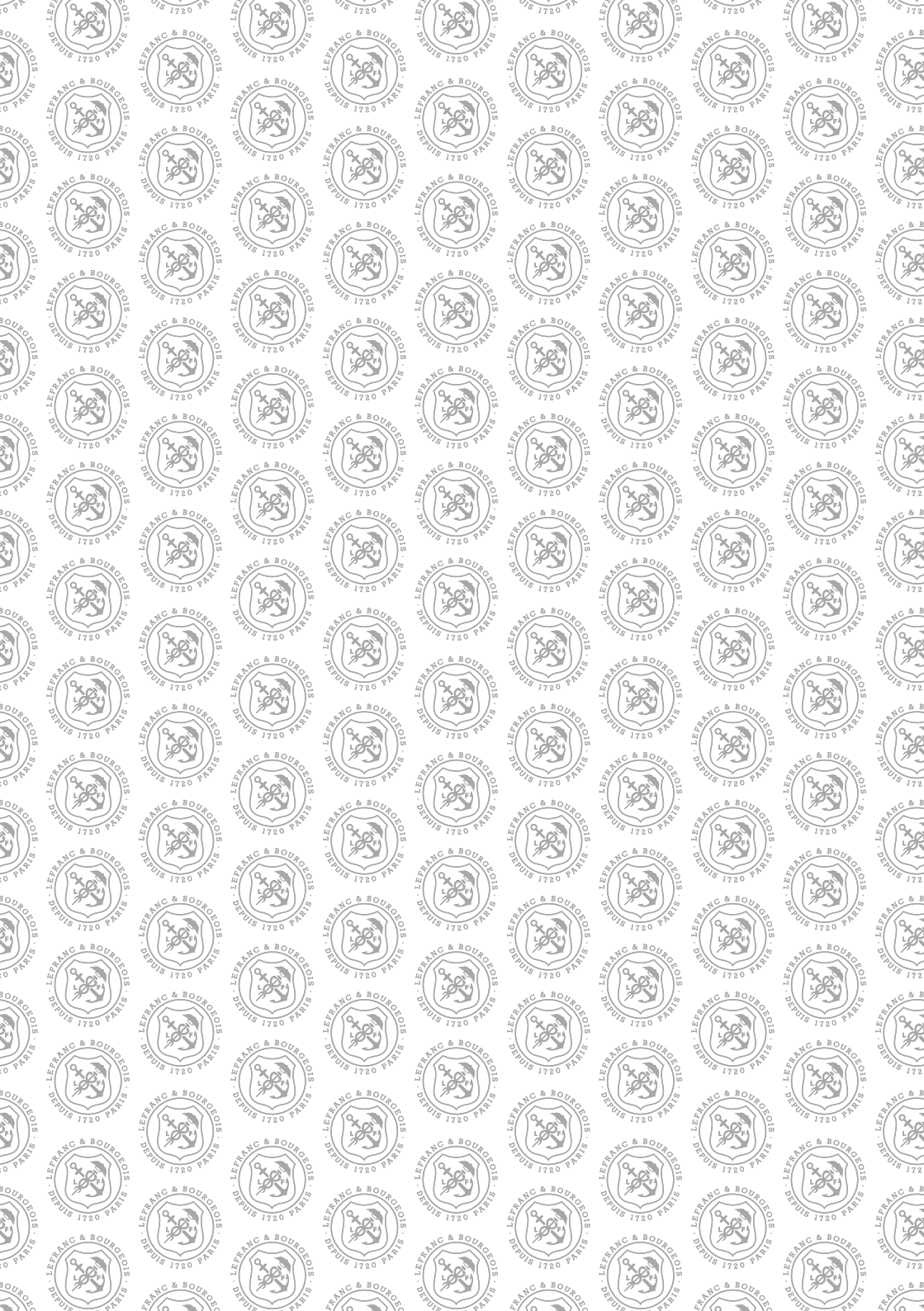


LEFRANC BOURGEOIS

P A R I S

ADDITIVES GUIDE





Painting is to lose yourself in a world of colours

and to feel at one with the material until one and the other express themselves in silent poetry. Since the beginning,

Lefranc Bourgeois had the vision for this carnal relationship between Man and paint. FOR the service of the artist and the avant garde of the art, **Lefranc Bourgeois innovates in its profession.**

It is this quest for the ideal material that has allowed Lefranc Bourgeois to provide more than colour for almost 300 years: **Material which becomes emotion**, the finesse and elegance of which allows all enthusiasts to improve their painting.

LEFRANC BOURGEOIS

LEFRANC BOURGEOIS

Shared destiny

It was close to the banks of the Seine that Charles Laclef, apothecary for the Lefranc family, and Jean Siméon Chardin, future renowned painter, met almost 300 years ago giving birth to what is today **one of the greatest brands of extra-fine oil colours**. Together, they define the standards of modern oil colour and give birth to the fine arts industry, a combination of passion and science.

In the 50s, when modernity breathed new life into art, **a meeting with the Bourgeois family changed the company's course**. Together, they became pioneers in the production of paints for a variety of uses and made Lefranc Bourgeois a multifaceted and vital avant-garde brand. It will have taken **three centuries** for the history of art to be written, in the eyes of the Lefranc family, by the hand of a thousand artists. This still exists with each stroke, at the crossroads of passion and science.



1720 - 1930 : Sale of LEFRANC pigments and spices

LEFRANC BOURGEOIS

Colour becomes material



Because the purity of the pigment is not sufficient to speak the language of the painter, Lefranc Bourgeois is committed to making every colour more than a simple hue: **a real living and carnal material of emotions.**

Therefore, Lefranc Bourgeois has developed a full range of additives and media for the paints. Quality emblematic products which have changed styles over time, **bringing the colour to life through the effects of texture, light and depth.**

Combined with the unique quality of Lefranc Bourgeois oil paints, **the additives nourish and transform the painter's experience.** The colour becomes a modular material and the pigments mark each fabric with an enduring imprint.



