 4.15 kg (i.e. 5 lt) 40% Heat-Seal Adhesive 375 solution. Keep the container well sealed during the period of cooling. 8. For the application of the 40% solution of Heat-Seal Adhesive 375 refer to our data sheet. *Caution* Keep away from open flame. Do not smoke. Do not prepare more than 5 litres at a time. Have lid or cover for water bath ready at all time. The mixture is highly flammable and the necessary precautions should be observed. Size Buckets in 1.65 kg 7052.02 - 99

Lascaux Heat-Seal Adhesive 375 Film

Heat-Seal Adhesive 375 Film is specially designed for the preparation of thin adhesive layers as required in the conservation of artworks on paper and for linings on canvas. The transparent surface allows for accurate cutting and mounting. This is of great value particularly in applications such as collages, where close positioning is vital, and for consolidating fragile or delicate materials. Heat-Seal Adhesive 375 Film only develops its adhesive action when heated or activated by a solvent. It can therefore be applied in loose or flakey areas and fixed accurately in position while the adhesive component is inactive. The adhesive is then activated with a hot-air fan at a temperature of 65° C (150° F). Heat-Seal Adhesive 375 Film can be removed from absorbent surfaces with Hexane or Acetone, providing these solvents will not damage the artwork. These solvents do not dissolve the adhesive but cause it to swell up. Care should therefore be taken to prevent contamination of the absorbing material. Size Rolls of 10 m x 69 cm 7052.02 - 99

Lascaux Adhesive Wax 443-95

Lascaux Adhesive Wax 443-95 is the first of a series of products by means of which we are introducing modern hot-melt paint and varnish technology into the field of restoring and lining. Lascaux Adhesive Wax 443-95 is a compound of a microcrystalline wax and a synthetic polyterpene resin. Both are proven products, widely used in industry. The resin serves as an elastomer and tackifying agent, provides excellent adhesive and bond strength, improves moisture resistance, wettability, low viscosity and hot tack. *Suggested applications* This product is used for all conventional canvas linings; for Fibre Glass Fabric linings where the lining must be totally transparent, and for sandwich linings. Its ease of handling and quick hot-tack make it highly advantageous for bonding jobs and temporary as well as permanent mounting work, such as balsa wood backing, which can easily be disconnected with a hot air gun. Another use is that of facing; both when diluted in solvents or as a solid. *Typical properties* Melting point 68° C. Softening commences at about 60° C Gardner Colour No. 4 Acid No. under 1 Soluble in aliphatic and aromatic solvents such as Benzene, Turpentine Oil, Thinner X, Toluol, etc. Insoluble in Alcohol Tough elasticity, excellent adhesion and resistance to aging. *Working with Lascaux Adhesive Wax 443-95* For most jobs, it is best to keep the compound in a liquid state, in a double boiler, at a constant temperature of about 60° C. Apply in the usual way with brush, roller or spatula, as thinly and evenly as possible. A hot air gun may also be used. Optimum results are, of course, obtained on a hot table, at a temperature of about 50-60° C. Sealing occurs at 68° C on the hot table, at best under vacuum. Smaller objects may also be sealed with a pressing iron. The relatively sharp melting point permits quick bonding, mounting, backing, etc., with excellent adhesion. Disconnection with a hot air gun is very easy. Size Aluminium cake tins in 750 g

Transparent Lining with Lascaux Adhesive Wax 443-95

Lascaux Adhesive Wax 443-95 is well suited for transparent linings with Fibre Glass Fabrics. The wax mixture completely penetrates the glass fibre fabric so that the latter becomes transparent. We recommend the use of a hot table with a vacuum pump. Procedure: 1. A polyurethane foam board of 5 mm thickness is placed on the hot table. 2. The foam board is covered with a sheet of polyester film (Hostaphan RN 15). 3. The picture is placed face down on the Hostaphan sheet and taped down in the corners. 4. The glass fibre fabric is placed - with a 5 cm overlap on each side - on the back of the picture. 5. The Lascaux Adhesive Wax 443-95 is melted in a heating vessel. 6. The hot table is heated to approx. 60° C. 7. The liquid wax mixture is applied by means of a short-pile roller onto the Fibre Glass Fabrics, possibly with the help of a hot air blower, until the glass fibre fabric is completely saturated. 8. A Hostaphan sheet, larger than the glass fibre fabric by 20 cm all around, is then placed on top as a vacuum-sealing sheet. Vacuum lines are formed around the edges of the Fibre Glass Fabrics by means of corrugated cardboardstrips or cords. The sheet is then taped down onto the hot table. 9. The table is heated to approx. 68° C and the vacuum is turned on. 10. The excess wax is now squeezed out with a rubber roller, working from the center towards the edges. This procedure can also be carried out with the help of a hot air gun to keep the wax fluid. Quite some skill is required to get rid of any trapped air bubbles. The best results are obtained when the minimum wax ratio is found to ensure adhesion. 11. As soon as perfect transparency is achieved, the hot table is turned off and the work allowed to cool.



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While cooling, it should be watched closely and any imperfections corrected with a roller. If too much wax is squeezed out, there might be areas where too little wax remains to ensure complete adhesion. In this case, the sheet should be removed and more wax added. The polyester sheet (Hostaphan RN 15) stays on the back side of the picture to protect the lining. When working on large paintings, we recommend use of our Fibre Glass Fabrics Tissa 1015 (300 g/m², 0,26 mm thick), made of E-glass). It is particularly suited for this technique. 7053.02 - 99

LASCAUX Hydroground 750

General Information Solvent free, extremely fine, pure acrylic resin dispersion. **Form of Delivery** Approx. 30%, aqueous solvent dispersion; medium particle size 0,06 µ, pH-value 8. **Ways of Application** Used as impregnant, primer and solidificant of absorbent and sanding under grounds. To strengthen and consolidation of loose color layers, cracks and holes, etc. **Application** As primer and impregnant on wood, walls, mortar, concrete, paper, cardboard: dilute Lascaux Hydroground 750 1:4 to 1:16 with water. Varnish over after about 4-8 hours. As consolidation of color layers, especially oil paintings: dilute Lascaux Hydroground 750 1:1 to 1:4 with water. Fill in cracks or uneven surfaces and remove carefully the surplus with a humid sponge and/or a cotton bud. Let dry for about 1 hour. If possible seal under vacuum on a hot stage at 40°C; open vacuum after one hour and let dry. Sealing can also be carried out with an iron or with a Leister hot-air dryer and by pressing with a rubber-covered roll. The effect of Hydroground 750 is increased by adding about 10-20% of the water amount with PM Cellosolve Propylene-Glycoether. The addition of 0.1% wetting agent such as Triton DF 12 increases the penetration. Lascaux Hydroground 750 is suitable to consolidate very fine hair cracks and smaller gaps. Larger gaps can be filled out with other acrylic dispersions with large particle size (0.1 - 0.2 µ), such as Plextol D 498, Plextol B 500, Lascaux Acrylic glue 498 HV or Lascaux Acrylic glue 498-20 X. It is often recommended to stabilize and impregnate the canvas by soaking the backside of the picture with a diluted solution (approx. 1:5). Like all acrylic dispersions, Lascaux Hydroground 750 is not water soluble after drying. It is however reversible in acetone, alcohol and aromatic solvents such as toluene and xylene. For this reason, Lascaux Hydroground is not very suitable for fresco, mineral and distemper paints.

