

Mediums, Oils and Varnishes



A1101 / Petroleum spirit rectified

1. Volatile thinner for oil paint.
2. Makes the paint less oily
3. Also suitable for the cleaning of materials
4. Obtained by the distillation of mineral oil

B1102 / Turpentine rectified

1. Volatile thinner for oil paint.
2. Makes the paint less oily.
3. Causes the brush strokes to become less distinct.
4. Also suitable for the cleaning of materials.
5. Obtained by the distillation of pine resin

C1103 / White Siccative

1. White siccative medium to speed drying times of oil colours

C1104 / Linseed oil bleached

1. Cold pressed oil of linseed which is subsequently bleached.
2. Enhances the flow of the oil paint
3. Enables the brush strokes to be removed
4. Enhances gloss, but lengthens the drying time
5. Can be thinned using turpentine and white spirit
Yellow less than linseed oil but dries even more slowly

E1105 / Poppy Oil Refined

1. Obtained from the first pressing of poppy seeds.
2. Enhances the flow of the oil paint.
3. Enables the brush strokes to be removed.
4. Enhances gloss, but lengthens the drying time.
5. Can be thinned using turpentine and white spirit.
6. Yellows less than linseed oil but dries even more slowly

D1106 / Stand Oil

1. Boiled polymerized linseed oil
2. Enhances the flow of the oil paint and enables the brush strokes to be removed.
3. Enhances gloss, is elastic, but lengthens the drying time.
4. Can be thinned using turpentine and white spirit.
5. Yellows less than linseed oil but dries even more slowly.
6. Suitable for the practice of the glacié technique



C1107 / Oil Painting Medium

1. Thins the oil paint and enhances flow.
2. Reduces gloss and has little effect on the drying time.
3. Brush strokes remain visible.
4. Made from a mixture of linseed oil, turpentine oil and white spirit.
5. Contains no resin or dryers.

C1108 / Quick drying painting medium

1. Thins the oil paint and enhances flow.
2. Reduces gloss and produces quicker drying.
3. Brush strokes remain visible.
4. Made from a mixture of linseed oil, turpentine oil and white spirit
5. Contains no resin or dryers

D1109 / Retouching Varnish

1. To be used for reviving areas which have become dull and for temporary protection.
2. Dries within hours.
3. To be used as soon as the paint is dry; does not yellow.
4. Made on the basis of ketone resin, dissolved in white spirit

All mediums, oils and varnishes available in 100, 250, 500 and 1000ml

E1110 / Dammar picture varnish

1. Serves to protect the painting
2. Produces an even high gloss, later yellows somewhat
3. Made from clear dammar resin, dissolved in turpentine.
4. To be used after approximately one year after the paint is thoroughly dry.

F1111 / Mastic picture varnish

1. Hard varnish, often turns milky, produces an even high gloss, later yellows somewhat.
2. Made from clear mastic resin, dissolved in turpentine.
3. To be used approximately one year after the paint is thoroughly dry

D1112 / Picture varnish glossy

1. Pliable gloss varnish which does not yellow, for the protection of the painting.
2. Made from ketone resin, dissolved in white spirit.
3. To be used approximately one year after the paint is thoroughly dry

D1113 / Picture varnish mat

1. Pliable gloss varnish which does not yellow, for the protection of the painting.
2. Made from ketone resin, dissolved in white, with the addition of beeswax to produce its matt character.
3. To be used after approximately one year after the paint is thoroughly dry

F1116 / Picture cleaner

1. Suitable for cleaning the varnish coat
2. Owing to the presence of beeswax, the painting becomes matt on drying
3. Soluble in white spirit



F1119 / Egg tempera medium

1. Enables painters to prepare their own egg tempera paint by mixing with pigment paste
2. The egg/oil emulsion is prepared on the basis of egg and vegetable oils.
3. Can be mixed with oil paint, whereupon the paint layer becomes less glossy and dries more quickly

B1125 / Arabic gumwater

1. Binding agent for water colourpaint
2. The addition of Arabic gumwater gives the paint more transparency and brilliance.
3. Bonds of paper, board, canvas and wood
4. Prepared on the basis of pure gum, dissolved in lukewarm water with glycerine

E1132 / Dammar retouching varnish

1. Varnish for reviving areas which have become dull and for a temporary protection of the painting.
2. To be used as soon as the paint is dry; the varnish itself dries within hours
3. Prepared on the basis of dammar resin and turpentine

F1134 / Cold Pressed Windmill Linseed oil

1. Cold pressed oil from linseed which has been pressed in a windmill.
2. Enhances the flow of oil paint and enables brush strokes to be removed.
3. Enhances gloss, but lengthens the drying time
4. Can be thinned using turpentine and white spirit

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