MAKING COLOUR A MATERIAL

Understanding the additives

A combination of chemistry and sensitivity,
the use of additives is a complex science.

It is with the aim of helping artists that Lefranc Bourgeois has decided to reorganise its range to make the identification of different additives easier and optimise their use.

Through close collaboration with painters, the Lefranc Bourgeois range of additives has been completely reorganised based on:

Type of use
Degree of technicality
Effects and finishes

Visit the website www.lefrancbourgeois.com/guide-produit
to find the right additives for you.

UNDERSTANDING THE RANGE

Select the usage

In order to better understand the additives and use them better, Lefranc Bourgeois, supported by paint experts, has developed a **new category of additives**.

Classified into families, they now correspond to specific uses and functions. Lefranc Bourgeois offers a wide range of additives in various formats: tubes, bottles and aerosols. The additives are classified based on type of use and presented as follows:



■ 1. PREPARE

The painter's work begins with the application of the first layers and the completion of outlines. Lefranc Bourgeois has created a category of products to dilute the oil, thus making this possible.

*"FINE ARTS" QUALITY REFINED TURPENTINE SPIRIT
Available in 75 mL / 250 mL and 1 L*



■ 2. MAKE

As the painter progresses, his work must be his own. The painter can create his own media using Lefranc Bourgeois oils and siccatives designed for this purpose.

*"FINE ARTS" QUALITY CLARIFIED LINSEED OIL
Available in 75 mL / 250 mL and 1 L*



3. CREATE

Because the painter's work is not limited to the marriage of the colours, Lefranc Bourgeois has developed ready-to-use products to give the oil texture and colour effects.

MATT PAINTING MEDIUM
Available in 75 mL



4. PROTECT

To provide the finishing touch to each work and allow it to resist the effects of time, Lefranc Bourgeois has developed varnishes with various finishes to protect the painter's work.

J.G. VIBERT RE-TOUCH VARNISH
Available in 75 mL and 250 mL



5. CLEAN

Cleaning fluids to help clean brushes.

BRUSH CLEANING FLUID
Available in 75 mL and 250 mL

WHICH ADDITIVE IS FOR ME?

Find your product

Lefranc Bourgeois is a universal brand with a strong desire to be close to its customers' needs.

This guide, although not exhaustive summarises the **essential products for painting**, key to the creation of a canvas up to the finish details, that every painter should have on their shelf, regardless of their level or what they are trying to create.

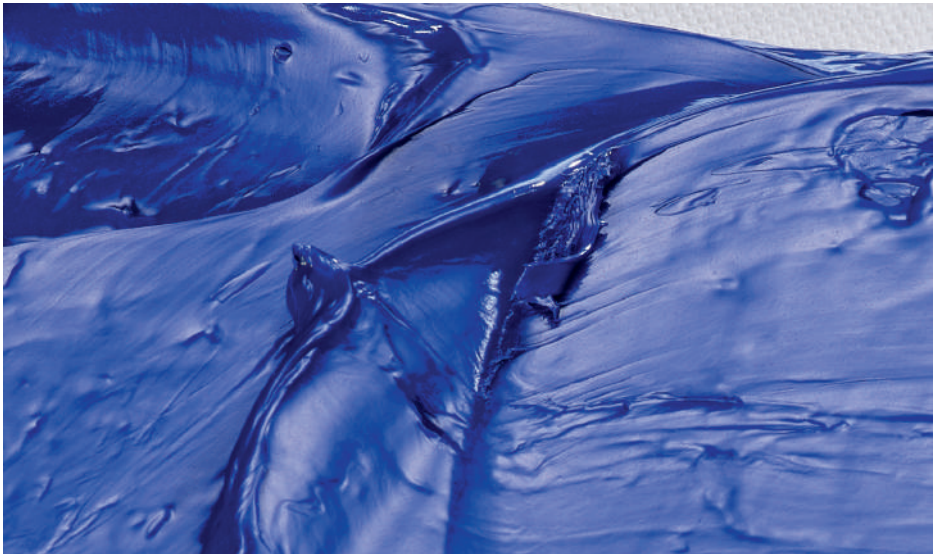
LEVEL 1 STARTING OUT

LEVEL 2 I WANT TO SHADE MY COLOURS

LEVEL 3 I WANT TO PAINT WITH EFFECTS

LEVEL 4 I WANT TO CREATE MY OWN EFFECTS

LEVEL 5 I AM BEGINNING TO EXHIBIT MY WORK



STARTING OUT

The essential stages in creating a piece

LEVEL 1

LEVEL 2

LEVEL 3

LEVEL 4

LEVEL 5

Beginning a canvas requires knowing how it is created. The layers and sub-layers must be applied in a specific order.



I WANT TO APPLY MY FIRST LAYERS

Firstly, I need to outline my plans for my work. The oil is too thick and slow to dry making the work difficult, hence the application of **odourless mineral spirit** which dilutes it and allows it to dry more quickly for the bases.



I WANT TO GIVE MY COLOURS SOFTNESS AND BRIGHTNESS

Once any sketching is complete, it is time to apply the colours. Sometimes too flat, the use of **"fine arts" quality alkyd medium** can give them personality, by giving the hue brilliance and transparency.



I WANT TO PROTECT MY CANVAS

Once the work is complete, it needs to be protected so that time does not damage it. **Varnishes** provide the finishing touch to the work and offer a matt, gloss or brilliant finish, protecting against the effects of time.

I WANT TO SHADE MY COLOURS

To give rhythm to the oil

LEVEL 1

LEVEL 2

LEVEL 3

LEVEL 4

LEVEL 5

Every raw colour offers infinite different shades: they instil the artist's personality into his work. Sometimes more brilliant, sometimes more transparent, they give the canvas poetry.



