



LANGRIDGE

PRODUCT INFORMATION SHEET

REFINED LINSEED OIL

Product Description

Highest quality Dutch linseed oil used as a medium for oil colours. Increases gloss and transparency. Adds a soft, 'slippery' quality when added to oil colours.

Product Code: 002

Constituents

Linseed Oil. Extracted from Flax seed (*Linum Usitatissimum*) using steam-heated pressing method. Alkali treated.

Product Application

Highest quality Dutch alkali refined linseed oil.

Made by crushing steam heated flax seed to produce greater quantities of oil than in cold pressing. Treated with alkalis post-pressing and water washed to remove the precipitated salts. Langridge selected alkali refined linseed oil due to their low acid content which reduces the oils' tendency to yellow. Linseed oil is the most widely used oil because when dry it forms the toughest, most resilient paint films. Linseed, like all artists' drying oils, harden by absorbing oxygen. As it oxidises, it also polymerizes at a molecular level being changed into a non-reversible film.

Alkali refined linseed oil is the most frequently employed oil for manufacturing artists' oil colours*.

Used even in small quantities, adds a soft, slippery quality when added to oil colours. The paint film will stay open and is easily moved or reworked for up to 24 hours.

A disadvantage of oils in comparison to acrylic emulsions is that oils embrittle with age. A second disadvantage of oils is that they yellow or darken with time, some more dramatically than others. For this reason it is recommended that the use of linseed oil, whether cold pressed or refined, should be kept to a minimum as a medium to aid fluidity or transparency. If multiple layers of linseed oil are introduced, in the mediums added to oil colours, so the effects of future yellowing will be exaggerated. Use sparingly, and if wishing to employ a traditional glaze technique Langridge recommends the use of Stand Oil, a virtually non-yellowing oil, as the basis for painting mediums.

Langridge Refined Linseed Oil should be considered a 'fat' medium. It should not be used for under-painting if oil colours with no additional medium are to be applied on top.

Dries to a gloss finish.

Additional Product Information

Problems with ambient temperature and humidity

Because artists drying oils (oils that dry to a hard, non-reversible film) absorb oxygen to harden, so the ambient temperature and humidity have an effect on the speed and success of film hardening.

Oils, oil paints and oil mediums should not be applied in temperatures below 10° F or above 40° F.

Relative humidity level should not exceed 50%. Moisture in a high humidity environment will create a fine layer of water on top of the paint film preventing oxygen from being absorbed. This will dramatically slow the hardening of the oil, potentially weakening the paint film even when fully dry.

Temperature and relative humidity can be controlled in the artists studio with heating/cooling devices and the use of dehumidifying devices.

Additional Product Information

Apparent darkening of oil paintings kept in dark storage.

When a painting has been stored for a period of time in darkness the artwork will darken. This can be reversed by reexposure to sunlight. Exposure to sunlight will not reverse the long term effects of oil paint films darkening. Any reversal of darkening will occur within 48 hours of light exposure. Do not over expose artwork to excessive light for long periods of time, The pigments used in the oil paints, especially non-lightfast colours may fade.

Working Properties

Thinning

For best results thin with Distilled Gum Turpentine. However, Artists White Spirit or Langridge Odourless Solvent may be substituted. The use of the latter solvents will tend to reduce the fatness of stroke and the oil film will dry with less richness due to the partial destruction of the paint film.

Appearance

Langridge Refined Linseed Oil is a pale yellow colour liquid with characteristic linseed odour. The colour of the oil will slightly effect the oil colours with which it is mixed.

Clean Up

Clean brushes with any artists' solvent (eg Gum Turpentine, Odourless Solvent, etc.). For further washing apply a small quantity of Marseille or other pure olive oil soap and massage the bristles of the brush to release any remaining colour. Wash thoroughly in warm water. Leave to fully dry before using for oil colours.

Drying Times

12-24 hours to touch dry.

Full film drying 3-6 months

Available in:

100ml (0021), 500ml (0025), Litre (002L), 4 Litre (0024), 20 Litre (0022)

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** See Application Information Sheet 'Manufacture of Artists Oil Colours'*

Disclaimer

The above information is based on research and testing done by Langridge Artist Colours Pty Ltd and is provided as a basis for understanding the potential uses of the product mentioned. Due to the numerous variables in methods, materials and conditions of producing art, Langridge Artist Colours Pty Ltd cannot be sure the product will be the correct for the artists intended use. Therefore, we urge product users to test each application to ensure all individual requirements are met. While we believe the above information is correct, We make no express or Implied Warranties of Merchantability or Fitness for a particular purpose. Langridge shall in no event be liable for any damages (indirect, consequential or otherwise) that may occur as a result of a product application