Professional Quality Artists’ Oil Colours

Maintaining the Classic Tradition
Art Spectrum are Australia’s most respected oil paints because they conform to the classic tradition. To make a permanent artist’s paint, it is of the utmost importance to thoroughly mill lightfast pigments in pure linseed oil. Sunflower oil is used in whites to enhance their brilliancy, and in Clear oil for greater transparency. All colours are triple milled to ensure that every pigment particle is completely coated with the vehicle, and evenly dispersed. This results in a stable paint film which has even surface tensions. Genuine oil colours characteristically smell of pure and natural vegetable oils.

All our beautiful oil colours are permanent
Improved permanency information and new pigments have enabled us to replace the toxic and fugitive colour with non-toxic and cleaner colours of superior lightfastness. Pigments are chosen for purity and clarity. Art Spectrum oil colours giving brilliance and luminosity to paintings. The finest pigments are at maximum working strength to impart the best colour quality. Ongoing research and development is dedicated to maintaining or improving the permanency, safety and performance of our colours.

Colour mixing
Art Spectrum’s careful selection of pigments ensures clean colours and superior colour mixing without muddiness. More than 50 colours in the range are single pigment only.

Unique colours
Art Spectrum oil colours include a beautiful and unique range of colours developed for the Australian landscape. Colours such as Australian Red Gold, Australian Grey, Tasman Blue, Fibrous Red and so on provide exciting possibilities for artists worldwide.

MEETING ARTISTS’ NEEDS - POPULAR SIZES FOR LARGER WORKS

MEANS & OILS

Art Spectrum painting mediums are based on sound painting principles. Today’s advanced testing indicates that the use of turpentine alone as a diluent for oil paints is to be avoided, as it is too easy to destroy the binder and benefits of carefully milled paint. Sound painting principles involve painting from ‘lean’ mixtures to ‘fat’ mixtures of paint – essential when paintings are completed over a period of time. This ‘fat over lean’ technique prevents cracking in the paint film during drying. Art Spectrum mediums are easy to use and accurately identified, and available in a wide range of sizes for convenience and economy.

PAINTING MEDIUM NO.1 (The Leanest)
Medium No.1 represents the first link in the progressive “fat over lean” system of painting described in the previous paragraph, and is the leanest medium that should be mixed with paint. It is ready to use, straight from the container, and will dry overnight depending on climate. Mix with paint to achieve thin colour washes for underpainting and “undercolour effects” without destroying the binder. Also can be used to clean and key a pre-primed canvas prior to painting.

PAINTING MEDIUM NO.2 (Medium Fat)
Formulated with more oil than No.1, and is used as the next “fattest” medium. It can be added progressively to No.1 to gradually fatten the paint if many glazing layers are required.

PAINTING MEDIUM NO.3 (Fatton Medium)
Thickest and oiliest, slowest drying medium. Used as the final medium in the progressive sequence of Nos.1, 2 & 3 when paintings are completed over many days or weeks. Can be intermixed with No.2 to create extra progressive steps in the “fat over lean” sequence.

LEAN MEDIUM (Reduced Odour)
Has the same applications as Medium No.1, but is made with Odourless Solvent rather than Gum Turpentine.

LIQUID PAINTING MEDIUM
A quick drying alkyl resin medium which mixes easily with oil colour. It is excellent for smooth brush work, fine detail and multiple layers. Very adaptable, it can be used for many layered glazing where it will give great depth and subtlety of colour. Liquid can be painted wet on wet, or left to dry before painting the next layer — usually the next day.

ART SPECTRUM GLADING OIL
Another quick drying medium, this thixotropic gel becomes more fluid when worked. It is ideal to use for moderate impasto, where a semi opaque or semi transparent coating is required. A soft sheen. Add colour to gel and mix well with a palette knife to achieve the degree of transparency required.

LIQUID VARNISH
A thick, oily, slow drying medium made with Odourless Solvent rather than Gum Turpentine. Can be mixed progressively with Lean Medium or used last in the “fat over lean” painting sequence.

LIQUID WAX MEDIUM
A mixture of oil and wax. Add oil colour to wax medium to achieve a translucent effect. Imparts a lustrous, satin finish. Not suitable for impasto.

LIQUID LINSEED OIL
Heat thickened linseed oil. For use with artists’ colours to reduce consistency and enhance flow, and also in the preparation of oil painting mediums. Dries to a tough elastic film.

ODOURLESS SOLVENT
A pleasant, citrus scented cleaning solution. Ideal for cleaning brushes, studio equipment, hands, as well as a variety of household uses. This is an all-natural product which is completely bio-degradable.

PURE GUM TURPENTINE
A traditional, premium quality gum turpentine. Excellent solvent for oils. Ideal for preparation of painting mediums. Has slightly less odour than gum turpentine.

LIQUOL PAINTING MEDIUM
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ART SPECTRUM GLADING OIL
Another quick drying medium, this thixotropic gel becomes more fluid when worked. It is ideal to use for moderate impasto, where a semi opaque or semi transparent coating is required. A soft sheen. Add colour to gel and mix well with a palette knife to achieve the degree of transparency required.

LIQUID VARNISH
A thick, oily, slow drying medium made with Odourless Solvent rather than Gum Turpentine. Can be mixed progressively with Lean Medium or used last in the “fat over lean” painting sequence.

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