

### NEW: Oil Primer/ Underpainting White (50 517) – the perfect warm white oil colour especially for lower layers in paintings

The brand new „oil primer/underpainting white“ (50 517) from Schmincke is the ideal white for lower layers in oil paintings because of its particular drying characteristics.

It can be tinted with other oil colours as well. The essential part of its binder is a special purified, relatively quick-drying linseed oil. This effects that a thin layer of an underpainting with this oil colour also dries very fast! The consequence: the danger of crackling if being overpainted with normal white or coloured oil shades - which often has a much longer drying time than this new oil primer - is reduced to a minimum.

The primer may show a slight tendency to change its colour a little yellow which is caused by the raw material linseed oil – unlike the other white oil colours from Schmincke like zinc white, titanium white, mixing white, opaque white or flake white hue. These white shades are produced with selected combinations of sunflower oil and safflower oil – two natural vegetable oils which are much more lighter and less yellowing than the natural material linseed oil and need a significant longer time for drying. Therefore please do not use oil primer/underpainting white as a pure white or a mixing white!

Summary of white oil colours from Schmincke							
colour name	article number of the different product lines	description of the colour shade	opacity	1)	2)	3)	4)
titanium white	11 114, 41 102	pure white	opaque		x	x	
zinc white	10 102, 11 112, 41 100	pure white	semi opaque	x		x	
zinc titanium white	11 118	pure white	opaque		x	x	
opaque white	11 116	warm white	opaque		x	x	
titanium opaque white	10 103	pure white	opaque		x	x	
flake white hue	11 108	warm white	semi opaque	x		x	
mixing white	41 104	warm white	semi opaque	x		x	
translucent white	10 105, 11 110	warm white	semi transparent	x		x	
underpainting white	41 106, 50 517	warm white	semi opaque				x



- 1) for lighten colour shades without change of the character
- 2) for mixing opaque pastel shades
- 3) for pure application
- 4) for underpaintings

By the way: More product information is provided in the brochure “Schmincke oil mediums”. Specifics for handling and product safety you will find on our website [www.schmincke.de](http://www.schmincke.de) (e.g. download/safety data sheets).

For special questions please don't hesitate to ask our team in the lab! The best way to get in contact with them is via mail at [laborteam@schmincke.de](mailto:laborteam@schmincke.de).

The described product attributes and application examples have been tested in the Schmincke laboratory. The information is based on our current state of technical findings and experience. Due to the diversity of applications in terms of painting techniques, materials and working conditions, as well as numerous possible influences, this information is based on a general application range. A legally binding guarantee of specific attributes or the suitability for a specific usage purpose cannot be derived from our information; therefore the use of the products must be adapted to the users' individual conditions and tested in trials. For this reason, we cannot provide a warranty for product attributes and/or assume liability for damages that occur in connection with the use of our products.

Ideally, oil colours should be applied in thin layers. For paste-like palette knife techniques or "Prima" painting, we implicitly recommend the use of Schmincke Megilp (50 034). It accelerates the drying time for thick layers of oil colours and reduces the risk of cracks or other types of damage.

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