Polyamide Textile Welding Powder No. 5065 and No. 256

Polyamide Textile Welding Powder No. 5065 is a thermoplastic resin (Nylon 12) with a melting point of 90° C and is used as a hot-melt adhesive for textiles and leather. In conservation it is widely used for tear-mending of paintings on canvas. The tensile strength is sufficient in most cases. If higher tensile strength is required, type no. 256, which has a melting point of 108° C, can be used.

Application Polyamide Textile Welding Powder is a hot-melt adhesive. The easiest way of application is to stick a hot soldering needle into the powder and then apply the melted polyamide. Another method consists of melting the polyamide powder with an iron between two sheets of Hostaphan film, in order to obtain a coat of approx. 1 - 2 mm thickness. After cooling, the polyamide coat is cut in very thin strips. These strips are then used together with the soldering needle to weld the threads. **Size** Plastic jars of 50 g Plastic bottles of 250 and 500 g 7054.02 - 99

Lascaux Acrylic Resin P 550-40% gloss

Base Butyl methacrylate At 40% solids in Special Boiling Point Spirit 100/140 **Properties** Pure, soft, thermoplastic acrylic resin, lightproof and ageresistant. **Glass transition temperature (Tg)** approx. 34° C **Solubility** Soluble in White Spirit 16/18, Thinner X, Toluene, Acetone, Methoxypropanol. Partially soluble in Ethanol, Isopropanol. **Uses** For conservation and consolidation of paint layers, lining of fine textiles, as well as a varnish. **Application** For conservation and consolidation of paint and ground layers on paintings on canvas, a 5-10% solution (1:4 to 1:9 in White Spirit 16/18) is used. After drying of the resin, the painting can be flattened under light pressure and heat (approx. 40° C). Excess resin is removed afterwards with White Spirit. When used highly diluted, this resin does not alter matt paint layers. For consolidation of chalking paint layers on mural paintings (distemper, casein or fresco painting), a solution of 3-5% can be applied to the required degree of saturation. Excess resin is to be removed with White Spirit. Lascaux Acrylic Resin P 550-40% gloss is also suitable as an adhesive for lining fine textiles. A 10% solution in White Spirit is either sprayed onto the lining fabric or onto both sides of an intermediate support. After drying of the resin, proceed with the lining at approx. 45° C and under light pressure. Lascaux Acrylic Resin P 550-40% gloss can also be used as a varnish, although Lascaux Acrylic Resin 550/675 is preferable, having a slightly higher Tg of 40° C and better scratch resistance. **Size** Plastic jars in 1 lt Plastic cans in 5 lt **Literature** A. Ketnath: Die Verwendung von Acrylharzen und des Niederdrucktisches zur Konservierung von Gemälden auf Leinwand (Maltechnik-Restauro 1984/4) V.R. Mehra: Cold lining and its scope (ICOM Copenhagen 1984) 7100.02 - 2000

Lascaux Acrylic Resin 742-33%

Base Ethylmethacrylate At 33% solids in Ethanol: Methoxypropanol 7:1 **Properties** Thermoplastic acrylic resin, middle hard polymer, colourless, lightfast and age resistant. **Glass transition temperature (Tg)** approx. 85° C **Solubility** Permanently soluble in alcohols, esters, aromatics; insoluble in aliphatic hydrocarbons such as White Spirit. **Uses** For hard, well adherent coatings on paper, cardboard,



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wood, plaster, concrete, ceramics and glass, on plastic materials and foils. As fixative for delicate drawings with charcoal, pencil, pastel etc. As protective varnish on art prints, posters, photos etc. *Application* For coatings, Lascaux Acrylic Resin 742-33% is diluted as required (e.g. with Ethanol or Isopropanol with approx. 10% butylglycol (Methoxypropanol PM). As fixative, Lascaux Acrylic Resin 742-33% has to be diluted to max. 5% solids. Flattening painted warped wood panels: Traversing holes and cracks in the painted wood must first be covered with wax. Dilute the acrylic resin 742-33% to approx. 10% solids with Ethanol (industrial spirit) or Isopropanol (which evaporates three times slower than spirit). Impregnate the wood saturation and cover with a sheet of Melinex (Hostaphan) until superficially dry. Repeat this process until the desired effect appears. In extreme cases, this treatment has to be repeated after a few days. Let the wood dry well. Depending on the desired degree of consolidation, the solid matter of the resin solution can be increased for subsequent impregnations. If the effect is too strong (so that the wood becomes concave), a part of the resin can be washed out from the reverse side. Size Plastic bottles in 1 lt Plastic cans in 5 lt 7100.02 - 2000

Lascaux Acrylic Resin 550/675-40% gloss

Base Butyl methacrylate / i-butyl methacrylate At 40% solids in White Spirit 16/18 *Properties* Pure thermoplastic resin, mixture of Plexisol P 550 and Plexigum 675, lightfast and age resistant. *Glass transition temperature (Tg)* approx. 40° C *Solubility* Soluble in White Spirit 16/18, Thinner X, Toluene, Acetone. Partially soluble in Ethanol, Isopropanol. *Uses* For the conservation and consolidation of ground and paint layers of paintings on canvas and mural paintings. For the treatment of porous materials, such as wood, gypsum, etc. As a varnish on oil and acrylic paintings. Lascaux Acrylic Resin 550/675 is slightly harder than Lascaux Acrylic Resin P 550-40 TB, i.e. a higher Tg, and therefore better suited as a final varnish. The Tg of 40° C is equal to the one of Paraloid B 72 and stands for a better scratch resistance. *Application* For the conservation and consolidation of paint and ground layers on paintings on canvas, a 5-10% solution (1:4 to 1:9 in White Spirit 16/18) is used. Excess resin is to be removed after drying of the resin. When highly diluted, Lascaux Acrylic Resin 550/675 does not alter mat paint layers. For consolidation of chalking paint layers on mural-paintings (distemper, casein or fresco painting), a solution of 3-5% can be applied up to the required degree of saturation. Remove excess resin with White Spirit. The same resin is also suitable as a varnish (also mixed with Lascaux Acrylic Varnish 550/675 matt). A 10% solution in White Spirit is either sprayed or applied with a brush. If highly diluted, the Lascaux Acrylic Resin 550/675 tends to deposit after a while. This can be avoided by adding a few drops of Thinner X or Toluene. More stable solutions can be achieved by diluting the resin in White Spirit 35/38 (approx. 35% aromatic content). One should note that the use of solvents with higher aromatic content will lower the viscosity and therefore enhance the capacity of penetration. Size Tin bottles in 1 lt Cans in 5 lt 7101.02 - 99

