About the Technology and Colour Changes in Painting

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Abstract*: Foundations, linkers and pigments are the alphabet in the complex and diverse language of painting. Not knowing the materials and technology often leads to processes of darkening, graying, opacity or blackening of the painting layer. All the materials that painters use are subject to modification from the moment of their use. Part of these processes develop regardless of the painter's skills but by studying the theory thoroughly he may be able to predict them. All too often the reasons for graying are problems with the primer, applying painting layer on a wet bottom layer, excessive use of turpentine oil etc. Opacity is even graying of all tones of the painting. If this occurs at certain places only, then this is a defect. Blackening of the painting layer is mainly due to formation of copper salts as a result of improper mixing of paints as well as quick drying of the oil.*

Keywords: *foundations, linkers, pigments, painting tone, darkening, opacity, blackening, graying.*

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Foundations, linkers and pigments are only the alphabet in complex and diverse language of scenic arts. Therefore, particularly important in teaching students to become acquainted with them, as well as techniques and technology for the implementation and realization of plastic idea. Among all these components has an organic connection. Ignorance of materials and technology often leads to processes of browning and graying paint layer as well as cracks. As such these are chemical processes often improper mixing of warm and cool colors leads to their mutual destruction, yielding "hardening" or "dead" tones. Cracking oil paintings is due to the application of fast-drying paints, such as cobalt blue or umber on poorly dried sloeve.Zatova in the training of students must also be well acquainted with the theory and practical to be able to cope with technological problems in painting, both the study and the landscape, still life or compositions. Unfortunately, many akadimii artistic and pedagogical faculties with departments of art, this problem did not give due importance, which subsequently leads to very negative results and difficulties in the implementation of picturesque works. Also taco scientific and theoretical developments in this direction are not enough. The student and the student must be submitted to relevant knowledge with which he can freely handle not only performing tasks sketches, and later realizing as an artist. Many graduates often remain in the vicious circle of etudes, just because of ignorance practical technological principles of the plastic construction of the scenic picture.

In recent years, more and more artists are shifted from painting to paint olives akrila.Chisto technological acrylics suggest faster realization of plastic idea, but the effect is akin to oil zhivopis.Nepoznavaneto the art and technology and acrylics leads to undesirable results .Ne should be frescoed with acrylic on strong oil-primed canvas or on bases oil painting. This will inevitably lead to the fall of the leaf of a part or the whole acrylic painting layer after drying it.

Everything said so far fully applies to other scenic techniques: watercolor, tempera, pastel and various types of wall painting. More gallerists, collectors and lovers of art are interested in well-implemented technological works and the quality of materials, such as

paints, canvases, under-frames and various other types of foundations. It could say that the Bulgarian artist best deal with watercolor and crayon, of course with some reservation. The Bulgarian market already offered exceptional quality papers, and various quality brands watercolor and pastels.

In order not to substantially change the tone of the paintings filled with oil or acrylic technique, the artists need during their training to have mastered a number of skills. All materials it uses are subject to modification artist from the moment of their use. This is due to a number of simple or more complex physical, physico-chemical or purely chemical processes.

Of course, that some of these processes develop regardless of the skill of the artist, but studying the theory in detail, he could foresee them, thereby enabling them to delay or nearly complete otstranyavane.Chast of these processes have been studied and They have known of old masters, while others are now studying thanks to modern technologies. Most and presumption problem that has existed since the creation of the first paintings is changing tonovete.Toy most often expressed in gray, matt or tanning. The reasons may be different, but most often it is due to the following:

- Problems with the primer, it is very fast and non-isolated;
- Laying the next layer painting on poorly cured bottom layer;
- Excessive use of turpentine, linseed, walnut or other meat dishes much oil;
- Excessive dilution of paints, which contain large amounts of oil, which are: Siena, earth green, black and Umbria;
- Prone to graying are ultramarinat and white;
- Longer waiting drying of the picturesque layers so rarely happens graying of the paint layer;

This does not apply fully to acrylic paints, as they solvent is water, not oil and graying is largely due to the evaporation of water or pure chemical reactions between oxides.

Most often gray areas in the oil paintings are treated with extreme firniz that contains bleached linseed oil, turpentine and damar resin. It must await the complete drying of the paint layer and then applied final firniz. Layer that is applied to the final firniz in any case should not be dense. If applied by brush not strongly rubbed, so best be applied with a sprayer.

Besides the unpleasant gray there and so-called "opacity". It is uniformly gray in all shades of paintings and often consciously used by the artists. Thus achieves a pleasant, air and pastel nature of oil painting. Opacity of pictures in this case is due to the reflection of only a portion of the rays from the surface of the paint. Very often, in order to achieve opacity using bleached beeswax. It is inserted or as part of oil / few percent / or as a component of thinner. In both cases, the wax should be dissolved in a water bath in turpentine.

Matte is achieved by tempera paints, which are added to the oil. It becomes mandatory with egg or egg-wax emulsion. Mixing the oil with tempera paint carries a certain risk of cracking, so the layer that is deposited on the canvas should be as thin as possible.

It is possible to achieve opacity and by limiting the application of turpentine. This process also has technical disadvantages. Turpentine except that diluted oil paints, and then dissolves. Furthermore, as each essential oil it is highly volatile and thus enhances the process of oxidation and leaves almost nothing that connects diluted thereof particles of paint and oil.

Another particularly troublesome process is blackening of oil paints. The reasons for this are:

- Firstly these are copper salts which are formed in the composition of the picture due to the chemical reaction of mixing Veronese, green or mednozelena, mednosinya lead-zinc or titanium white, cadmium, Neapolitan yellow, ultramarine, cobalt or hromoksidnozeleni.

- In drying oil, the particles of the pigment is close and gets "nigrescent" in Siena, Umbria and natural green land.

- Under the influence of light "silhouetted" tsinobrenite cherveni.Te and faster cure in tubes in long-term storage of paints.

In acrylics not currently have such a visible "nigrescent" due to their very production technology and irreversibility in the process of drying.

The components that make up the picture are based primer, paint, binders and solvents. All they have adequate physical and chemical properties are composed of different substances have different structure and composition. Students during the time of training need to build skills through which they can best implement the set of learning tasks, which in turn is a prerequisite for their future realization by teachers in art or artists. The technology of art is a science that is an essential part of training.

Knowledge engineering and technology through the different levels of development of art has passed through many stages. while in the Renaissance young artists have long apprenticeship in the studios of established masters, then in later years art schools and academies become a place to train young artists. With the development of modern technologies, the ability to acquire technological expertise greatly expanded. Now, when talking about technology and picturesque techniques implied knowledge and ability in art in the broadest sense, as an organic linking theory with practice.

Besides the proper use of modern materials, equipment and technology needs and create optimal conditions for storage of art works.

In the end the life of a scenic picture is a combination of different components. grip create a binder and a thinner between the primer and the different layers of paint and krayneti fernizi determine the durability of the artwork as a physical product. All technological gaps during the creative process leads to defects even adept and skillful restorers hardly be repaired. Every professional artist, regardless of the weather and the school to which he belongs, feels a natural need to ensure the continuity of their works.

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