

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 colours 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

USA: conforms to ASTM D-4236.

Sizes

Jars of 250 ml and 1l. Buckets of 5l.
Natural is also available in jars of 500 ml.

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 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.

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

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Sizes

Jars of 250ml and 1l. Buckets of 5l.

Natural is also available in jars of 500ml.

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.