Lascaux Acrylic Resin 550/675-32% matt

Base Butyl methacrylate / i-butyl methacrylate, flatted with pyrogene silica At 32% solids in White Spirit 16/18 *Properties* Pure thermoplastic acrylic resin, mixture of Plexisol P 550 and Plexigum 675 with pyrogene silica. *Solubility* Soluble in White Spirit 16/18, Toluene, Thinner X, Acetone. Partially soluble in Ethanol, Isopropanol. *Glass transition temperature (Tg)* approx. 40° C *Uses* For light proof and age resistant matt varnishes on oil and acrylic paintings, temperand gouache paintings, reprints, etc. *Application* For the Lascaux Acrylic Varnish 550/675 matt spray applications are recommended. Especially on large surfaces and where a deep matt finish is required, this varnish can only be successfully applied by means of a sTphrea yv agrunnis. h solution for spraying should not exceed 10- 12% solids in White Spirit 16/18, depending on the type of spray equipment. For deep matt varnishes, the Lascaux Acrylic Varnish 550/675 matt is used alone. Care should be taken that the support is non absorbant when spraying deep mat varnishes. Otherwise the matting agent might be filtered out onto the support. Wherever necessary, a first coating of Lascaux Acrylic Resin 550/675, prior to the matt varnish, is applied. All intermediate grades of low gloss can be achieved by mixing Lascaux Acrylic Resin 550/675 and Lascaux Acrylic Varnish 550/675 matt. Spray application should be carried out in several layers and not too wet, until an even low gloss is obtained. Since the matting agent shows a tendency to deposit, only as much varnish should be diluted as can be worked up. Brush applications are possible on small paintings and objects only. In this case, solutions of 15-20% solids in mineral spirits with higher boiling point are recommended. Size Tin bottles in 1 lt Cans in 5 lt 7101.02 - 99

Lascaux Acrylic Glaze

Base Solvent-containing acrylic copolymer of butyl methacrylate and methyl methacrylate. Gloss: 39% solution in Thinner X with 3% BBP Matt: 35% solution in Thinner X with 3.5% BBP benzyl butyl methacrylate; contains pure pyrogenic silicic acid as matting agent. *Properties* Thermoplastic acrylic resin. High transparency, good lightfastness, block- and weather resistance, resistant to chemicals. *Solubility* Permanently soluble in esters, ketones, aromatic compounds, glycol ethers, glycol ether acetates, chlorinated hydrocarbons, as well as in commercially available synthetic resin and nitro thinners. Insoluble, but can be mixed with benzene hydrocarbons and alcohols. *Applications* For colourless, lightfast, weather and age resistant nonsaponifying protective coatings on virtually any surface such as stone, sandstone, plaster, concrete, wood, aluminium, copper, brass, chrome, etc. For sealing murals, panel paintings, sculptures, etc., as a final varnish on acrylic, tempera, mineral paints, frescoes, as well as on completely dry oil paintings, and as a fixative for delicate charcoal, pastel and pencil drawings. Also suitable for use as a deep sealer to consolidate old paint layers, for restoration and conservation work, for gluing and as a binder for benzene-resistant retouching work. *Use* a) Coating and varnish: Like all synthetic resins, Lascaux Acrylic Glaze can only be applied with a low solids content. As the dry layer is dissolved by the next coat, the varnish should be brushed onto small works; as a rule, it is advisable to use a spray gun. This applies particularly to varnishes on acrylic paintings, which may be dissolved by the solvents in the glaze. The glaze should therefore not be sprayed on too wet, to avoid lifting the acrylic colours. Dilute the glaze with Lascaux Thinner A in a ratio of 1:1 to 1:3 for brush application, and with Lascaux Thinner X 1:3 to 1:5 for spraying. Lascaux Acrylic Glaze 1 gloss and 2 matt can be mixed according to the degree of gloss required. The glaze



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can be repeated when the previous coat is dry, i.e. in 10 to 30 minutes according to the ambient temperature, until the required saturation level or other desired effects are achieved. For ceramic glaze type effects, Lascaux Acrylic Glaze 1 gloss can also be used undiluted on paintings and objects or poured onto lying objects and dispersed quickly with a spatula or brush. The application can be repeated at approximately hourly intervals in as many layers as required. When using the product on mounted canvas, it should be noted that elasticity and flexibility are reduced at lower temperatures and that stress cracks can occur. As a result, this technique yields best results on fairly large works with rigid supports such as paintings on fibreboard or chipboard. b) Restoration work To consolidate old paintings like murals and frescoes, Lascaux Acrylic Glaze should be diluted to a non-solid content of not more than 5%, i.e. 7 parts thinner to 1 part Acrylic Glaze. Lascaux Thinner A (boiling point 160/190 °C = 320/374 °F) is recommended as a slow thinner, and Lascaux Thinner X or a mixture of the two at low temperatures. For impregnations, make sure that the absorbent surfaces are thoroughly saturated wet into wet in order to avoid premature closure of the surface. Especially at low temperatures, the full effect is only achieved when the solvent is completely evaporated. This applies particularly to old porous plaster surfaces. As a rule, Lascaux Thinner X is used. Any resin residues can be removed with thinner when drying is complete. For gluing, reducing surfaces irregularities, etc. the strong bonding power of Lascaux Acrylic Glaze as well as its thermoplasticity (when used with a hot-air gun, for example) are highly advantageous. When consolidation and retouching work is complete (Lascaux acrylic paints are particularly suitable for retouching murals and frescoes) the entire surface can be sprayed with Lascaux Acrylic Glaze 2 matt or semigloss in the standard dilution until a uniform saturation is obtained. c) Fixing Lascaux Acrylic Glaze 1 gloss and 2 matt are ideal fixatives for delicate charcoal, pastel and pencil drawings. For use as a fixative, dilute Lascaux Acrylic Glaze until the non-solid component is about 2-4%. As a thinner, use with a 1:1 mix of Thinner X and Isopropanol (isopropyl alcohol); dilute Lascaux Acrylic Glaze in a ratio of 1:10 to 1:15 with this mixture and spray on not too wet with an extremely fine nozzle as required. The optimal binder concentration must be established by experimentation. Glaze 1 gloss often produces better results than Glaze 2 matt. When using Lascaux Acrylic Glaze 2 matt bear in mind that the matting agent has a tendency to settle, particularly when strongly diluted. The solutions must therefore always be stirred thoroughly. Size Tin bottles in 500 ml and 1 lt Cans in 5 lt Hazards Contains Thinner X. Flammable, irritant: avoid contact with the skin and eyes, do not inhale. Toxicity class 4. Read the labels and observe the necessary safety precautions. 7102.02 - 99

Lascaux Mediums

These fluid mediums increase the transparency of the colours while increasing adhesion of strongly diluted colours. Use alone or mix into Lascaux Acrylic colours to impart gloss, satin or matte sheen to paint. Lascaux Mediums are transparent, flexible and with good adhesive properties. All Mediums are thinnable with water.

