SOLVENTS AND THINNERS

Solvents and thinners are used to liquefy oil paints, mediums and most varnishes by thinning them. They are also used to clean painting tools.

► **Rectified turpentine** *

**Formats:**
- 75 ml, 245 ml, 495 ml and 1 l bottles

**Properties:**
- Origin: Obtained from the distilled resin from certain varieties of pine
- Matt look less pronounced than essential oil of petroleum

**Applications:**
This volatile oil is used to dissolve the top layers of colours. The bottle should be kept closed, protected from light, avoiding long storage periods.

► **Odourless mineral spirit** *

**Formats:**
- 75 ml, 245 ml, 495 ml and 1 l bottles

**Properties:**
- Origin: From the distillation of petroleum
- Matt look less pronounced than essential oil of petroleum

**Applications:**
This essence, which offers a solution near turpentine, has the advantage of being nearly odourless.

► **Essence of Oil of Petroleum** *

**Product Information**
Format:
- In a 75 ml bottle

Properties:
- Origin: From the distillation of petroleum
- It makes colours more matt

Applications:
An excellent thinner, essence of oil of petroleum evaporates much slower than turpentine and allows a longer working time with the paints.

OILS

Synonyms of depth, brilliance and resistance over time, oils are the binders used in the grinding of pigments for obtaining colours in paste. They allow increasing the fluidity of colours without thinning them.

► Refined linseed oil

Formats:
- 75 ml, 245 ml, 495 ml and 1 l bottles

Properties:
- Origin: Extracted from linseeds
- Clear, low acid, with a tendency to yellow in the dark
- Cleaning: Mineral spirits or turpentine

Applications:
This excellent binder provides pastes that are very pleasant to work with, hardens them faster and thoroughly, and gives a resistant finish of depth and great beauty. It allows for diluting the colour and increases its brightness.

► Clarified poppy seed oil

Formats:
- 75 ml and 245 ml jars

Properties:
Origin: Extracted from black poppy seeds
- It is more luminous than linseed oil and less siccative and hardly yellows at all
- Cleaning: Mineral spirits or turpentine

Applications:
This oil is particularly suitable for grinding light colours. This excellent binder gives brilliance without using a siccative.

MEDIUMS

Each medium has a specific role. Added to the colour it can change its structure, brightness and transparency. Mediums allow the paste to be "extended". The mediums below have been ordered according to their consistency from the most fluid to the most pasty form:

► Colourless painting medium *

- Formats:
  - 75 ml, 245 ml and 495 ml bottles

- Properties:
  - Composed of acrylic resin and poppy seed oil
  - It is non-yellowing and it dries by evaporation of the solvent
  - Cleaning: Mineral spirits or turpentine

- Applications:
This medium makes the colour more fluid without thinning it whilst increasing its brilliance, transparency and depth. It is used progressively to obtain deep and luminous glazes. It reinforces the adherence of layers.

► Fragonard gel medium *

- Formats:
  - 75 ml, 245 ml and 495 ml bottles

- Properties:
  - It is made from a base of alkyd and acrylic resins and polyamide wax
  - Brilliant and transparent
  - Cleaning: Mineral spirits or turpentine
Applications:
It stands out from the colourless medium by having more body. It makes the colour more fluid without losing its reactivity. Having great brilliance and transparency it enables glazes of exceptional glow. It enhances the adhesion of paint layers and accelerates the drying time of the colour. It is used primarily in the surface coats.

► **XL colourless painting medium**

Format:
- 200 ml tube

Properties:
- Alkyd-resin based
- Good resistance to yellowing
- Cleaning: Mineral spirits or turpentine

Applications:
More consistent than the colourless painting medium, it makes the colour more fluid without thinning it, whilst giving a transparent and satin finish. The colour and viscosity of the medium can evolve slightly in time prior to being used without changing its characteristics.

► **Florentine medium**

Formats:
- 60 ml and 200 ml tubes

Properties:
- Composed of alkyd and acrylic resin and colloidal wax
- Satin and transparent
- Cleaning: Mineral spirits or turpentine

Applications:
This satin medium enables greater transparency of the paste in high concentrations. It enables glazes that are perfectly rounded off in order to obtain pleasant satin surfaces.

► **Dutch medium**

Formats:
o 60 ml and 200 ml tubes

**Properties:**
o It is made from a base of alkyd and acrylic resins
o Brilliant and transparent
o It is a semi paste, it dries by oxidation and practically never yellows
o Cleaning: Mineral spirits or turpentine

**Applications:**
This brilliant, transparent medium gives exceptional possibilities. Used in small amounts it makes the paints richer and gives them stiffness for precise work. In strong concentration it gives brilliance and depths of great beauty as well as glazes that possess a flowing roundness.

► **Heavy gel** *

**Formats:**
o 60 ml and 200 ml tubes

**Properties:**
o Composed of alkyd resin, siccative oil and aluminium silicate hydrate
o Translucent
o Cleaning: Mineral spirits or turpentine

**Applications:**
This translucent gel extends the colour for economy of use and gives a light satin finish. If used in high proportions it enables working swiftly with a paste which responds to all solicitations. It can be added up to 50% for obtaining an economical paste without losing consistency.

► **Coating medium** *

**Formats:**
o 60 ml and 200 ml tubes

**Properties:**
o Composed of polyurethane resin, aluminium silicate hydrate and beeswax
o Thick and opaque paste
o Fast drying
o Cleaning: Mineral spirits or turpentine
Applications:

Often used alone, this paste enables working in strong thicknesses and creating reliefs which can then be simply painted over. Mixed in over 50% with the colour, it makes it more matte and white. Its suppleness can be increased with the addition of Florentine medium.

