

Art Spectrum

PROFESSIONAL QUALITY ARTISTS' OIL COLOURS

Art Spectrum oil colours give the artist colours which are pure, brilliant and intense, and which remain that way. Only the very best pigments have been used and are stated on every tube.

*For more information, visit
www.artspectrum.com.au.*

LEGEND:

ASTM Approved Permanent Colours. American Society for Testing and Materials, conforming to standard D4302-90.

ASTM I: Excellent Lightfastness

ASTM II: Very Good Lightfastness

ASTM III: Fair Lightfastness

Our aim is to produce the finest, permanent artists' colours. Ongoing research and development may mean that specifications may change without prior notice.

Permanence Rating: **** Excellent *** Very Good

□ Transparent

▲ Semi-transparent

■ Opaque

WARNING

Do not spray apply Cadmium colours. If swallowed seek medical advice. Keep out of reach of children.

BWS8: Blue Wool Scale, Maximum Lightfastness

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Colours are as close as possible using modern printing techniques.

 Titanium Yellow S2***** ASTM I ▲	 Lemon Yellow S1*** ASTM II ▲	 Cadmium Yellow Light S4***** ASTM I ■ ■	 Spectrum Yellow S1*** ASTM I ▲	 Aureolin S5*** ASTM II □	 Cadmium Yellow S4***** ASTM I ■ ■	 Golden Yellow S2*** ASTM II ■
 Indian Yellow S2***** ASTM I □	 Cadmium Yellow Deep S4***** ASTM I ■ ■	 Spectrum Orange S1*** ASTM II ■	 Cadmium Orange S4***** ASTM I ■ ■	 Coral S3***** ASTM I ▲	 Cadmium Scarlet S4***** ASTM I ■ ■	 Spectrum Red S1*** ASTM II ■
 Spectrum Vermilion S1*** ASTM II ■	 Cadmium Red S4***** ASTM I ■ ■	 Spectrum Red Deep S1*** ASTM II ■	 Flesh Tint S1***** ASTM I ■	 Flesh Tint Deep S1***** ASTM I ■	 Rose Dore S4***** ASTM I □	 Rose Madder S5***** ASTM I □
 Spectrum Crimson S1***** ASTM I □	 Permanent Rose S4***** ASTM I □	 Alizarin Crimson S4** ASTM III □	 Permanent Crimson S3***** ASTM I □	 Pilbara Red S3***** ASTM I ▲	 Cadmium Red Deep S4***** ASTM I ■ ■	 Quinacridone Maroon S4***** ASTM I □
 Cadmium Maroon S5***** ASTM I ■ ■	 Flinders Red Violet S3***** ASTM I □	 Permanent Magenta S3***** ASTM I □	 Cobalt Violet S5***** ASTM I □	 Cobalt Violet Dark S5***** ASTM I □	 Spectrum Violet S1***** ASTM I ▲	 Flinders Blue Violet S3***** ASTM I ▲
 Flinders Blue Violet Dark S3***** ASTM I ▲	 Mineral Violet S4***** ASTM I ▲	 Permanent Mauve S2***** ASTM I □	 Lilac S2***** ASTM I ■	 Tasman Blue S3***** ASTM I ■	 French Ultramarine S3***** ASTM I ▲	 Ultramarine Blue S1***** ASTM I ▲
 Spectrum Blue S1***** ASTM I ▲	 Cobalt Blue S4***** ASTM I ▲	 Cobalt Blue Deep S4***** ASTM I ▲	 Phthalo Blue S1***** ASTM I □	 Manganese Blue Hue S1***** ASTM I ▲	 Spectrum Cerulean S1***** ASTM I ▲	 Cerulean Blue S4***** ASTM I ▲
 Sapphire S2***** ASTM I □	 Turquoise S3***** ASTM I ■	 Cobalt Green S4***** ASTM I ▲	 Australian Leaf Green Blue S3***** ASTM I ■	 Spectrum Emerald S1*** ASTM II ■	 Viridian S4***** ASTM I □	 Phthalo Green S1***** ASTM I □
 Terre Verte Traditional S1***** ASTM I □	 Oxide Of Chromium S3***** ASTM I ■	 Cadmium Green S4***** ASTM I ■ ■	 Spectrum Green Light S1*** ASTM II ▲	 Australian Leaf Green Light S3***** ASTM I ▲	 Australian Green Gold S3***** ASTM I ▲	 Australian Leaf Green Dark S3***** ASTM I ▲
 Australian Yellow Green S2***** ASTM I ▲	 Australian Green Grey S1***** ASTM I ▲	 Australian Grey S2***** ASTM I ■	 Naples Yellow S1***** ASTM I ■	 Jaune Brilliant S1***** ASTM I ■	 Naples Yellow Reddish S1***** ASTM I ■	 Yellow Ochre S1***** ASTM I ■
 Italian Pink S3***** ASTM I □	 Australian Red Gold S3***** ASTM I □	 Transparent Pink Oxide S1***** ASTM I □	 Transparent Orange Oxide S1***** ASTM I □	 Transparent Red Oxide S2***** ASTM I □	 Burnt Sienna S1***** ASTM I ▲	 Brown Pink S3***** ASTM I □
 Light Red S1***** ASTM I ■	 Indian Red S1***** ASTM I ■	 Mars Violet S1***** ASTM I ■	 Permanent Vandyke Brown S1***** ASTM I ▲	 Raw Umber S1***** ASTM I ▲	 Gold S3 BWS8 ■	 Silver S3 BWS8 ■
 Paynes Grey S1***** ASTM I ▲	 Transparent Black S1***** ASTM I □	 Ivory Black S1***** ASTM I ■	 Lamp Black S1***** ASTM I ■	 Zinc White S1***** ASTM I ■	 Titanium White S1***** ASTM I ■	 Titanium White 2 S2***** ASTM I ■