Lascaux Medium 1 / 2 / 3

Composition Pure acrylic resin emulsion. Mediums 2 and 3 also contain silicic acid Properties □lightfast and age resistant □colourless Applications □mix with acrylics to create glazes in various sheens □mix with paints to increase transparency while extending volume □use in collage for gluing lightweight materials □colours can be mixed into the medium to slow down drying time Directions For glazing, the acrylic colours are either thinned with water or mixed with mediums. Diluted only with water, they can be used like watercolours; however, strong dilution lowers the binder concentration and reduces the brilliance of the colours. To maintain the original binder and brilliance level, the dilution should be made with Lascaux Medium (e.g. Medium diluted 1:10 with water). All Lascaux Mediums can be mixed together. The choice depends on the degree of gloss desired. Medium 2 matt and Medium 3 satinmatt can be adjusted with Medium 1 gloss to achieve specific results. Lascaux Mediums should not be used below the temperature of +8°C (+46°F). Medium 1 gloss □dries to a waterproof, clear gloss film □Lascaux Medium 1 gloss is added to acrylic colours in either diluted or undiluted form. Undiluted, it improves adhesion of the colours on smooth and only slightly porous supports. □Medium 1 gloss may be diluted with water in a ratio of up to 1:10 for use as a sealing coat on supports for exterior painting □can be used as final gloss varnish for protecting artwork on flexible supports: use of Lascaux Medium 1 or 3 diluted with approx. 25 % water is recommended. The dry film will be waterproof, colourless and lightfast. □Lascaux Medium does not dissolve dry acrylic paint films. Lascaux Mediums dry to a softer film than Lascaux Acrylic Transparent Varnish and are therefore specially recommended for protecting works on flexible supports (canvas, textiles) Medium 2 matt □dries to a waterproof matt film □modifies the gloss of Lascaux acrylic colours □due to its relatively large particle size, this medium is not suitable as a colourless matt varnish: the coarsegrained dry surface is not scratch-resistant, and the colour appears duller □ideal for glazes on concrete, and can be tinted with acrylic colours as desired □may be used alone as colourless sizing or primer for canvas and paper Medium 3 satinmatt □dries to a waterproof transparent, satin gloss film □when added to Lascaux Artists Acrylic Colour will not change sheen of paint □can be used as final satin gloss varnish for protecting artwork on flexible supports Health and Safety Physiologically and toxicologically safe in conventional usage. Medium 1 CH-BAG T no. 33689, Medium 2 CHBAG T no. 33692, Medium 3 CH-BAG T no. 87832. "Giftklassefrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes 85 ml, 250 ml and 1 litre bottles, 5 litre plastic bucket.

Lascaux Aquacryl Medium

Composition Pure acrylic resin dispersion Properties □dries to a matt transparent film □remains water-resoluble once dry □lightfast and age resistant Application □Medium for Aquacryl Colours □Medium for Sirius Watercolours or Gouache Directions Disclaimer: The information provided above is given to the best of our knowledge and is based on our current research and experience. It does not absolve the artist from the responsibility of first testing the suitability of our products for the substrate and specific use conditions he or she has in mind. This technical sheet will become invalid with any revised edition.



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The latest update is always found on our website. 52307.02 – 04 For glazing, the colours are either thinned with water or mixed with mediums. Diluted only with water, they can be used like watercolours; however, strong dilution lowers the binder concentration and reduces the brilliance of the colours. To maintain the original binder and brilliance level, the dilution should be made with Lascaux Aquacryl Medium (e.g. Medium diluted 1:10 with water). The addition of the Medium will not change the resolubility of the colours nor the matt finish inherent of Sirius, Aquacryl and Gouache colours. If a glossier finish is desired, Resoluble Acrylic Medium 1 gloss can be used instead. Health and Safety Physiologically and toxicologically safe in conventional usage. CH-BAG T no. 81445. "Giftklassefrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes 85 ml, 250 ml and 1 litre bottles.

Lascaux Sirius Acrylic Medium matt

Composition Pure acrylic resin dispersion Properties □thinnable with water □lightfast and age resistant □waterproof once dry □dries to a deep matt film Application □created as a Medium for Sirius Acrylics, it is also compatible to be used as a deep matt Medium for other Lascaux Acrylics □the most matt of all Lascaux Mediums Directions For glazing, the colours are either thinned with water or mixed with Sirius Acrylic Medium. With strong dilutions the addition of the Medium will increase the binder concentration and thus maintain the brilliance of the colours. To maintain the original binder and brilliance level, the dilution should be made with Lascaux Sirius Acrylic Medium (e.g. Medium diluted 1:10 with water). This will also increase film resistance which can be a desired quality when doing many subsequent layers in a short amount of time. The addition of the Medium will not change the deep matt finish inherent of Sirius Acrylics. When added to other acrylics with a glossier sheen, the addition of Sirius Acrylic Medium will yield a matter sheen. Since the Medium is as matt as the Sirius acrylics it is also not very scratch resistant. Therefore it is not recommended as final varnish. Health and Safety Physiologically and toxicologically safe in conventional usage. CH-BAG T no. 95134. "Giftklassefrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes 85 ml, 250 ml and 1 litre bottles. ,

Lascaux Mediums

These fluid mediums increase the transparency of the colours while increasing adhesion of strongly diluted colours. Use alone or mix into Lascaux Acrylic colours to impart gloss, satin or matte sheen to paint. Lascaux Mediums are transparent, flexible and with good adhesive properties. All Mediums are thinnable with water.

Lascaux Medium 1 / 2 / 3

Composition Pure acrylic resin emulsion. Mediums 2 and 3 also contain silicic acid Properties □lightfast and age resistant □colourless Applications □mix with acrylics to create glazes in various sheens □mix with paints to increase transparency while extending volume □use in collage for gluing lightweight materials □colours can be mixed into the medium to slow down drying time Directions For glazing, the acrylic colours are either thinned with water or mixed with mediums. Diluted only with water, they can be used like watercolours; however, strong dilution lowers the binder concentration and reduces the brilliance of the colours. To maintain the original binder and brilliance level, the dilution should be made with Lascaux Medium (e.g. Medium diluted 1:10 with water). All Lascaux Mediums can be mixed together. The choice depends on the degree of gloss desired. Medium 2 matt and Medium 3 satinmatt can be adjusted with Medium 1 gloss to achieve specific results. Lascaux Mediums should not be used below the temperature of +8°C (+46°F). Medium 1 gloss □dries to a waterproof, clear gloss film □Lascaux Medium 1 gloss is added to acrylic colours in either diluted or undiluted form. Undiluted, it improves adhesion of the colours on smooth and only slightly porous supports. □Medium 1 gloss may be diluted with water in a ratio of up to 1:10 for use as a sealing coat on supports for exterior painting □can be used as final gloss varnish for protecting artwork on flexible supports: use of Lascaux Medium 1 or 3 diluted with approx. 25 % water is recommended. The dry film will be waterproof, colourless and lightfast. □Lascaux Medium does not dissolve dry acrylic paint films. Lascaux Mediums dry to a softer film than Lascaux Acrylic Transparent Varnish and are therefore specially recommended for protecting works on flexible supports (canvas, textiles) Medium 2 matt □dries to a waterproof matt film □modifies the gloss of Lascaux acrylic colours □due to its relatively large particle size, this medium is not suitable as a colourless matt varnish: the coarsegrained dry surface is not scratch-resistant, and the colour appears duller □ideal for glazes on concrete, and can be tinted with acrylic colours as desired □may be used alone as colourless sizing or primer for canvas and paper Medium 3 satinmatt □dries to a waterproof transparent, satin gloss film □when added to Lascaux Artists Acrylic Colour will not change sheen of paint □can be used as final satin gloss varnish for protecting artwork on flexible supports Health and Safety Physiologically and toxicologically safe in conventional usage. Medium 1 CH-BAG T no. 33689, Medium 2 CHBAG T no. 33692, Medium 3 CH-BAG T no. 87832. "Giftklassefrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes 85 ml, 250 ml and 1 litre bottles, 5 litre plastic bucket.