SICCATIVES

Siccatives are derived from metal salts. They are added sparingly to colour to speed up the drying time. They activate the oxidation reaction and are used with restraint to avoid possible surface defects.

► Siccative medium *

Format:

- In a 75 ml bottle

Properties:

- Composed of acrylic resin and metal salts
- It speeds the formation of films
- Cleaning: Mineral spirits or turpentine

Applications:

It improves their resistance and allows in depth drying. It also brings a very light amber colouration.

► Cobalt Siccative *

Format:

- In a 75 ml bottle

Properties:

- Made from a base of cobalt octoate and zirconium
- It speeds up the formation of films above all on the surface
- Cleaning: Mineral spirits or turpentine

Applications:

This siccative favours fast and efficient strokes. It should be reserved for thin layers. Before application it appears to be dark and it must be used with care, since excessive use will curl the colour.
► **Courtrai siccative** *

**Format:**
- In a 75 ml bottle

**Properties:**
- Composed of zirconium octoate and calcium
- It speeds up the formation of deep films and those on the surface
- Cleaning: Mineral spirits or turpentine

**Applications:**
It allows thick coats to harden evenly. It is very powerful and must be controlled with care. Being colourless it will not alter light colours and is very efficient for blacks and lacquers.

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**VARNISH**

The varnish will protect the work and give a uniform finish. It is only applied on completely dry surfaces with the exception of the retouching varnish.

► **Crystal varnish** *

**Formats:**
- 75 ml, 245 ml and 1 l bottles

**Properties:**
- Composed of acrylic resin
- Very covering with a brilliant finish
- Cleaning: Mineral spirits or turpentine

**Applications:**
Very limpid, easy to apply and particularly covering, this varnish composed of acrylic resin has a stronger viscosity than Superfine varnish. The subtlety of the film, its discreet sheen make it a valuable varnish to highlight the more subtle forms and the finest nuances in an artwork.

► **Surfine picture varnish solvent phase** *

**Formats:**
- 75 ml, 245 ml, 495 ml and 1 l bottles
In 200 ml and 400 ml aerosols

**Properties:**
- Composed of acrylic resin
- Brilliant finish
- Drying: Away from dust, about 2 to 3 hours depending on the thickness and the temperature
- Cleaning: Mineral spirits or turpentine

**Applications:**
A very transparent, supple and responsive finishing varnish, it adds a strong and durable brilliance to even poorer works. It makes the colours brilliant, resonant and saturated. This varnish dries rapidly and must only be applied to completely dry paint. The thermoplastic film ensures the possibility to restore.

► **Satin picture varnish solvent phase**

**Formats:**
- 75 ml, 245 ml, 495 ml and 1 l bottles
- In 200 ml and 400 ml aerosols

**Properties:**
- Composed of acrylic resin and polyethylene wax
- Satin finish
- Drying: Away from dust, about 2 to 3 hours depending on the thickness and the temperature
- Cleaning: Mineral spirits or turpentine

**Applications:**
Fast drying varnish, it gives a uniform satin aspect, in between gloss and matt. It is very easy to apply, and is transparent and discreet. Shake before use and apply once and in one direction. The thermoplastic film ensures the possibility to restore.

► **Matt picture varnish solvent phase**

**Formats:**
- 75 ml, 245 ml and 1 l bottles
- In 200 ml and 400 ml aerosols
Properties:
- Composed of acrylic resin and polyethylene wax
- Matt finish
- Drying: Away from dust, about 2 to 3 hours depending on the thickness and the temperature
- Cleaning: Mineral spirits or turpentine

Applications:
Non-yellowing and opalescent, after application it gives a garnishing film, fully extended, flexible and indelible, as well as a very uniform matt effect. The thermoplastic film ensures the possibility to restore.

► **Dammar picture varnish** *

Format:
- In a 75 ml bottle

Properties:
- Made from a base of natural resin: Dammar resin
- Bright and slightly amber finish
- Cleaning: Mineral spirits or turpentine

Applications:
Bright and responsive, it needs to be applied rigorously. It is rich and very covering, and it holds well and gives generous and very brilliant films which overcome the most pronounced mattes. Its lightly gilded colouration gives a pleasing patina to works.

► **Retouching varnish solvent phase** *

Formats:
- 75 ml, 245 ml and 495 ml bottles
- In 200 ml and 400 ml aerosols

Properties:
- Composed of acrylic resin
- Fast drying: Away from dust, about 15 minutes depending on the thickness and the temperature
- Cleaning: Mineral spirits or turpentine
Applications:
A very fine and discreet varnish, it is used in smaller areas, during painting, to correct coats which sometimes accidentally produce an unwanted matt sheen. It unifies the brilliance and corrects the problem. It is always used in fine coats and gives temporary protection. The thermoplastic film ensures the possibility to restore.

AUXILIARIES

► **Brush cleaner** *

**Formats:**
- 75 ml and 245 ml jars

**Properties:**
- It works in 20 minutes
- Rinse with soap and water

**Applications:**
This cleaner is suitable for use with all painting utensils and it retains the suppleness and form of brushes. It dissolves oil and varnish even when dry.

► **Universal paint remover** *

**Formats:**
- 75 ml and 245 ml jars

**Properties:**
- Works in 15 to 30 minutes
- Rinse with water

**Applications:**
This highly efficient strong solvent strips dried-on oil, acrylic and other material from all painting tools.
Recommendations:
This information is presented for illustrative purposes. It is advisable to always carry out preliminary tests on the selected surface before starting a piece.
For more information on the safety and handling conditions of products, you can refer to the safety data sheet available on the website: [http://en.pebeo.com/Pebeo/Safety-Data-Sheet](http://en.pebeo.com/Pebeo/Safety-Data-Sheet).