Art Spectrum Artists' Oil Colours Professional Quality

Maintaining the Classic Tradition

Art Spectrum are Australia's most respected oil paints because they conform to the classic tradition. To make a permanent artists' 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 brilliance, 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 colours with non-toxic and cleaner colours of superior lightfastness. Pigments are chosen for purity and clarity. Art Spectrum oil colours give lasting brilliance and luminosity to paintings. The finest pigments are used 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, Pilbara Red and so on provide exciting possibilities for artists worldwide.

MEETING ARTISTS' NEEDS - POPULAR SIZES FOR LARGER WORKS

All colours are available in 40ml and 150ml tubes and 500ml tins'. (Art Spectrum pioneered the extra large 150ml tubes of genuine artists' quality oil colours.) Titanium White available also in 1 litre and 4 litre tins. Metallics only available in 40ml tubes. *500ml tins available in all colours from series 1-4.



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Art Spectrum
Since 1966, Finest Artists' Colours
Made in Australia

Available from

GESSO & PRIMERS



RETOUCH VARNISH
A temporary picture varnish. A thin coat restores luminosity to dull areas to aid colour matching. Sealer for painting grounds if the surface is too porous.

MATT WAX VARNISH
A satin-matt varnish for paintings. Can be rubbed on straight from the tin, or brushed on if heated first by placing tin in a container of very hot water. Can be buffed-up to a sheen with a lint free cloth. Removable with gum turpentine if necessary.

DAMAR VARNISH
For use as a final varnish for oil paintings. Damar Varnish is also used as a basis for making some painting and glazing mediums. For varnishing egg tempera, dilute with an equal amount of gum turpentine.

GLOSS VARNISH
High-gloss, non-yellowing acrylic varnish. Removable with mineral turpentine. Gloss finish can be modified by diluting with mineral turpentine.

VARNISHES



SOLVENTS & CLEANERS

ODOURLESS SOLVENT
Ideal solvent for anyone sensitive to the odour of Turpentine or working in a poorly ventilated area. Odourless Solvent can be used to make traditional mediums as well as for clean up purposes.

PURE GUM TURPENTINE
A natural solvent for oils, used in most painting mediums. Double distilled from pine deorsin. Dissolves Damar crystals.

ARTISTS' TURPENTINE
Gum turpentine alternative containing white spirit. Solvent for oils. Ideal for preparation of painting mediums. Has slightly less odour than gum turpentine.

CITRUS TURPENTINE
Double distilled for artists' use. Citrus aroma for those allergic to other turpentines. Made from orange zest.

ART CLEAN
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.

SOLVENTS & CLEANERS



MEDIUMS & 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 labelled, 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 "watercolour 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 (Fattest 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.

FAT MEDIUM (Reduced Odour)

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.

LIQUOL PAINTING MEDIUM

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

ART SPECTRUM GLAZING GEL

Another quick drying medium, this thixotropic gel becomes more fluid when worked. It is ideal to use for moderate impasto and glazing techniques, and dries with a soft sheen. Add colour to gel and mix well with a palette knife to achieve the degree of transparency required.

WAX MEDIUM

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.

REFINED LINSEED OIL

Pure refined linseed oil has been used for the finest artists' oil colour for centuries. For use with artists' colours and mediums.

STAND 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.



BRUSH & HAND CLEANER
Non-toxic, non-abrasive, biodegradable and contains no harsh solvents. Art Spectrum Brush & Hand Cleaner is comprised of natural oils and waxes, and will clean and restore even old, stiff brushes.