



**oil colour
mediums**



enhance colour characteristics

To complement our oil colour ranges we offer oils, mediums, solvents and varnishes to control, enhance and protect your work. Preparing your surface is an essential first step in your artwork process.

prepare

Primers protect your surfaces and provide a controlled absorption for oil painting

oils

Oils will modify the colours viscosity, gloss and drying time. Using oils maintains the flexibility of paint films, particularly when working fat over lean, preventing over-thinning, when using solvents.

mediums

Since binders are already included in the milling process, mediums should be used moderately in conjunction with paint.

solvents

Solvents are used to clean brushes and palettes after painting. They should only be used sparingly for thinning colour, so as not to affect the integrity of the paint. Our solvents are made specifically for artists' use and are fully volatile, meaning they leave no residual matter when they evaporate from the paint mixture.

varnishes

The final step for finished artwork, to protect it from the build-up of dirt and grease, and the passage of time. Available in a spray or bottle, in matte, satin and gloss finishes. It is important that oil paintings are completely dry before varnishing – this takes six to twelve months, depending on the thickness of the paint.





oil painting primer

Perfect pre-treatment to provide ground that accepts conventional oil colours and water mixable oil colours.



benefits

Provides an excellent ground for oil colour and water mixable oil colour.

properties

matte white &
non-yellowing primer

controls the absorption
of oil paint

without chalkiness and archival

oil

water mixable oil

watercolour



how to use

Oil Painting Primer can be applied directly to your surfaces. Best used by applying several thin layers and letting them dry overnight before painting. Best used by applying at least three layers, first in one direction horizontally, then when dry across vertically. When dry repeat.

good to know

Use a wide, soft brush, such as a glazing brush, to create an even foundation for painting.

oil

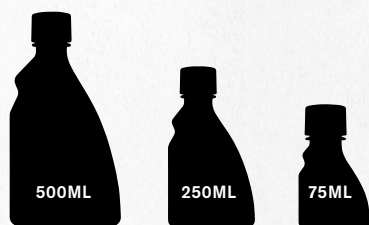
water mixable oil

watercolour



artists' painting medium

Reduces the viscosity of oil colours. This medium allows spreading, colour blending and glazing.



benefits

Reduces brush strokes and improves flow, increasing the durability of the film.



properties

slows down the drying process

reduces viscosity for better flow

non-yellowing

oil

water mixable oil

watercolour



how to use

You can add solvent to make the medium leaner, or add oil to get a fatter mixture for your paint. Wipe the neck of the bottle after use, to ensure the safety cap remains secure.

good to know

Also suitable for oiling out and enriching dull patches.

oil

water mixable oil

watercolour



blending and glazing medium

Improves transparency
and depth to allow for
easy colour blending.



benefits

Adjusts the viscosity
and drying behaviour
of oil paint to allow
seamless colour blends
and even glazes.



properties

slows down the drying process

adds transparency and depth

reduces viscosity for better flow

gives a glossy finish

oil

water mixable oil

watercolour



how to use

The more blending and glazing medium is added to oil paint, the more fluid and transparent the paint will become. After use, wipe the neck of the bottle to ensure the safety cap remains secure.

good to know

Also ideal for antiquing and staining. Allows you to work with the paint for longer without the risk of the film curing too soon.

oil

water mixable oil

watercolour



Liquin™ original

Iconic Winsor & Newton painting medium. Liquin™ original halves the drying time of oil colour and reduces brush stroke retention.



500ML



250ML



75ML



1L



2.5L

benefits

Creates a smooth, gel-like paint film that is easier to work with. Allows the paint to dry faster to aid working with multiple layers.

properties

speeds up the drying process

adds transparency and gloss

improves flow

non-yellowing

oil

water mixable oil

watercolour



how to use

Just add a small amount of Liquin™ to make your oil colour slightly self-levelling. Wipe the neck of the bottle after use, to ensure the safety cap remains secure.

good to know

Depending on the film's thickness, colours will be touch dry within one to six days. The thixotropic nature of Liquin™ original means that shaking or stirring temporarily reduces viscosity.