I WANT TO GIVE MY COLOUR BRIGHTNESS

Each colour is a base that the painter can adjust. The **“fine arts” quality alkyd medium** gives the colour more brightness with a more transparent and more brilliant texture.



I WANT TO GIVE MY HUE DENSITY

To vary the effects of the finish, the addition of **Venetian medium** provides the paint with a semi-opaque texture to allow the painter to vary the density.

I WANT TO PAINT WITH EFFECTS

To give the colour personality

LEVEL 1

LEVEL 2

LEVEL 3

LEVEL 4

LEVEL 5

The Lefranc Bourgeois range of ready-to-use media gives the amateur painter the chance to transform each colour into a living and carnal colour.



I WANT TO PAINT USING IMPASTO

Although diluting the paint facilitates transparency effects, some painters want to give volume to their material instead. Mixing the oil colour with an **impasto medium** allows the creation of strong reliefs.



I WANT TO ADD DENSITY AND TEXTURE TO MY COLOURS

Multiple textures are characteristic of the work that the impressionists made popular. This effect is achieved through the addition of **Venetian medium**, the semi-liquid texture and fast drying of which gives the paint a specific effect.



I WANT TO USE LACQUERS

Because the strength of the canvas often lies in the subtlety of the colours, the **Flemish medium** allows the painter to use clear lacquer and play with the effects of materials with different opacities. It also allows the painter to use scumbling with touches from the applicator.

I WANT TO CREATE MY OWN EFFECTS

To fill the canvas with emotion

LEVEL 1

LEVEL 2

LEVEL 3

LEVEL 4

LEVEL 5

Each painter needs a signature. This is why Lefranc Bourgeois offers painters the chance to instil their personality in the application of their colour by creating unique media for unique effects.



I WANT TO TAKE THE TIME TO WORK

Oil painting is subtle and lies in the detail.

“Fine arts” quality clarified linseed oil gives the painter the option of slowing down the drying of his colour so that he can work it and create the effects he wants based on his style.



I WANT TO SHORTEN MY OIL'S DRYING TIME

Although oil offers numerous painting possibilities, its slowing drying time is sometimes a hindrance when painting. The addition of **white coutraic siccatif** can accelerate the drying of the material.



I WANT TO DILUTE MY COLOUR

As the application of oil is often awkward, **odourless mineral spirit** and **“fine arts” quality refined turpentine spirit** dilute the colour to make application easier without affecting the power and density of the colour.



I WANT TO WORK WITH A GLAZE

The use of glazes and lacquers is typical of the work of the painter who can obtain this by adding **natural aspic spirit** to his colour; the slow evaporation of this facilitates the application of a glaze and the **stand oil** which accelerates its drying.

I AM BEGINNING TO EXHIBIT MY WORK

Protect my canvas against the effects of time

LEVEL 1

LEVEL 2

LEVEL 3

LEVEL 4

LEVEL 5

Because the painter is responsible for colour fastness, the protection of canvases is an essential step which preserves the brilliance of the colours and the effects, to protect the canvas against the effects of time.



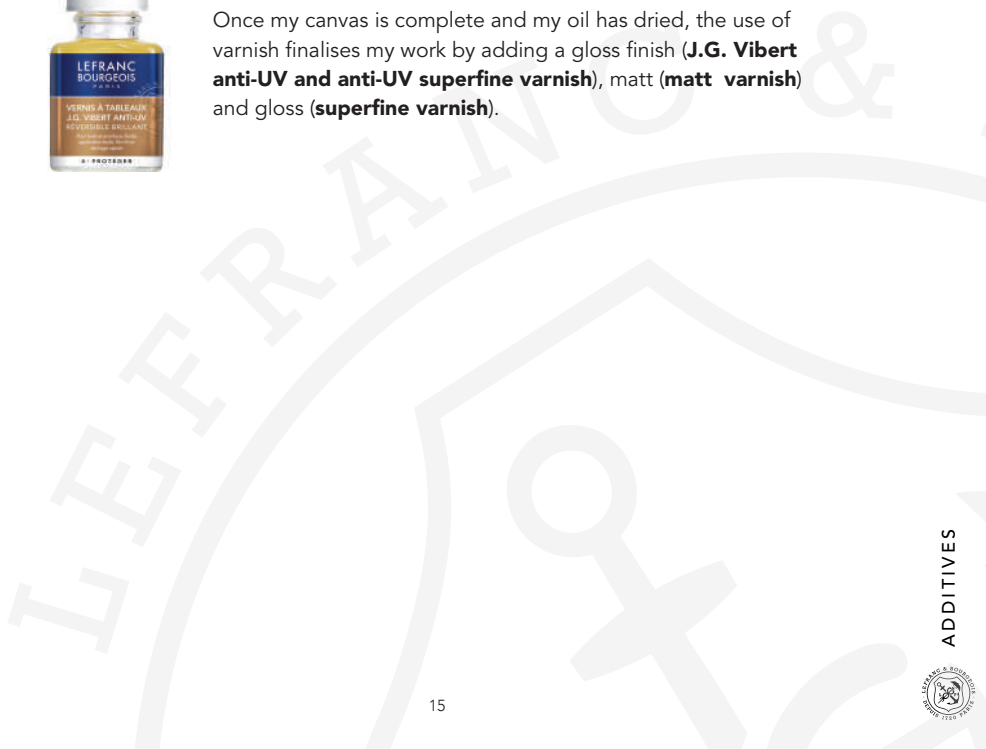
I WANT TO TEMPORARILY PROTECT MY CANVAS

It may be that an artist wants to protect their work temporarily. The use of **J.G. Vibert touch-up varnish** can be used to eliminate embus for a uniform finish then apply touch-ups subsequently.



