

## Lascaux Acrylic Emulsion D 498-M

### Composition

Pure acrylic resin dispersion containing wetting agents, cellulose ether and preservative

### Properties

- colourless
- lightfast, age and weather-resistant binder
- with good adhesive properties
- dries to a transparent and waterproof film

### Applications

- for preparing acrylic colours with powder pigments and water-based pigment preparations, primers, modelling pastes and for the setting of mosaic stones.
- as adhesive for paper, cardboard and fabric on absorbent supports such as paper, cardboard, fibreboard, wood, plaster, mortar, concrete, etc. Can be mixed with cellulose or starch paste as required to provide the desired bonding strength or water resistance.

### Directions

To prepare small quantities of acrylic colours, powdered pigments can be worked directly into Acrylic Emulsion D 498-M with a palette knife or bristle brush. Wetting is improved by working the pigment into a stiff paste with Acrylic Emulsion D 498-M diluted in a proportion of 1 to 9 with water and then adding further amount of pure Acrylic Emulsion D 498-M as necessary. For larger quantities, the use of a whisk or mixer is advisable.

The ratio of Acrylic Emulsion D 498-M to powdered pigment can be varied to requirements. The rule of thumb is one part powdered pigment to one part emulsion by volume (bearing in mind that light pigments need more binder than heavy ones).

More Acrylic Emulsion D 498-M imparts a silky or satiny sheen to the colours. Less binder produces colours with a matt appearance similar to that of tempera or gouache. For matt colours, Acrylic Emulsion D 498-M can be diluted with a cellulose glue solution or Matting agent can be added.

Inorganic pigments are particularly suitable for making acrylic colours. Colours for use on lime-based supports should contain only pigments stable to lime.

We supply organic pigments in the basic colours yellow, orange red, crimson, bordeaux, violet, blue and green as concentrated water-based pastes without binders. These dispersed organic pigments can be used to mix fullstrength colours by adding 1 part Acrylic Emulsion D 498-M and 1 part chalk. The addition of chalk improves the covering power and brushability of the paint.

To make primers, spatula and modelling pastes, Acrylic Emulsion D 498-M can be mixed with solid, powdered additives because the emulsion contains all the necessary liquid components. A portion of titanium white rutile is required to obtain a satisfactory covering power. Suitable fillers are calcite, heavy spar, natural chalk, etc., and for modelling pastes also powdered quartz, lime, sand, marble and fibrous materials. Here too, the product must first be worked up to a paste. It should be borne in mind that additives and pigments with a high water requirement may tend to crack upon drying. Drying tests should therefore always be carried out for porous supports. In mixtures of this kind, the proportion of cellulose solution may be increased as desired.

When mixed with chalk and quartz or quartz sand powder, Acrylic Emulsion D 498-M is ideal for embedding mosaic stones.

It should not be used for colourless coverings because the film does not dry hard enough.

Lascaux Acrylic Emulsion D 498-M should not be used below the temperature of +5°C (+41°F).

### Notes

USA: conforms to ASTM D-4236.

### Sizes

Bottles of 250 ml and 1 l. Cans of 5 l.

# Lascaux Water Resoluble Medium

## Composition

Pure acrylic resin dispersion containing wetting agents and preservative

## Properties

- colourless
- lightfast and age resistant
- remains water-resoluble upon drying

## Applications

- as a binder to make perfect watercolour paints (resoluble film) by mixing it with dry pigments or watersoluble colour pastes. Easy to use, they can be progressively thinned with water into flawless fluid washes. Paint films remain
- flexible in restoration work, this medium is used as a retouching medium, i.e. for paintings in layers
- as a medium for Lascaux Aquacryl watercolour or Lascaux Gouache
- added to diluted water, Water Resoluble Medium will increase binder content and consistency. The sheen of the paint will change from a matt one to a silkier one
- can also be used as the first layer on a support to reduce absorbency, thus facilitating subsequent colour washes

## Directions

To make small quantities of handmade paint, work dry pigments or paste directly into Water Resoluble Medium with a palette knife or bristle brush. Pigment is absorbed into the binder readily, forming a smooth paste.

Wetting properties are improved by working the pigment into a stiff paste with Medium diluted in a proportion of 1 to 9 with water and then adding further amount of pure Medium as necessary. For larger quantities, the use of a whisk or mixer is advisable.

Used as a binder, more Medium produces a water-colour, less Medium produces colours with a matt and opaque appearance similar to that of tempera or Gouache.

Start with a 1:1 ratio and vary the ratio of Medium to pigment according to requirements (bearing in mind that light pigments need more binder than heavy ones).

## Notes

USA: conforms to ASTM D-4236.

## Sizes

Bottles of 250 ml and 1l. Cans of 5l.

# Lascaux Acrylic Adhesive 498 HV

## Composition

Pure acrylic polymer

## Properties

- has a strong elongation at break
- water-thinnable, insoluble in water after drying
- permanently soluble in Acetone, Toluene, Thinner X etc.
- insoluble in White Spirit etc.
- light- and age resistant
- ph 8-9

## Applications

- for laminations, collages etc.
- for wet application or reactivation of dry film, on absorbent and non-absorbent supports such as paper and cardboard, textiles, wood- and fibreplates, plaster and concrete, glass and acrylic
- suitable for wet and dry applications (reactivation with solvents). Standard type for linings and marouflages

## Notes

USA: conforms to ASTM D-4236.

## Size

Bottles of 85 ml, jars of 1l. Buckets of 5l.

## 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.

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