oil

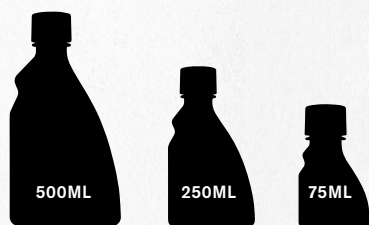
water mixable oil

watercolour



Liquin™ fine detail

The most fluid medium within the Liquin™ family. Add to colour to produce a low-viscosity mixture.



benefits

Increases fluidity and reduces brushstroke retention. Allows the paint to dry faster to aid working with multiple layers.

properties

speeds up the drying process

adds transparency and gloss

liquefies the paint's texture

non-yellowing

oil

water mixable oil

watercolour



how to use

Just a small amount makes your paint smoother; add more to thin even further. Wipe the neck of the bottle after use, to ensure the safety cap remains secure.

good to know

Ideal for fine detail work and wet-on-wet techniques.

oil

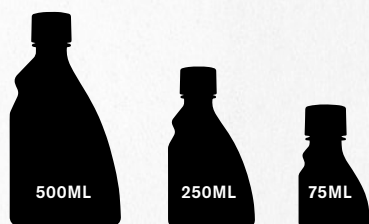
water mixable oil

watercolour



Liquin™ light gel

This light gel halves the drying time of oil colour and produces a smooth gel.



benefits

Creates low-viscosity, gel-like paint film that is easier to work with, and reduces brush stroke retention. Allows the paint to dry faster to aid working with multiple layers.

properties

speeds up the drying process

adds transparency and gloss

Ideal for using when creating wet paint layers

non-yellowing

oil

water mixable oil

watercolour



how to use

Mix up just enough to brush out your desired amount of paint. You'll notice mixing just a small amount softens its texture. After use, wipe the neck of the bottle, to ensure the safety cap remains secure.

good to know

Depending on the thickness colour will be touch dry within one to six days. Ideal for preventing dripping or bleeding when working in layers. The thixotropic nature of Liquin™ light gel means that shaking or stirring temporarily reduces viscosity.

oil

water mixable oil

watercolour



Liquin™ impasto

A paste-like, semi-gloss version of Liquin™. Liquin™ Impasto halves the drying time of oil colour and produces a crisp texture.



benefits

Adds viscosity to your paint that retains marks from brushes or palette knives. Allows the paint to dry faster to aid in working with multiple layers. Increases the volume of your paint.



properties

speeds up the drying process

semi transparent

stiffens the paint's texture

non-yellowing

oil

water mixable oil

watercolour



how to use

Mix just enough medium with paint to get the heavy texture you want. Given Liquin™ Impasto's notable stiffness, a palette knife is useful for both mixing and application. Wipe the thread of the tube after use, to ensure the cap remains secure.

good to know

Depending on the film's thickness, colours will be touch dry within one to six days. Use Artists' Hog Brushes to see brush stroke marks or a palette knife for larger marks. Increases the volume of your paint.

oil

water mixable oil

watercolour



Liquin™ oleopasto

A paste-like, semi-matte version of Liquin™. Liquin™ Oleopasto halves the drying time of oil colour.



benefits

Creates a viscous paint that holds many marks from brushes or palette knives. Keeps the oily texture of pure oil paint. Allows the paint to dry faster to aid working with multiple layers.



properties

speeds up the drying process

semi-matte and paste-like

extends tube colour while preserving its oily property

non-yellowing

oil

water mixable oil

watercolour



how to use

Mix just enough medium with paint to get the texture you want. Given Liquin™ Oleopasto's notable stiffness, a palette knife is useful for both mixing and application. After use, wipe the thread of the tube, to ensure that the cap remains secure.

good to know

Depending on the film's thickness, colours will be touch dry within one to six days. Use Artists' Hog Brushes to see brush stroke marks or a palette knife for larger marks.

oil

water mixable oil

watercolour



safflower oil

Extracted from the seeds of the safflower plant. Makes oil colour “fatter” and has a pale character.



benefits

A slow-drying oil which stabilises the paint film. Use with whites, pale and bright colours. Pale colour preserves the brightness of pigments.

properties

slows down the drying process

adds transparency and gloss

ideal for whites, blues and greens

low tendency to yellow

oil

water mixable oil

watercolour



how to use

Mix just enough medium with paint to get the smoother texture you want. Wipe the neck of the bottle after use, to ensure the safety cap remains secure.