I WANT TO PROTECT MY CANVAS

Once my canvas is complete and my oil has dried, the use of varnish finalises my work by adding a gloss finish (**J.G. Vibert anti-UV and anti-UV superfine varnish**), matt (**matt varnish**) and gloss (**superfine varnish**).



WHICH ADDITIVE IS FOR ME?

Summary table

LEVEL 1 - STARTING OUT

NEED	ADDITIVE
TO APPLY MY FIRST LAYERS	ODOURLESS MINERAL FLUID
TO ADD DENSITY AND TEXTURE TO MY COLOURS	"FINE ARTS" QUALITY ALKYD MEDIUM
TO PROTECT MY CANVAS	VARNISH

LEVEL 2 - I WANT TO SHADE MY COLOURS

NEED	ADDITIVE
TO GIVE MY COLOUR BRIGHTNESS	"FINE ARTS" QUALITY ALKYD MEDIUM
TO GIVE MY HUE DENSITY	VENETIAN MEDIUM

LEVEL 3 - I WANT TO PAINT WITH EFFECTS

NEED	ADDITIVE
IMPASTO	IMPASTO MEDIUM
PAINT TO THE TOUCH	VENETIAN GEL MEDIUM
TO USE LACQUERS	FLEMISH MEDIUM

LEVEL 4 - I WANT TO CREATE MY OWN EFFECTS

NEED

ADDITIVE

TO TAKE THE TIME TO WORK

"FINE ARTS" QUALITY CLARIFIED LINSEED OIL

TO SHORTEN MY OIL'S DRYING TIME

WHITE COURTRAI SICCATIVE

DILUTE MY COLOUR

"FINE ARTS" QUALITY ODOURLESS MINERAL SPIRIT/
TURPENTINE SPIRIT

WORK WITH A GLAZE

ASPIC SPIRIT/STAND OIL

LEVEL 5 - I AM BEGINNING TO EXHIBIT MY WORK

NEED

ADDITIVE

TO PROTECT MY WORK TEMPORARILY

J.G. VIBERT TOUCH-UP VARNISH

PROTECT MY CANVAS

J.G. VIBERT ANTI-UV
AND ANTI-UV SUPERFINE

EFFECTS

Combinations and uses

Lefranc Bourgeois additives have allowed artists from yesterday and today to give their work a personal touch through materials giving free rein to creation and exploration.

The following pages in this guide, presented in the form of recipes, explain how the main effects of the painter can be obtained from Lefranc Bourgeois products.

Visit the website www.lefrancbourgeois.com for more information on the use and composition of the additives.

FAST DRYING PAINTING

Fast drying allows the painter to create his canvas quickly thanks the additives accelerating the oil's drying process.

IMPASTO

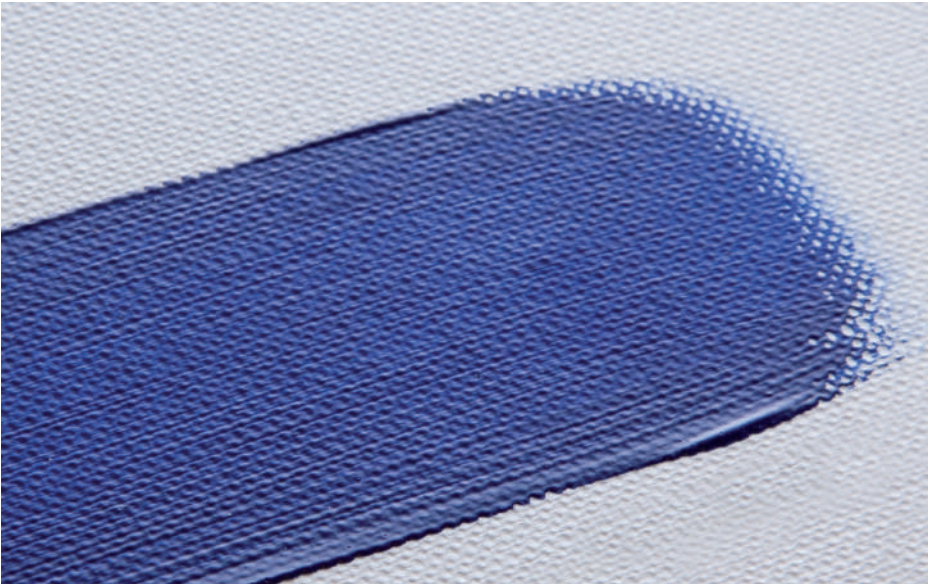
Impasto medium + paint brush

SCUMBLING

Venetian medium + pig bristle brush

FINE LAYER

"Fine arts" quality alkyd medium + fine hair brush (marten)



Example of a fast-drying thin layer.

OBTAINING A BRILLIANT FINISH

The brilliant finish reflects the light thanks to a varnish which magnifies the oil and gives it a polished effect.

