What Artists Are Saying

“The new **Krylon® Fine Art Fixatif** is the best spray fixative in the market for fixing pastel paintings!!! It is the first one I've found that doesn't darken or lighten your painting. I use two or three light coats. I hold the can at least 14 inches away from the painting and sweep across. My framer now loves me. He said it makes a big difference when framing."
--Brenda Mattson
www.brendamattson.com
Artist – soft pastel, pencil, oil, encaustic, clay
Signature Member of the Pastel Society of America
Classes & workshops available

“**Krylon® Conservation Varnish** is a wonderful varnish. It sprays evenly and leaves almost a 'glow' to the final finish. And I love it that it doesn't yellow the clean whites in my painting. In addition, the 'matte' finish is lovely - a bit more sheen than a true matte so it's not flat and lusterless. I recommend this product to my students as an easy varnish for them to manage. So far have never had any crazing, even when spraying in damp weather.”
--Sherry Nelson
www.sherrynelson.com
Artist – oil
Master Decorative Painter
Teacher of Decorative Painting
Classes & workshops available

"I've tested each of these (**Krylon® UV Archival Varnishes** and **Fine Art Fixatif**) sprays on colored pencil drawings, and some of them on paintings, and I am impressed with them all. I would probably use the Fine Art Fixatif for my own colored pencil pieces, but I can recommend them all to my students. I trust Krylon's quality and love their ease of use, but I am especially glad they offer UV protection. While I always try to choose the most lightfast colors -- whatever the medium -- I really appreciate the extra protection these sprays offer."
--Melissa Miller Nece
www.mmillernece.com
Artist - colored pencil, acrylic & oil
Signature member of both the Colored Pencil Society of America and the Miniature Artists of America
Classes & workshops available

“T've been using the **Krylon® Fine Art Fixatif** a lot and have highly recommended it to the 3 day workshop that I just taught this week...I was at the point where I was hardly ever using a fixative because I couldn't find one that met all my 'requirements'... i.e. doesn't darken the painting, doesn't ruin the light values, doesn't spot, can re-work. I was a bit skeptical but I have to admit, I'm a believer. I really love it. The fine mist doesn't do a thing to the color, no matter how much I use. I've framed several pieces and haven't lost a speck of pastel onto a mat. I've been telling everyone about it who will listen! I've tried at least 5 different fixatives over the 15 years that I've been working almost exclusively in pastel and finally stopped using it all together. I'm so glad to finally have one that I truly like and can recommend to others - and it has a UV property to boot! I even told the framer I use when I have a piece too large for my mat cutter. He was thrilled because I always take big works in with no fixative and warn him to be careful but NOT to use a fix!! You've made a believer out of me as well as a loyal customer!”
--Mary Fuscaldo
www.maryfuscaldo.com
Artist - pastel
President of the Great Lakes Pastel Society
Author of the book “*Look About You,*” a best seller in Northern Michigan
Classes available
What Artists Are Saying (continued)

“I began experimenting with the varnishing of watercolors because I did not like the dull chalky appearance, particularly since most of my paintings lean to the dark side. I have tried a number of products from various manufacturers, and finally concluded that Krylon® Kamar® Varnish spray would be my go to finish. Several coats can be applied to greatly enhance the saturation and depth of color. Secondary to the appearance is the protective coating gained. My watercolor and Gouache paintings no longer fear surface moisture. I have used the Krylon® Conservation Gloss Varnish product on oil paintings with good outcomes. I spray the painting standing upright, then quickly lay it flat. The finish levels out smooth, without sags. I give it two coats and the next morning it is hard dry with no tackiness. The finish is crystal clear and gives a good build while still allowing support surface textures and impasto to show. I highly recommend and will continue to use each of these products.”
--Tim Schneider
www.timthepainter.com
Artist – oil, watercolor

“I use the Krylon® UV Archival Satin Varnish, and what struck me most about using it was that it did exactly what it said it would. This is, believe me, a treat; the reverse is much more common. It goes on smoothly, not too light or heavy a spray, it dries satin - not too gloss and not too matte. I apply my acrylic paints in very broad, washed puddles; the technique is what gives my art its translucency, but the trade-off is that every color reacts differently to being thinned out to that degree - some retain patchy gloss, some dry so matte that they look chalky. Thus, for color fidelity when photographing my work, I need a true satin varnish - enough gloss to 're-wet' the color, but not so glossy that glare becomes an issue during photographing. I have gotten good results in a broad variety of weather conditions (winter in Tennessee can swing wildly between dry and humid, and I don't always have the leisure to wait for it to dry up outside before spraying varnish) on a wide variety of substrates - acrylics on canvas and Claybord (usually a varnishing challenge due to the absorbency of the surface, but all it needed was an extra thin coat of the UV Archival Satin Varnish), giclee’ prints on semi-gloss paper (again, the Krylon UV Archival Varnish did a wonderful job of evening up the sheen on the surface of the print), and small reproductions of sculpture in cold-cast bronze. I don't really think I could ask for better than being able to have one varnish on hand that is suitable for such a wide range of applications!”
--Ramie Nunally
www.ramienunally.com
Artist – fluid acrylic, digital art, sculpture
Member of Art ‘Round Tennessee

“For more than 30 years, it's been a common practice with Decorative Painters to 'spray-dry' a wet oil painting with Krylon Matte Finish, #1311. This was often recommended for still life pieces to prevent blending with underlying layers of oil paint so final glazes or lights could be applied without risk. Sometimes students and teachers alike will 'spray-dry' a painting to simply make the piece safer to travel with following a workshop. And yet we all know the old rule about never spraying our wet oils with acrylic because of risk of future problems with layers separating, peeling etc. But we did it because there was little other choice. This new Krylon® Quick Dry for Oil Paintings essentially resolves that conflict and allows us to speed the oxidation process of our oil paints so the painting does not have such a long open time. For the Decorative Artists who want their oil pieces dry so they can travel safely with them with less risk of damage, or for those of us who travel teach and have to fly early the next morning after a teaching a class, this product is a godsend.”
--Sherry Nelson
www.sherryncnelson.com
Artist – oil
Master Decorative Painter
Teacher of Decorative Painting
Classes & workshops available

For more information on Krylon® artist products, visit krylon.com/galleryseries.