good to know

Create your own painting medium by mixing a solvent with this oil. Start with a 50/50 solvent to safflower oil.

oil

water mixable oil

watercolour



drying poppy oil

Extracted from the seeds of the poppy plant. Drying poppy oil makes oil colour “fatter” and has a pale character.



benefits

Fast-drying oil that stabilises colour's film. Dries more slowly than linseed oil. Preserves clear colours – even in the spectrum of light colours.



properties

slows down the drying process

adds transparency and gloss

ideal for pale colours, blues and greens

low tendency to yellow

oil

water mixable oil

watercolour



how to use

Mix just enough medium with paint to get the smoother texture you want. Wipe the neck of the bottle after use, to ensure the safety cap remains secure.

good to know

Similar to safflower oil, but not as pale, and faster drying.

oil

water mixable oil

watercolour



refined linseed oil

A low viscosity alkali refined oil of pale colour that dries slowly. Refined linseed oil makes oil colour “fatter”.



500ML



250ML



75ML



1L

benefits

Reduces the consistency of the paint. Slower drying variant of the linseed oils. Add to fast-drying oils to balance drying times.

properties

slows down the drying process

reduces viscosity for better flow

adds transparency and gloss

low tendency to yellow

oil

water mixable oil

watercolour



how to use

Mix just enough medium with paint to get the smoother texture you want. To keep light colours bright, use linseed oil sparingly – for whites in particular, we recommend using safflower or poppy oil. Wipe the neck of the bottle after use, to ensure the safety cap remains secure.

good to know

Can be used as a binder for homemade paints.

oil

water mixable oil

watercolour



cold pressed linseed oil

An oil extracted without the use of heat. Cold-pressed linseed oil makes oil colour “fatter”.



USA only



benefits

Decreases the consistency, flow and transparency of the oil paint.

properties

reduces viscosity for better flow

adds transparency and gloss

oil

water mixable oil

watercolour



how to use

Mix just enough medium with paint to get the smoother texture you want. To keep light colours bright, use linseed oil sparingly – for whites, in particular, we recommend using safflower or poppy oil. Wipe the neck of the bottle after use, to ensure the safety cap remains secure.

good to know

Can be used as a binder for making your own paint, very good for wetting out, particularly for warmer darker colours.

oil

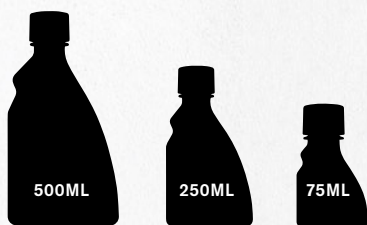
water mixable oil

watercolour



linseed stand oil

For glazing and as an alternative for refined linseed oil, due to its pale colour and excellent levelling. Linseed stand oil makes oil colour “fatter”.



USA only

USA only

benefits

A pale viscous oil that slows drying while imparting a smooth, tough enamel finish with no brush marks.



properties

provides a very flexible film

syrup-like viscosity

adds transparency
and high gloss

low tendency to yellow

oil

water mixable oil

watercolour



how to use

Mix just enough medium with paint to get the smoother texture you want. Also suitable for glazing when mixed with a solvent. After use, wipe the neck of the bottle to ensure the safety cap remains secure.

good to know

Ideal for glazing and fine-detail painting when mixed with a solvent.

oil

water mixable oil

watercolour



drying linseed oil

Fastest drying linseed oil, increases gloss and transparency and reduces consistency.



benefits

Decreases the consistency and transparency of the oil paint. Add to other oils to accelerate drying times.



properties

- speeds up the drying process
- reduces viscosity for better flow
- adds transparency and gloss

oil

water mixable oil

watercolour



how to use

Mix just enough medium with paint to get the smoother texture you want. Wipe the neck of the bottle after use, to ensure the safety cap remains secure.

good to know

Not recommended for use with pale oil colours – if this is necessary, use a small quantity only.

oil

water mixable oil

watercolour



thickened linseed oil

Amber-coloured, partially oxidised oil. Makes oil colour “fatter”.



benefits

A faster-drying viscose oil. Can be used in combination with Sansodor™ to accelerate drying rates further.

properties

speeds up the drying process

thickens the paint's texture

deepens colour

adds transparency and gloss

oil

water mixable oil

watercolour



how to use

Mix just enough medium with paint to achieve the viscosity you want. Wipe the neck of the bottle after use, to ensure the safety cap remains secure.