IMPASTO

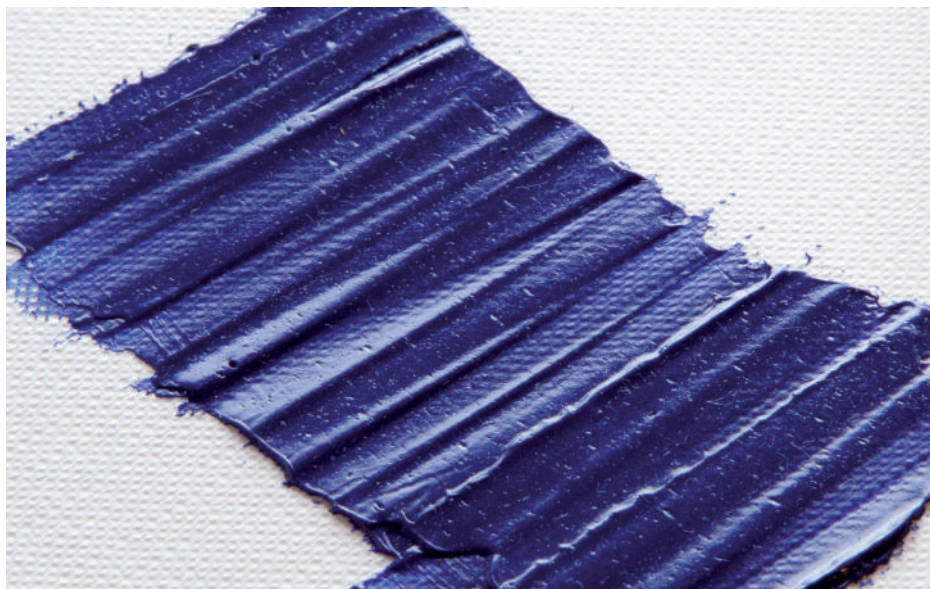
Flemish medium or impasto medium + paint brush
& J.G. Vibert anti-UV varnish or anti-UV superfine varnish + fine hair brush (marten)

SCUMBLING

Venetian medium + pig bristle brush
& J.G. Vibert anti-UV varnish or anti-UV superfine varnish + fine hair brush (marten)

FINE LAYER

Painting medium + fine hair brush (marten)
& J.G. Vibert anti-UV varnish or anti-UV superfine varnish + fine hair brush (marten)



Example of a brilliant texture using impasto.

OBTAINING A MATT FINISH

The matt finish softens the brightness of the Lefranc Bourgeois oil for a matt effect with no shine or reflections.

IMPASTO

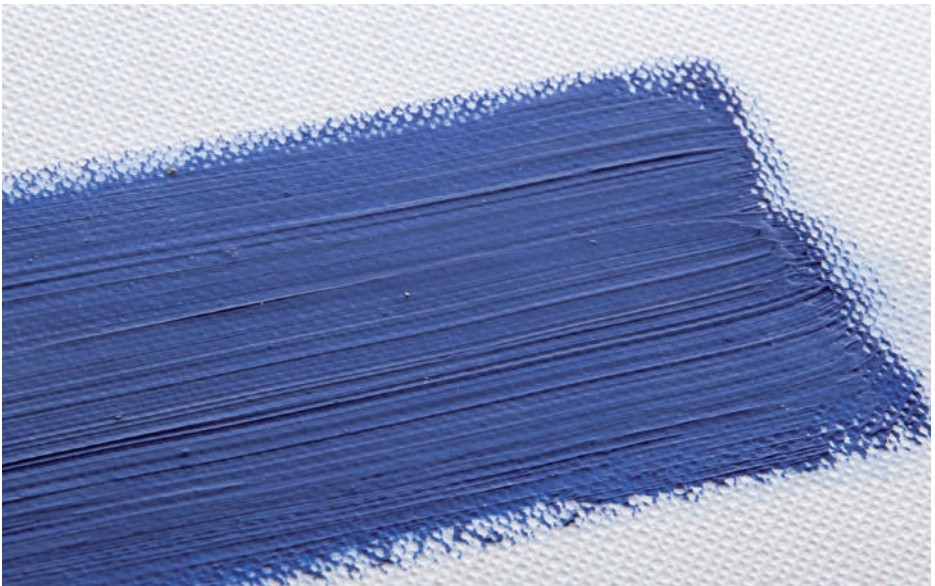
Impasto medium & paint brush
& anti-UV matt varnish + fine hair brush (marten)

SCUMBLING

Venetian medium & pig bristle brush
& anti-UV matt varnish + fine hair brush (marten)

FINE LAYER

Matt paint medium + fine hair brush (marten)
& anti-UV matt varnish + fine hair brush (marten)



Example of a matt finish in thin layers

OBTAINING A GLOSS FINISH

The gloss finish transforms the oil thanks to a semi-gloss finish which perfects the paint and provides intense reflections.

IMPASTO

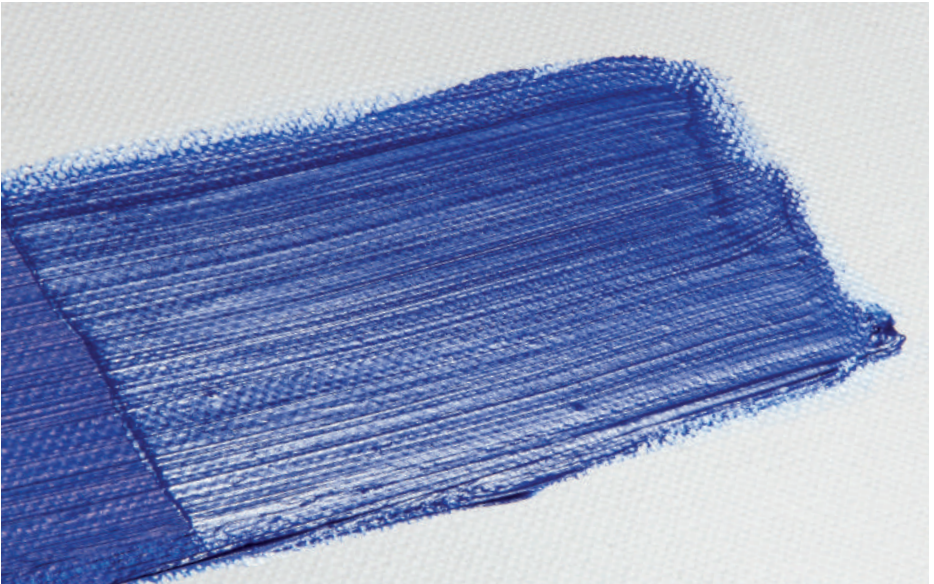
Impasto medium + paint brush
& anti-UV gloss varnish + fine hair brush (marten)

SCUMBLING

Venetian medium + pig bristle brush
& anti-UV gloss varnish + fine hair brush (marten)

FINE LAYER

Matt paint medium + fine hair brush (marten)
& anti-UV gloss varnish + fine hair brush (marten)



Example of a gloss finish in thin layers.