Lascaux Aquacryl Medium

Composition Pure acrylic resin dispersion Properties □dries to a matt transparent film □remains water-resoluble once dry □lightfast and age resistant Application □Medium for Aquacryl Colours □Medium for Sirius Watercolours or Gouache Directions Disclaimer: The information provided above is given to the best of our knowledge and is based on our current research and experience. It does not absolve the artist from the responsibility of first testing the suitability of our products for the substrate and specific use conditions he or she has in mind. This technical sheet will become invalid with any revised edition. The latest update is always found on our website. 52307.02 – 04 For glazing, the colours are either thinned with water or mixed with mediums. Diluted only with water, they can be used like watercolours; however, strong dilution lowers the binder concentration and reduces the brilliance of the colours. To maintain the original binder and brilliance level, the dilution should be made with Lascaux Aquacryl Medium



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(e.g. Medium diluted 1:10 with water). The addition of the Medium will not change the resolubility of the colours nor the matt finish inherent of Sirius, Aquacryl and Gouache colours. If a glossier finish is desired, Resoluble Acrylic Medium 1 gloss can be used instead. Health and Safety Physiologically and toxicologically safe in conventional usage. CH-BAG T no. 81445. "Giftklassefrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes 85 ml, 250 ml and 1 litre bottles.

Lascaux Sirius Acrylic Medium matt

Composition Pure acrylic resin dispersion Properties □thinnable with water □lightfast and age resistant □waterproof once dry □dries to a deep matt film Application □created as a Medium for Sirius Acrylics, it is also compatible to be used as a deep matt Medium for other Lascaux Acrylics □the most matt of all Lascaux Mediums Directions For glazing, the colours are either thinned with water or mixed with Sirius Acrylic Medium. With strong dilutions the addition of the Medium will increase the binder concentration and thus maintain the brilliance of the colours. To maintain the original binder and brilliance level, the dilution should be made with Lascaux Sirius Acrylic Medium (e.g. Medium diluted 1:10 with water). This will also increase film resistance which can be a desired quality when doing many subsequent layers in a short amount of time. The addition of the Medium will not change the deep matt finish inherent of Sirius Acrylics. When added to other acrylics with a glossier sheen, the addition of Sirius Acrylic Medium will yield a matter sheen. Since the Medium is as matt as the Sirius acrylics it is also not very scratch resistant. Therefore it is not recommended as final varnish. Health and Safety Physiologically and toxicologically safe in conventional usage. CH-BAG T no. 95134. "Giftklassefrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes 85 ml, 250 ml and 1 litre bottles. ,

Lascaux Retarder

Composition Mixture of water and propanediol with acrylic polymer Properties □thinnable with water □adding Lascaux Retarder extends the relatively short drying time of acrylic colours on nonporous supports and keeps paint film open for longer □reduces the evaporation rate of the water and enhances the reemulsifying capacity of the paint, i.e. dry paint film containing □the addition of Lascaux Retarder does not alter the hue of the colour Applications □Retarder can be redissolved within approximately 1 hour of drying by applying water or fresh colour □the re-dissolvability time depends on individual drying factors (ambient temperature, humidity of the air, etc.) □not recommended for use on porous supports, nor for exterior applications Directions The Retarder can be added to original colours in a proportion of 10 to 30%, either undiluted or diluted with water as desired (up to 1 part Retarder to 10 parts water). Because of the slow evaporation the complete drying time is greatly extended especially if there are several layers. The paint may stay soft and susceptible to water for a considerable time. The use of Retarder is therefore not recommended for outside work, since the longer drying time increases the risk of swelling through contact with water (e.g. rain). Notes Lascaux Retarder will keep indefinitely. However, it should not be exposed to direct sunlight as this may lead to a slight darkening of the product. Lascaux Retarder is generally regarded as physiologically and toxicologically safe in conventional usage. CH-BAG T no. 87837. "Giftklassefrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes bottles of 85 ml, 250 ml and 1 lt, plastic buckets of 5 lt

Lascaux Ultra Retarder

Composition Mixture of water and propanediol with acrylic polymer Properties □higher viscosity version of the Retarder which added to acrylics extends drying for a very long time, up to three times as long as the regular Retarder □will change the viscosity of Lascaux Artist Acrylics only slightly □adding Lascaux Retarder extends the relatively short drying time of acrylic colours on nonporous supports and keeps paint film open longer: up to a couple of hours □reduces the evaporation rate of the water and enhances the reemulsifying capacity of the paint, i.e. dry paint film containing □the addition of Lascaux Ultra Retarder does not alter the hue of the colour Applications, Directions and Notes Same as Retarder. Physiologically and toxicologically safe in conventional usage. CH-BAG T no. 86727. "Giftklassefrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes bottles of 85 ml, 250 ml and 1 lt, plastic buckets of 5 lt

Lascaux Thickener

Base Acrylic polymer in water Properties □Lascaux Thickener alters the consistency of highly diluted acrylic colours. It does not act as a binder. □Lascaux Thickener stores up the water in the paint, thereby increasing the open time of the film (delayed drying). Applications □is added undiluted, i.e. straight from the bottle, without altering the depth of colour or surface texture of the painting. □is not suitable for creating textures and impastos. For this purpose Lascaux Impasto Gel should be used. □the additional of Lascaux Thickener will not alter the intensity and sheen of a hue. Disclaimer: The information provided above is given to the best of our knowledge and is based on our current research and experience. It does not absolve the artist from the responsibility of first testing the suitability of our products for the substrate and specific use conditions he or she has in mind. This technical sheet will become invalid with any revised edition. The latest update is always found on our website. 52309.02 – 04 Directions The quantity of thickener added should be approx. 30% for interior and approx. 3% for exterior application. Amounts exceeding these will impair the waterresistance of the acrylics. Always try out the product first, as the effect may vary according to the support. A standard solution is advisable, depending on the painting technique. The Thickener is diluted with water in a ratio ranging from 1:1 to 1:10 and the resulting mixture is then added to the colours. The consistency of the diluted paint can thus be adjusted exactly as required, making it easy to work with the brush. Thickening is only effective while the paint is wet, in other words it is a pseudothickening effect. Notes Physiologically and toxicologically safe in conventional usage. CH-BAG T 87836. "Giftklassenfrei". USA: conforms to ASTM D 4236. "Non toxic. No health labeling required". Sizes bottles of 85 ml, 250 ml, 1 lt and 5 lt plastic buckets

Lascaux Matting Agent



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Composition Dispersed pyrogenic silica with acrylic polymer **Properties** □used to obtain a matt effect with acrylic paints and mediums. It contains no binders. □dries to a matt, water-resoluble film □lightfast and age resistant **Applications** □adding Lascaux Matting Agent gives acrylics a matt appearance similar to that of gouache or tempera colours □likewise, acrylic colours can be prepared for supplementing or retouching lime and casein paintings at any stage □the Matting Agent is only suitable for use with waterbased systems and for interior applications **Directions** Slowly add 20-30% Matting Agent to the relevant products, stirring all the time. Depending on the amount of the agent added, a certain loss of transparency is unavoidable. Higher proportions of Matting Agent will proportionally reduce the binder content thereby diminishing the waterproofness and scratch resistance of the paint. The Matting Agent should therefore only be used for interior work. **Notes** Physiologically and toxicologically safe in conventional usage. CH-BAG T no. 87835. "Giftklassefrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes bottles of 85 ml, 250 ml and 1 lt, plastic buckets of 5 lt ,