good to know

Not recommended for use with pale oil colours – if this is necessary, use a small quantity only.

oil

water mixable oil

watercolour



solvents

Solvents are used to clean brushes and palettes after painting. Mixed in paint or combined with oil, they make the mixture “leaner”. They should only be used sparingly for thinning colour, so as not to affect the integrity of the paint. Our solvents are made specifically for artists’ use, they leave no residual matter behind when they evaporate from the paint mixture.

how to use

Mix just enough solvent with paint to thin to the desired degree. To clean tools, first, wipe the paint off, and then dip them into the liquid. A separate vessel can be helpful to avoid polluting the solvent entirely and keeps the solvent in the original bottle clean for longer.



Sansodor™

For mixing to create your own painting mediums. Sansodor™ performs like turpentine but its low odour makes it the least hazardous solvent. It is recommended by leading art schools and is often the only solvent permitted in their studios. Also good for diluting and cleaning brushes.

benefits

Low odour solvent for oil and alkyd colours, less hazardous than distilled turpentine or white spirit. Evaporates slowly and increases blending time.

Tip: The least hazardous and aggressive solvent. Nevertheless, use with caution and dispose of responsibly.



oil

water mixable oil

watercolour



*range offering may vary locally

artists' white spirit

Can be used to create your own painting mediums. Artists' White Spirit is a petroleum distillate. It makes a leaner mixture with the colour and evaporates quickly. Can be used to clean brushes.

benefits

An efficient solvent that is less hazardous than Distilled Turpentine. Slightly slower drying speed than turpentine. Can also remove varnishes in preparation for re-varnishing (does not remove Dammar varnish).

Tip: Although Artists' White Spirit is less hazardous than Distilled Turpentine, use with caution and dispose of responsibly.

distilled turpentine

The most pure and traditional solvent. Can be used to create your own painting mediums. Distilled Turpentine is derived from pine trees and is the most traditional solvent. Can be used to clean brushes.

benefits

Most efficient solvent, removing even dried oil, alkyd and acrylic colours from brushes and painting tools. Can also remove varnishes in preparation for re-varnishing (including Dammar varnish).

Tip: Mix and use for cleaning with caution. Strongest and most hazardous thinner, use and dispose of responsibly.

oil

water mixable oil

watercolour



artists' oil varnishes

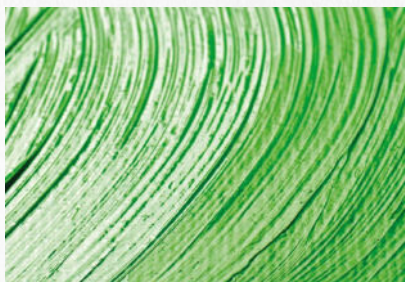
The final coatings for finished pictures, varnishes protect from the build-up of dirt and grease. Available in matte, satin and gloss finishes. It is important to wait until oil paintings are thoroughly dry before varnishing.

how to use

Let oil paintings dry for six to twelve months before varnishing. Shake varnish well before use, and brush out or spray evenly. **For liquid varnish**, use a soft, fine brush to achieve an even finish. Wipe the neck of the bottle after use, to ensure the safety cap remains secure. **If spraying**, hold can approximately 30cm/12in from the surface and apply from left to right, and top to bottom. Use in warm, dry conditions. Whether brushed or sprayed, varnish needs to be applied in multiple layers to ensure an even finish.

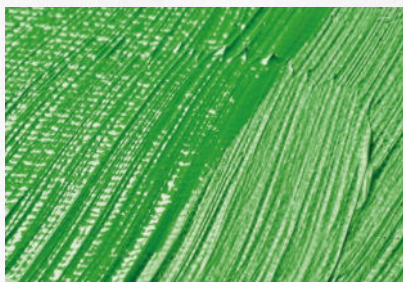
good to know

Even if a matte finish is needed, apply a coat of gloss varnish first for a perfect matte look. Clean the brush with a solvent or brush cleaner. After spraying, turn can upside down and depress spray button for five seconds to prevent clogging. Take care, as varnish will still be coming out of the nozzle.



retouching varnish

Use prior to an artists' or Dammar varnish, to give oil paintings temporary protection. Can be overpainted.