THICK PAINTING

Working using thick paint is great for producing texture effects and reliefs and brings the oil to life on the canvas.

BRILLIANT FINISH

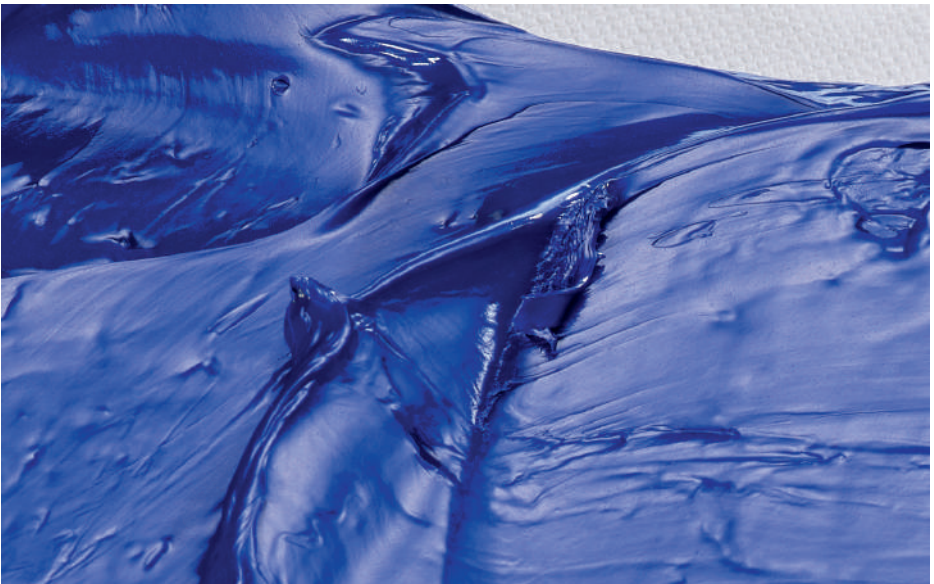
Impasto medium + paint brush
& anti-UV brilliant superfine varnish + fine hair brush (marten)

MATT FINISH

Impasto medium + paint brush
& anti-UV matt varnish + fine hair brush (marten)

GLOSS FINISH

Impasto medium + paint brush
& anti-UV gloss varnish + fine hair brush (marten)



Example of a thick application with gloss finish.

SCUMBLING

Scumbling is used to provide reliefs and depth to the paint.

SCUMBLING - WITH BRILLIANT FINISH

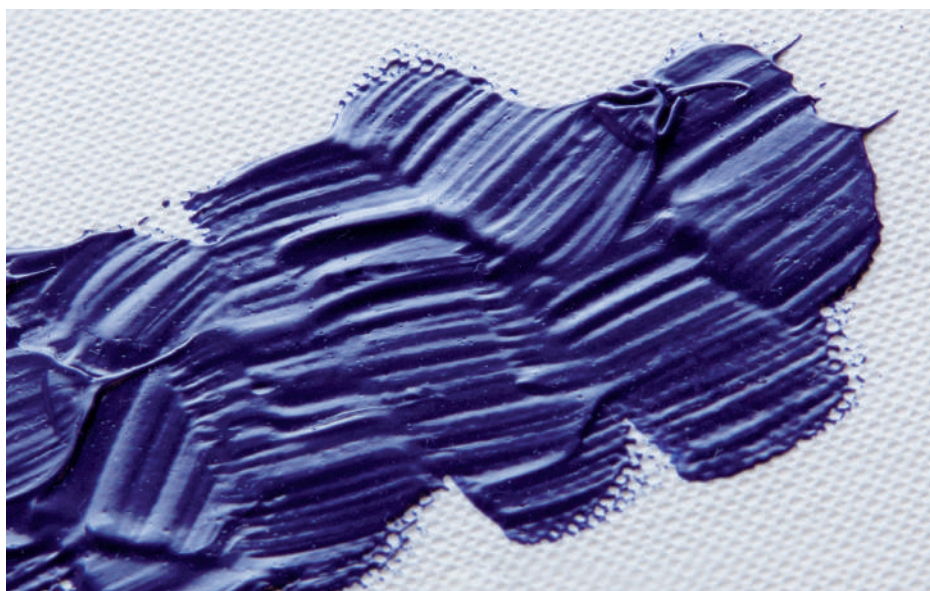
Venetian medium + pig bristle brush
& anti-UV brilliant superfine varnish + fine hair brush (marten)

SCUMBLING - WITH MATT FINISH

Venetian medium + pig bristle brush
& anti-UV matt varnish + fine hair brush (marten)