Lascaux Acrylic Transparent Varnish 1 gloss, 2 matt and 3 semigloss

Composition Pure acrylic resin dispersion **Properties** □water-thinnable □dries to waterproof and clear film □of superior transparency □excellent adhesion, abrasion resistance and hardness □lightfast and age resistant **Applications** Various applications on stable surfaces: □protective varnish for acrylic paintings □protective varnish for digital print □painting medium for acrylic systems □increases the hardness of Lascaux Artist and Studio artists' acryl colours □coating of wood, plywood and hardboard □transparent wood varnish for interiors **Directions** Protective varnish for acrylic paintings: Provides excellent protection against weathering, dirt and mechanical damage. For use as a final varnish on painted objects, dilute Lascaux Acrylic Transparent Varnish with about 25% of water and apply by spray gun or soft brush. Leave to dry for 4 - 6 hours, then spray or brush on a second coat. The 1, 2 and 3 varieties can be mixed, allowing you to adjust the degree of gloss as desired. A final coat helps to bring out the intensity of the colours. Transparent Varnish 3 increases the resistance without altering the sheen of Lascaux acrylic colours. Protective varnish for digital print. For best application and to obtain an even coat the varnish is sprayed on. It can also be rolled, whereby attention has to be paid to avoid film irritations like air podcets. Painting medium for acrylic systems: add as required. Increases the hardness of Lascaux Artist and Studio artists' acrylic colours. Mixed with Lascaux acrylic paints, the varnish provides improved grip and hardness and enhances the paints' abrasion resistance. Add 25-50% Lascaux Transparent Varnish to the paint. Coating of wood, plywood and hardboard (chipboard, etc.): Mix 1 part Lascaux Transparent Varnish with 1 to 3 part water. Apply one good coat to seal the surface. When the varnish is dry, carefully sand off the raised fibres. Transparent wood varnish for interiors: Mix 1 part Lascaux Transparent Varnish with 1 to 3 part water. Apply one good coat to seal the surface. When the varnish is dry, carefully sand off the raised fibres. Then coat the surface with a mixture of 4 parts Lascaux Transparent Varnish and 1 part water. Lascaux Transparent varnishes should not be used below the temperature of + 8°C (46° F). Coverage Approx 40 – 70 ml/m² per coat, depending on the support and application **Notes** Physiologically and toxicologically safe in conventional usage. Acrylic Transparent Varnish 1gloss CH-BAG T no. 87839, Acrylic Transparent Varnish 2 matt and 3 semigloss CH-BAG T no. 87840. "Giftklassefrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes Jars of 85 ml, 250 ml, 500 ml and 1 Lt plastic buckets of 5 Lt

Lascaux Acrylic Transparent Varnish 1-UV gloss and 2-UV matt

Composition Pure acrylic resin dispersion with ultraviolet (UV) light stabilizers **Properties** □water-thinnable □clear protective varnish for optimizing colour stability and resistance to weathering in acrylic colours □built-in UV protection stabilizes the system in the short-wave UV range □lightfast, age resistant and waterproof **Applications** □the lightfastness of the less-resistant yellow, red and yellow-green Lascaux Acrylic Studio Colours can be stabilized by applying a final protective coat of Lascaux Acrylic Transparent Varnish-UV for outside work □suitable for use on Lascaux Studio Metallic acrylic colours 990, 991, 992, 993 and 994 in interiors. **Disclaimer:** The information provided above is given to the best of our knowledge and is based on our current research and experience. It does not absolve the artist from the responsibility of first testing the suitability of our products for the substrate and specific use conditions he or she has in mind. This technical sheet will become invalid with any revised edition. The latest update is always found on our website. 52313.02 – 04 **Directions** Preparation and use of Lascaux Acrylic Transparent Varnish-UV is the same as for the standard version, with the following reservations: At least two coats are always required, each diluted with about 25% of water, to guarantee the necessary UV absorption effect. Allow about 4 - 6 hours drying time between coats. Protection against UV rays is only achieved by applying Lascaux Acrylic Transparent Varnish-UV as the final stage. Mixing the product with the paints has no effect. Naturally, Lascaux Acrylic Transparent Varnish-UV can also be used for interior work but this is not strictly necessary. Lascaux Transparent varnishes UV should not be used below the temperature of + 8°C (46° F). Coverage Approx 40 – 70 ml/m² per coat, depending on the support and application **Notes** Acrylic Transparent Varnish 1-UV gloss and 2-UV matt contain UV absorbers that confer stability against UV rays. Physiologically and toxicologically safe in conventional usage. CH-BAG T no. 87841. "Giftklassefrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes Jars of 85 ml, 250 ml, 500 ml and 1 Lt buckets of 5 Lt

Lascaux Fixativ (solvent based)

Composition Pure acrylic resin in organic solvents **Properties** □extremely lightfast and age resistant □non-matt □permits invisible fixing on absorbent supports (paper, cardboard, etc.) □a silky-matt to a slightly glossy varnish can be obtained on non-absorbent substrates (prints, photographs, acrylic colours and oil paintings □it is non-yellowing □does not change the hue of colours upon drying **Applications** □a multi-purpose fixative which seals or fixes almost any product on almost any surface □for invisible fixing of drawings in pencil, charcoal, pastel and wax crayons, particularly on delicate paper □can be applied as a fixative or a waterproof sealing coat to water-colours, India ink or tempera works □sealing with Lascaux Fixativ makes photographs, photostats, art prints, lithographs, proofs, press-on lettering and gold leaf scratch proof □suitable as a final varnish for acrylic colours and thoroughly dried out oil paintings, etc.



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□ whose high quality has been tried and tested in many fields including art teaching, graphic and fine art, printing, bookbinding and architectural draftsmanship Directions Lascaux Fixativ is applied in a thin, even film by spraying from a distance of approx. 30 cm in a circular movement. For use on delicate drawing paper, the distance should be increased and care taken that the paper does not become soaked through. The spraying process can be repeated until the desired result is obtained. As a varnish for acrylic paintings, Lascaux Fixativ can be applied in any number of layers (very important in attaining an even glaze and degree of gloss). Notes Lascaux Fixativ contains organic solvents. It is labeled with the symbols "F+" - Extremely flammable and "Xi" - Irritant. Do not breathe spray and vapor. Use only in well ventilated areas. Keep from heat and direct sunlight. Keep away from sources of ignition. Do not smoke. Keep out of reach of children. Spray CH-BAG T no. 104483. Liquid CH-BAG T no. 33695. "Giftklassenfrei". USA: conforms to ASTM D-4236. Sizes Spray cans containing 300 ml (12,5 fl. ounces, 217 g) cardboard boxes of 12 spray cans containing 300 ml, 1 litre and 5 litre cans (for use with spray gun).