dammar varnish

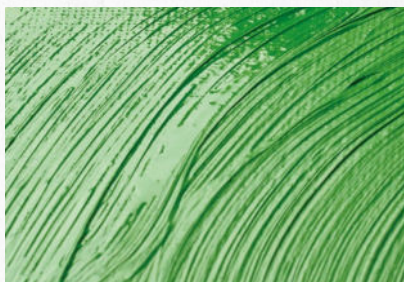
Glossy finish.
Enhances colour intensity with a brilliant shine.



oil

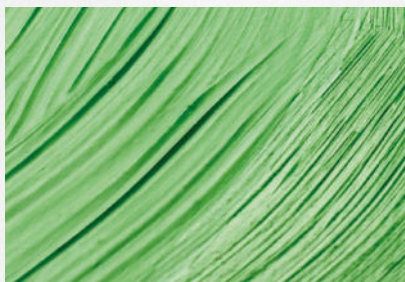
water mixable oil

watercolour



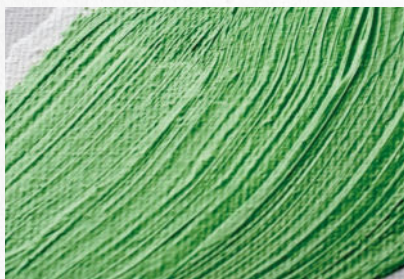
artists' gloss varnish

Gloss finish. Enhances colour intensity with a brilliant shine.



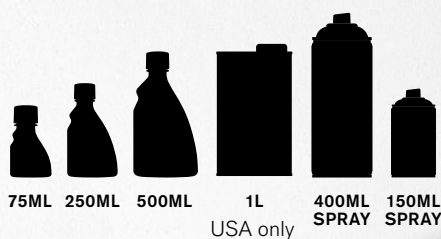
artists' matte varnish

Matte finish. Creates an even, non-reflective surface.



artists' satin varnish

Satin finish. Keeps colour intensity with a slight, fine shine.



all purpose high gloss varnish

Clear, shiny coating. Colourless varnish can be used on wood, metal and other alternative materials to paper and canvas. Provides a durable protective film.

all purpose high matte varnish

Clear matte coating. Colourless varnish can be used on wood, metal and other alternative materials to paper and canvas. Provides a durable protective film.



oil

water mixable oil

watercolour



care range

Our Artists' Care range will help you make the most of your artists' tools. It includes products both to clean your brushes after painting and to protect your hands while working. This range removes oil, alkyd or acrylic residue without harmful effects, and also contains moisturisers to condition the skin and hands.



artists' picture cleaner

A natural resin/oil emulsion containing ammonia, designed for cleaning varnished paintings.

properties

Dissolves linseed oil oxidation and removes surface dirt and oxidation products on old varnish.

how to use

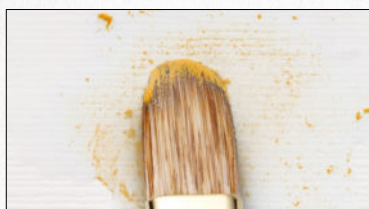
Shake before and during use. Clean small areas with cotton wool pads. When cleaning is complete, remove any remaining cleaner. Batch colour and settlement may vary. Please note, however, that a picture needing the removal of old varnish should be entrusted to a professional picture restorer. Unvarnished paintings may also be treated with Artists' Picture Cleaner but great care is necessary and the process should be stopped immediately if any colour appears to be coming off the painting.



oil

water mixable oil

watercolour



brush cleaner

Cleaning agent to gently remove wet or dried oil, alkyd and acrylic colour from brushes and painting tools.

properties

This water mixable solvent does not harm the artist or artists' tools.

how to use

For most effective cleaning, soak overnight and scrub if necessary. Rinse afterwards with water and allow the tools to dry thoroughly before using them again. Residual moisture in brushes can impact on painting.



artguard barrier cream

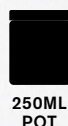
Useful paint-repellent product to prevent hands getting stained and damaged.

properties

A light, non-greasy cream which forms a protective barrier against all types of artists' materials. Contains moisturisers that condition the skin and hands.

how to use

Apply to hands before starting work. The cream can be removed with soap and water.



oil

water mixable oil

watercolour



oil mediums, solvents and varnishes

To navigate our range of oils, mediums, varnishes and solvents for Winsor & Newton oil colours, use this table summarising key product qualities. In addition, please note the nature of oil colours and their drying times will vary depending on the pigment.

