



# LANGRIDGE

## PRODUCT INFORMATION SHEET

### STAND OIL

#### Product Description

Non-yellowing oil for use in all oil mediums.  
Thick and honey-like oil, gives enamel-like qualities to paint.  
Should be diluted with solvent. Dries to a tough flexible film.

**Product Code:** 003

#### Constituents

Polymerised refined linseed oil (40 Poise)

#### Product Application

Stand oil is manufactured by heating, in the absence of oxygen, linseed oil to approximately 570° F. The linseed oil polymerizes, that is, molecules of linseed link up to create long chains to create Stand Oil. A unique quality of Stand Oil compared to all other natural artists drying oils is it is virtually non-yellowing. The process of polymerisation, however, makes Stand Oil thick and honey-like which cannot be used without the addition of artists' solvent\*.

It is not suitable for milling oil colours due to its viscosity and the pH. Stand Oil has a pH of approximately 6.5. Oil colours are best milled in drying oils with a higher acid level, such as Cold Pressed Linseed Oil.

Dilute Stand Oil with Distilled Gum Turpentine.  
For use of alternative solvents see 'Working Properties-Thinning'.

#### General guide to manufacture of oil painting mediums:

Underpainting medium	1 part Stand Oil to 4 parts Distilled Gum Turpentine.
Lean painting medium	1 part Stand Oil to 2 parts Distilled Gum Turpentine.
Fat painting medium	1 part Stand Oil to 1 part Distilled Gum Turpentine.

Because Stand Oil is a slow drying oil Cobalt Driers may be added to accelerate the drying rate.

As the level of Stand Oil increases so the drying rate will slow. The working property of Stand Oil is that after 20-30 minutes of applying stand oil based mediums the surface will set-up to a tack that grabs any succeeding brush strokes. The wet, but tacky, paint surface can be readily painted into. This allows for a wet-in-wet technique with very controlled manipulation of paint including soft blending.

Stand oil has pronounced levelling qualities. If a medium made with similar proportions to the 'Fat painting medium' described above is added to oil colours the resulting paint film will exhibit an enamel finish with little or no physically raised brushmarks.

Because Stand Oil cannot be used without dilution, the proportion of oil to solvent determines whether it is a 'fat' or 'lean' medium. As a general rule it is considered a 'fat' oil and care should be used when using as an 'underpainting medium'.

Mediums made with Stand Oil as their primary oil dry to a tough flexible film with a gloss finish.

#### Additional Product Information

##### For the prevention of sinking-in of paint

If a support for painting (eg canvas) is poorly primed, oil colours will 'sink-in' to the surface and exhibit a dull and lifeless colour reflection. The oil from the paint is absorbed into the support, leaving the pigment underbound. Take 1 part Stand Oil and mix with 3 parts Artists White Spirit and apply, with a cloth, by rubbing into the support as a very thin layer. Allow 2 weeks for thorough drying.

## **Additional Product Information**

### To even out the final reflective quality of the painting

Due to differences in the gloss or mattness of individual paints a finished picture generally has a range of reflective finishes within it. If these are very pronounced, a picture varnish cannot even these differences out. Take 1 part Stand Oil and mix with 3 parts Artists White Spirit and apply as a very thin layer with a varnish brush. Leave for 4 days till fully touch dry.

This process is not providing a removable artists' varnish, so the application of Retouch Varnish is still recommended. After 3-6 months a final picture varnish of the desired matte or gloss quality can be applied.

## **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 Stand Oil is a honey-thick, pale yellow colour liquid with characteristic linseed odour. The colour of the oil will not 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

7-14 days to touch dry.

Full film drying 3-6 months

## **Available in:**

100ml (0031), 500ml (0035), Litre (003L), 4 Litre (0034), 20 Litre (0032)

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*\* See Application Information Sheet 'Manufacture of Artists Oil Mediums and Varnishes'*

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