Medium for Consolidation

Composition Finely dispersed, aqueous dispersion of an acrylic copolymer *Properties* • thinnable with water • dries to a clear and flexible film • light and age resistant • excellent penetrating power • MFT (Minimum filmformation temperatur): approx. 4°C • pH approx. 8.5 • soluble in esters, aromatics, acetone, ethyl methyl ketone *Applications* The Medium for Consolidation has been developed in cooperation with the Swedish National Heritage Board for the consolidation of paintlayers in medieval polychromy on wood. The Medium for Consolidation has excellent penetrating power due to its low viscosity. This allows for the safe and efficient consolidation of loose and chalking paint layers, even on water sensitive surfaces such as gilding or thin layers of distemper. These can be consolidated without swelling or spotting on wooden or textile supports. The concentration of the medium can be adjusted by addition of distilled water. Prior to application of consolidant white spirit can be used as wetting agent. Excess medium of consolidation can be removed completely with acetone or xylol after a drying time of approx. 24 hours. The Medium for Consolidation has been successfully used on various objects in numerous Swedish restoration studios. *Note* Undesired sediments which might appear during storage, can be strained with a filter before application. Lascaux Medium for Consolidation Physiologically and toxicologically safe in conventional usage. The preparation has been assessed following the conventional method of Dangerous Preparations Directive 1999/45/EC and classified as 'not marking requiring'. In accordance with the Swiss poison regulation the product is classified as 'poison class-free'. BAG T Nr. 616200 Sizes bottles of 500 ml and 1 Lt Disclaimer: The information provided above is given to the best of our knowledge and is based on our current research and experience. It does not absolve the artist from the responsibility of first testing the suitability of our products for the substrate and specific use conditions he or she has in mind. This technical sheet will become invalid with any revised edition. The latest update is always found on our website. Lascaux Colours & Restauro, Barbara Diethelm AG, Zürichstrasse 42, CH-8306 Brüttisellen Telefon +41 1 807 41 41, Fax +41 1 807 41 40, info@lascaux.ch, www.lascaux.ch

Lascaux Modelling Pastes

A differentiated and comprehensive assortment of 12 opaque, ready-to-use modelling pastes available in a variety of textures: Modelling Paste A Grain A = smooth Colours: Natural = Neutral Black Earth = black Mineral Grey = Grey Modelling Paste B Grain B = coarse Colours: Natural = Neutral Black Earth = black Mineral Grey = Grey Modelling Paste C Grain C = extra coarse Colours: Natural = Neutral Black Earth = black Mineral Grey = Grey Structura Colours: White = White Black Earth = black Mineral Grey = Grey

Lascaux Modelling Paste A, B, C

Composition Thickened pure acrylic resin dispersion with high-grade calcite filler, finely ground. Modelling pastes B and C contain quartz sand additionally. *Properties* □ flexible, elastic hard □ have excellent adhesion properties □ do not crack in thicker layers □ are waterproof once dry and can be over painted □ *Modelling Paste A*: dry to a smooth surface □ *Modelling Paste B*: dry to a rough surface □ *Modelling Paste C*: dry to a very rough surface *Applications* □ relief-type applications □ for impasto painting: gives paint more body and extends paint volume □ use in collage and mosaics for imbedding materials □ for use in texturing grounds (fresco like) or substrates □ restoration work *Directions* Modelling Pastes are used undiluted in any final layer thickness. However, the paste should never be applied in layers of more than 1 cm (2/5") at a time in order to keep drying times reasonably short. When completely dry, layers can be covered with more paste or painted with acrylics as desired. A certain amount of shrinkage takes place due to evaporation as the paste dries, but there is no crack formation. Modelling Pastes can also be added to Lascaux acrylic paints in any ratio for impasto painting. When mixing colours with the various Natural Modelling Pastes, colours will hardly be altered. The paste gives a slight body to transparent washes. The strongest modelling effect is obtained by applying the paste unmixed and overpainting with Lascaux acrylic colours when dry. Fabric, stones, wood, bits of metal and other materials can be embedded in the paste for collages. The powerful grip of the acrylic base provides an excellent anchorage. In restoration work, Modelling Pastes can be used to supplement impasto, relief, fresco plaster or for stopping cracks. Modelling Pastes B and C are suitable for fresco-type priming on virtually all supports. Mixed with Lascaux Primer, it gives a fine grainy surface that is easy to paint. Notes Physiologically and toxicologically safe in conventional usage. CH-BAG T no. 33690. "Giftklassenfrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes Jars of 250 ml, 500 ml and 1 lt, plastic buckets of 5 lt

Lascaux Structura®

Composition Pure acrylic resin dispersion with modified quartz filler *Properties* □ a fine, granular modelling paste □ extremely light weight □ age and light resistant □ elastic hard, can be sanded □ has very good adhesion *Applications* □ to texture painting grounds □ to



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build surface dimension □ the light weight makes Structura ideal for the use in large works □ for collages Directions As a painting ground Structura can be applied, directly or diluted with water, in several layers; also in mixtures with Lascaux Primer, Gesso or Studio White, depending on the desired absorption and texture.

Disclaimer: The information provided above is given to the best of our knowledge and is based on our current research and experience. It does not absolve the artist from the responsibility of first testing the suitability of our products for the substrate and specific use conditions he or she has in mind. This technical sheet will become invalid with any revised edition. The latest update is always found on our website. 52306.02 – 04 Supports which are very absorbent should first be impregnated; with Lascaux Medium 1, Acryl Transparent Varnish 1 gloss or Hydro-Sealer (approx. diluted 1:4 with water). Heavy impastos should be built in several layers to reduce the drying time. Structura Natural can be mixed with all Lascaux colours; due to its minimal tinting strength the hues will hardly be altered. Thanks to the fine texture the intensity of the colours will be enhanced. This is especially apparent in mixtures with Lascaux Aquacryl colours, as well as with glazes on Structura grounds. Finished works can be varnished for protection with Lascaux Transparent Varnish. Notes Physiologically and toxicologically safe in conventional usage. CH-BAG T no. 82572. "Giftklasssefrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes Jars of 250 ml, 500 ml and 1 lt, plastic buckets of 5 lt

Lascaux acrylic primers

For the best treatment of varied surface preparations we offer compatible primers and gesso. A comprehensive variety suitable for all types of substrates, including paper, textiles, wood, etc. For both interior and exterior use.

Lascaux Primer

Composition Pure acrylic resin dispersion with rutile titanium dioxide and mineral based extenders Properties □ results in a matt, pure white surface □ elastic □ lightfast and age resistant □ rapid drying □ excellent adhesion Applications □ priming coat for tempera, acrylic and oil painting □ suitable for almost every support like paper, cardboard, canvas, textiles, wood, fibreboards, concrete, fibre cement and plastic materials Coverage Approx. 50-100 ml/m² per coat, depending on the support and application Notes Physiologically and toxicologically safe in conventional usage. CH-BAG T no. 33696. "Giftklasssefrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes Jars of 500 ml and 1 lt; plastic buckets of 5 lt

Lascaux Gesso

Composition Pure acrylic resin dispersion with rutile titanium dioxide and mineral based extenders Properties □ pure white matt, with a good tooth □ elastic □ lightfast and age resistant □ rapid drying □ excellent adhesion Applications □ a semi-absorbent primer for canvas, qualified for oil-, acrylic, water- and tempera painting, especially for glazing technique □ it is a more absorbent variant of Lascaux Primer Directions for Lascaux Primer and Gesso Textiles like painting canvas, cotton, jute, etc. should be sized with Lascaux Acrylic Sizing. On sized textiles Lascaux Primer or Gesso is applied slightly diluted to improve the brushability. On unsized textiles, Lascaux Gesso should be diluted 1:1 with water for the first coat. After approx. 4 - 6 hours (according to the temperature) a second coat may be applied, if desired with diluted Primer. Between the two coatings, uneven fibres and knots can be flattened with a fine abrasive paper. On absorbent supports like paper, cardboard, fibreboard etc., Lascaux Primer or Gesso is applied diluted with 10 - 15% of water, as required. On wood or concrete, a preliminary impregnation with Lascaux Hydro Sealer, diluted 1:4 with water, is recommended. For the following coat of Lascaux Primer or Gesso, dilute with 25% of water. Lascaux Gesso should not be used below the temperature of +8°C (+46°F). Lascaux Primer or Gesso can be tinted with Lascaux Acrylic Colours. Coated fabrics can be rolled. Coverage Approx. 50-100 ml/m² per coat, depending on the support and application Notes Physiologically and toxicologically safe in conventional usage. CH-BAG T no. 87830. Giftklasssefrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes Jars of 500 ml and 1 lt; plastic buckets of 5 lt