FINE LAYER - WITH GLOSS FINISH

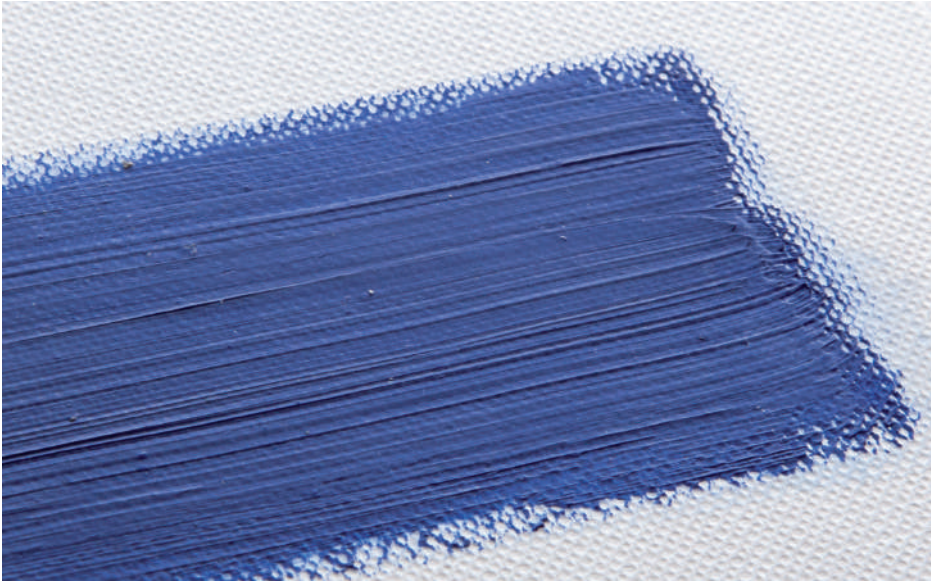
Venetian medium + pig bristle brush
& anti-UV gloss varnish + fine hair brush (marten)



Example of scumbling with a gloss finish.

PAINTING IN FINE LAYERS

The application of fine layers is used to experiment with transparency effects.



Example of a fine layer with a matt finish.

BRILLIANT FINISH

Painting medium & anti-UV superfine brilliant varnish
+ fine hair brush (marten)

MATT FINISH

Painting medium & anti-UV matt varnish
+ fine hair brush (marten)

GLOSS FINISH

Painting medium or matt painting medium
& anti-UV gloss varnish
+ fine hair brush (marten)

PAINTING IN FINE LAYERS

With quick drying

BRILLIANT FINISH

Alkyd medium + fine hair brush (marten)
& anti-UV superfine brilliant varnish + fine hair brush (marten)

MATT FINISH

Alkyd medium + fine hair brush (marten)
& anti-UV matt varnish + fine hair brush (marten)

GLOSS FINISH

Alkyd medium + fine hair brush (marten)
& anti-UV gloss varnish + fine hair brush (marten)

PAINTING IN FINE LAYERS

With slow drying

BRILLIANT FINISH

J.G. Vibert painting medium + fine hair brush (marten)
& anti-UV superfine brilliant varnish + fine hair brush (marten)

MATT FINISH

J.G. Vibert painting medium + fine hair brush (marten)
& anti-UV matt varnish + fine hair brush (marten)

GLOSS FINISH

J.G. Vibert painting medium + fine hair brush (marten)
& anti-UV gloss varnish + fine hair brush (marten)

OBTAINING A LIGHT GLAZE

A glaze places a light cover over the paint and modifies the colour transparently.

FAST DRYING

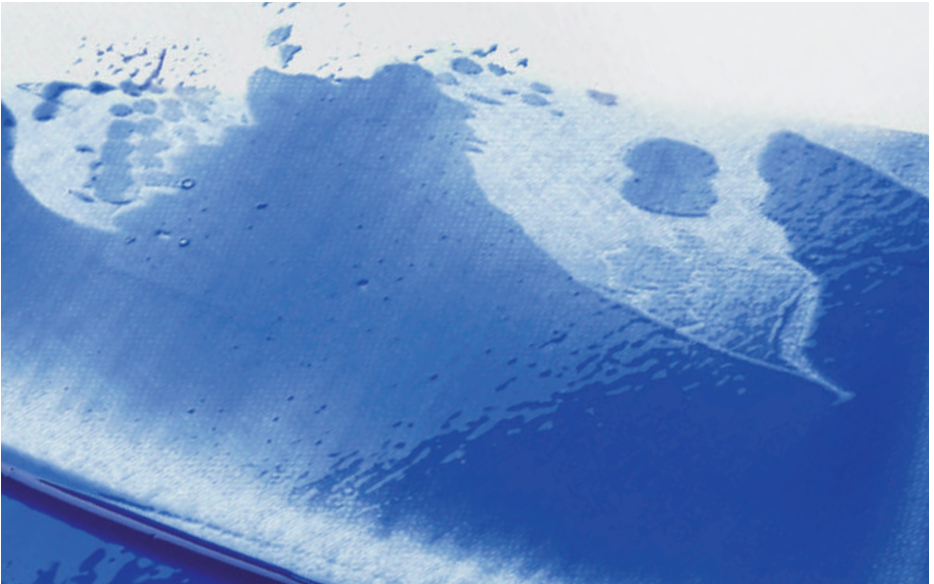
Alkyd medium & fine hair brush (marten)

AVERAGE DRYING

Flemish liquid medium & fine hair brush (marten)

SLOW DRYING

Flemish medium + painting medium & fine hair brush (marten)

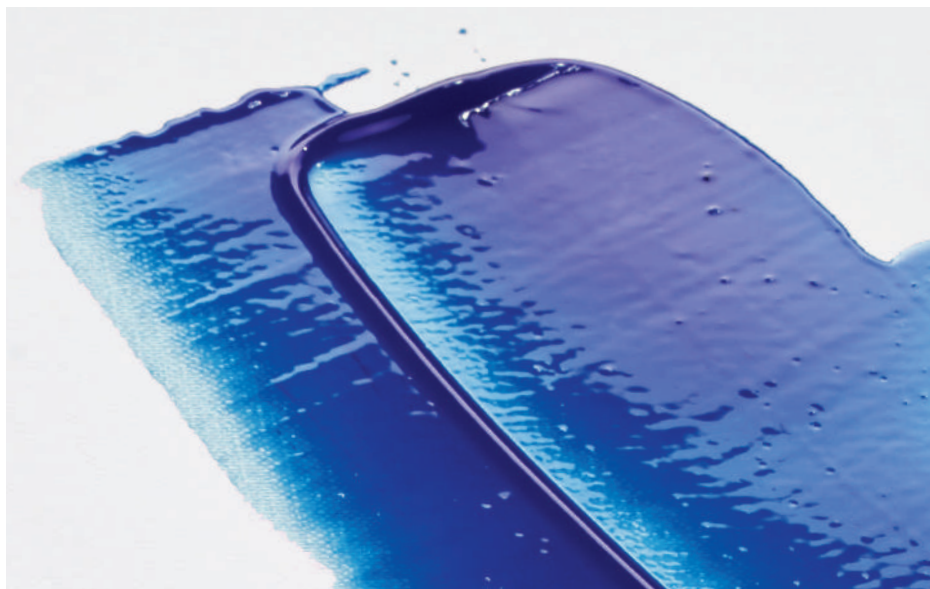


Example of a light glaze.