Lascaux Uni-Primer

Composition Pure acrylic resin dispersion with rutile titanium dioxide and mineral based extenders Disclaimer: The information provided above is given to the best of our knowledge and is based on our current research and experience. It does not absolve the artist from the responsibility of first testing the suitability of our products for the substrate and specific use conditions he or she has in mind. This technical sheet will become invalid with any revised edition. The latest update is always found on our website. 52305.02 – 04 Properties □ results in a white non-absorbent surface □ elastic □ lightfast and age resistant □ rapid drying Applications □ white primer and "grip coat" for rigid, non-absorbent supports, especially fibre cement, iron and nonferrous metals (aluminium, brass, copper, zinc) which are not too mechanically stressed, polyester, acrylic glass, glass □ for absorbent supports in the exterior (murals) Directions Ferrous metals should be completely free of oxide, dust and grease and should be initially treated with an expert rust protective priming. On an absorbent support, Uni-Primer can be applied with a brush or roller (a initial sizing with Lascaux Hydro Sealer is recommended). On non-absorbent supports a spray gun can be used for application as well. The first application should be diluted with approx. 10-30 % water, depending on the absorption of the support. Lascaux Uni Primer should not be used below the temperature of +8°C (+46°F). Coverage Approx. 50-100 ml/m² per coat, depending on the support and application Notes Physiologically and toxicologically safe in conventional usage. CH-BAG T no. 87831. Giftklasssefrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes Jars of 500 ml and 1 lt; plastic buckets of 5 lt

Lascaux Pastelground

Composition Pure acrylic resin dispersion with porous mineral solids Properties □ fine toothed, buff-white □ yields a moderate to heavy tooth, depending on the application □ elastic □ lightfast and age resistant □ rapid drying □ good adhesion Applications □ a ground for



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pastel, charcoal and watercolour □ use on paper, canvas and wood Directions Lascaux Pastelground is applied undiluted or slightly diluted to improve the brushability, with a brush or roller. Textiles like painting canvas, cotton, jute, etc. should be sized with Lascaux Acrylic Sizing. On absorbent supports like paper, cardboard, fibreboard etc., Lascaux Pastelground is applied directly. On wood or concrete, a preliminary impregnation with Lascaux Hydro Sealer, diluted 1:4 with water, is recommended. Lascaux Pastelground can be tinted with Lascaux Acrylic Colours. Finished works can be protected with Lascaux Fixative. Notes Physiologically and toxicologically safe in conventional usage. CH-BAG T no. 87830. "Giftklassfrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". Sizes Jars of 250ml, 500 ml and 1 lt, plastic buckets of 5 lt

Lascaux acrylic sizing

For the best treatment of varied surface preparations we offer compatible sizing. A comprehensive variety suitable for all types of substrates, including paper, textiles, wood, etc. For both interior and exterior use.

Lascaux Sizing composition Pure acrylic resin dispersion stabilized with special protective colloids **Properties** • thinnable with water • flexible • colourless • lightfast and age resistant **Applications** • sealing with Lascaux Sizing increases the bonding of the following primer • minimizes the penetration of the priming and paint layers to the back of the canvas • makes the canvas impervious before applying primer **Directions** For best results, the canvas should be mounted taut on the stretcher bars. For use with a brush, dilute Lascaux Sizing with the same amount of water and apply evenly. Take care that it does not sink through the canvas. Lascaux Sizing may be applied undiluted with a palette knife. The canvas may sag when the Sizing is dry, even though it was stretched taut while drying. This depends on the weight and weave of the canvas. In such cases, it is best to re-stretch the canvas before priming it. Priming the canvas: when used on fibrous supports, the sizing should be left until it is completely dry and then rubbed down with very fine sandpaper or a pumice stone. Acrylic primers such as Lascaux Primer and Lascaux Gesso or Lascaux Structura are ideal for acrylic, oil and watercolour painting. These age-resistant products will not become brittle. They are applied evenly with a soft brush in several coats, thinned with about 10-30% water, or undiluted with a palette knife. Lascaux Sizing should not be used below the temperature of +8°C (+46°F). **Coverage** Approx. 80 ml/m² per coat, depending on the support and application. **Notes** Physiologically and toxicologically safe in conventional usage. CH-BAG T no. 87828. "Giftklassfrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". **Sizes** bottles of 500 ml and 1 lt, plastic buckets of 5 lt

Lascaux Hydro-Sealer

Composition Extremely fine acrylic resin dispersion **Properties** • thinnable with water • flexible • colourless • lightfast and age resistant • with excellent penetration • contains no solvents or softeners **Applications** • for sizing or preparing substrates ranging from moderately porous concrete to highly absorbent sand plaster before applying acrylic colours or dispersion paint. • to a limited extent, sizing with Hydro-Sealer can help to consolidate substrates such as gritty plasters. Special care should be taken where old, chalking oil mineral or lime paint are involved. In such cases, it is best to try out the preparation first. • in restoration, Hydro-Sealer can also be used for consolidation of paint layers, above all of oil paintings. **Directions** The strengthening effect depends on the type of binder used in the substrate. Penetration power is also affected by the absorbency of the surface. Thinning: as an indicative value, mix about one part Hydro-Sealer with 4 parts water. The important thing is that the solution must soak into the substrate, without forming a closed film on the surface. Small amounts of Studio Colours (e.g. Lascaux Studio Acrylic Blue 944) can be added to the mixture to identify areas that have been primed. Disclaimer: The information provided above is given to the best of our knowledge and is based on our current research and experience. It does not absolve the artist from the responsibility of first testing the suitability of our products for the substrate and specific use conditions he or she has in mind. This technical sheet will become invalid with any revised edition. The latest update is always found on our website. 52304.02 – 04 For consolidated paint layers, above all of oil paintings, Lascaux Hydro-Sealer is diluted with water in a ratio of 1:1 to 1:4 depending on the desired adhesion and then soaked into the tears, cracks or cuppings. Excess amount of Lascaux Hydro-Sealer on the surface should be removed carefully before drying with a humid sponge and/or a cotton swab. Lascaux Hydro-Sealer should not be used below the temperature of +5°C (+41°F). **Coverage** Approx. 20-30 ml/m² per coat depending on the support and application. **Notes** Physiologically and toxicologically safe in conventional usage. CH-BAG T no. 87829. "Giftklassfrei". USA: conforms to ASTM D-4236. "Non toxic. No health labeling required". **Sizes** bottles of 85 ml, 250 ml, 500 ml and 1lt, plastic buckets of 5 Lt.