OBTAINING A BRILLIANT GLOSS EFFECT

Brilliant lacquers provide a transparent glaze and make the canvas shine.

Flemish medium + paint brush
& J.G. Vibert anti-UV superfine varnish + fine hair brush (marten)



Example of a gloss lacquer.





REFERENCES

1. PREPARE

PRODUCTS	TEXTURE	FINISH	DRYING	VOLUME
"FINE ARTS" QUALITY REFINED TURPENTINE SPIRIT	LIQUID	MATT	SLOW	75 mL / 250 mL / 1 L
NATURAL ASPIC SPIRIT	LIQUID	MATT	SLOW	75 mL / 250 mL
MINERAL PETROLEUM SPIRIT	LIQUID	NEUTRAL	SLOW	75 mL / 250 mL / 1 L
ODOURLESS MINERAL SPIRIT	LIQUID	NEUTRAL	SLOW	75 mL / 250 mL / 1 L

2. MAKE

PRODUCTS	TEXTURE	FINISH	DRYING	VOLUME
"FINE ARTS" QUALITY CLARIFIED LINSEED OIL	LIQUID	GLOSS	MEDIUM	75 mL / 250 mL / 1 L
POPPY SEED OIL	LIQUID	GLOSS	SLOW	75 mL / 250 mL
WHITE COURTRAI SICCATIVE	LIQUID	NEUTRAL	FAST	75 mL / 250 mL
SAFFLOWER OIL	LIQUID	BRILLIANT	AVERAGE	75 mL

3. CREATE

PRODUCTS	TEXTURE	FINISH	DRYING	VOLUME
PAINTING MEDIUM	LIQUID	BRILLIANT	MEDIUM	75 mL / 250 mL / 1 L
J.G. VIBERT SLOW TOUCH-UP VARNISH	LIQUID	GLOSS	SLOW	75 mL / 250 mL
DRYING PAINTING MEDIUM	LIQUID	MATT	MEDIUM	75 mL
FLEMISH GLAZE MEDIUM	LIQUID	BRILLIANT	FAST	75 mL / 250 mL
MÉDIUM SICCATIF DRYING MEDIUM	LIQUID	BRILLIANT	FAST	75 mL
IMPASTO MEDIUM	PASTE	MATT	FAST	60 mL / 200 mL
FLEMISH MEDIUM	DENSE GEL	BRILLIANT	MEDIUM	60 mL / 200 mL

3. CREATE

PRODUCTS	TEXTURE	FINISH	DRYING	VOLUME
VENETIAN MEDIUM	SOFT GEL	GLOSS	FAST	60 mL / 200 mL
MATT PAINTING MEDIUM	FLUID	MATT	SLOW	75 mL
"FINE ARTS" QUALITY ALKYD MEDIUM	FLUID	GLOSS	FAST	75 mL / 250 mL
STAND OIL	GEL	BRILLIANT	MEDIUM	75 mL / 250 mL

4. PROTECT

PRODUCTS	TEXTURE	FINISH	DRYING	VOLUME
J.G. VIBERT TOUCH-UP VARNISH	LIQUID	BRILLIANT	MEDIUM	75 mL / 250 mL
SUPERFINE TOUCH-UP VARNISH	LIQUID	BRILLIANT	MEDIUM	75 mL / 250 mL
J.G. VIBERT ANTI-UV VARNISH	LIQUID	BRILLIANT	MEDIUM	75 mL / 250 mL / 1 L
SUPERFINE ANTI-UV VARNISH	LIQUID	BRILLIANT	MEDIUM	75 mL / 250 mL / 1 L
DAMMAR SUPERFINE VARNISH	LIQUID	BRILLIANT	MEDIUM	75 mL
ANTI-UV VARNISH	LIQUID	MATT	MEDIUM	75 mL / 250 mL
ANTI-UV VARNISH	LIQUID	GLOSS	MEDIUM	75 mL / 250 mL
ANTI-UV AEROSOL VARNISH	LIQUID	MATT	MEDIUM	150 mL / 400 mL
ANTI-UV AEROSOL VARNISH	LIQUID	GLOSS	MEDIUM	150 mL / 400 mL
SUPERFINE ANTI-UV VARNISH AEROSOL	LIQUID	GLOSS	MEDIUM	150 mL / 400 mL
SUPERFINE AEROSOL TOUCH-UP VARNISH	LIQUID	BRILLIANT	MEDIUM	150 mL / 400 mL

5. CLEANING

PRODUCTS	TEXTURE	FINISH	DRYING	VOLUME
BRUSH CLEANING LIQUID	LIQUID	-	-	75 mL / 250 mL

FORMATS

75 mL	250 mL	1 L	60 mL	200 mL	150 mL	400 mL
CONTAINER	BOTTLE	BOTTLE	TUBE	TUBE	AEROSOL	AEROSOL

THE LEFRANC BOURGEOIS RANGE

Because the painter and the material are one, Lefranc Bourgeois also has a complete range of ready-to-use media, varnishes, oils, accessories and brushes to meet painters' needs and allow them to give their works more effects while protecting them from the effects of time.

Tools and hues allowing every artist to create canvases where passion and emotion give risk to a mixture of colours and materials.







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