		Attributes																				
oil colour medium	category	for Artists' Oil, Winton Oil and Griffin Alkyd Colour	for Artisan Water Mixable Oil Colour	speeds drying	slows drying	improves flow	increases gloss	matte effect	increases transparency	decreases viscosity	increases viscosity	resistant to yellowing	binder for making homemade oil paint	increases texture	oils out	controls flow	translucent	impasto	for use with pale colours	for preparing own mediums	removable	permanent protection
artists' painting medium	mix	✗				✗	✗		✗	✗		✗			✗							
blending & glazing medium	mix	✗				✗	✗		✗	✗		✗										
Liquin™ original	mix	✗	✗				✗		✗	✗		✗				✗						
Liquin™ fine detail	mix	✗	✗			✗	✗		✗	✗		✗				✗						
Liquin™ light gel	mix	✗	✗			✗	✗		✗	✗		✗				✗						
Liquin™ impasto	mix	✗	✗						✗		✗	✗		✗			✗	✗				
Liquin™ oleopasto	mix	✗	✗					✗	✗		✗	✗		✗			✗	✗				
safflower oil	mix	✗			✗	✗	✗		✗	✗										✗		
drying poppy oil	mix	✗				✗	✗		✗	✗		✗								✗		
refined linseed oil	mix	✗			✗	✗	✗		✗	✗												
cold pressed linseed oil	mix	✗			✗	✗	✗		✗	✗			✗									
linseed stand oil	mix	✗			✗	✗	✗		✗	✗		✗				✗				✗		
drying linseed oil	mix	✗				✗	✗		✗	✗			✗							✗		
thickened linseed oil	mix	✗				✗	✗		✗	✗				✗						✗		
Sansodor™	solvent	✗				✗				✗									✗	✗		
artists' white spirit	solvent	✗				✗				✗									✗	✗		
distilled turpentine	solvent	✗				✗				✗									✗	✗		
artists' gloss varnish	protect	✗	✗				✗					✗									✗	✗
artists' satin varnish	protect	✗	✗									✗									✗	✗
artists' matte varnish	protect	✗	✗					✗				✗									✗	✗
dammar varnish	protect	✗	✗				✗														✗	✗
retouching varnish	protect	✗	✗				✗					✗									✗	
general purpose high gloss varnish	protect	✗	✗				✗					✗									✗	✗
general purpose high matte varnish	protect	✗	✗					✗				✗									✗	✗
artists' picture cleaner	protect	✗	✗																		✗	

care range & prepare

professional oil painting primer	prepare	×	×							×												
brush cleaner	care	×	×																			
artguard barrier cream	care	×	×																			



artists' oil colour drying times

The pigment used to create an oil or water mixable oil paint will have a direct effect on how long a paint may take to dry.

You may wish to influence this with the use of mediums to speed or slow the rate of drying.

Understanding the drying times for different pigments will assist in the proper application of mediums to achieve the desired rate of drying.

Fast drying colours of conventional oil paints* - around two days



Permanent Mauve
(manganese)



Prussian Blue



Raw Sienna



Umbers



Underpainting
White

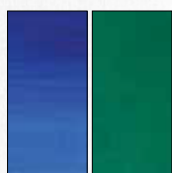
*benchmarked in our
laboratory with Artists'
Oil Colour.





artists' oil colour drying times

Medium drying colours of conventional oil paints* - around five days



Winsor Blues
and Greens
(phthalocyanines)



Burnt Sienna
(4-8 days)



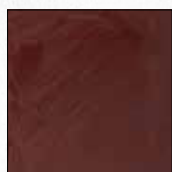
Cobalt Violet
and Greens



Ultramarine
Blues



Cobalt Blues
(2-3 days)



Mars colours



Sap Green



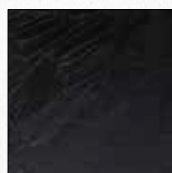
Permanent
Alizarin Crimson



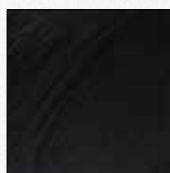
Ochres



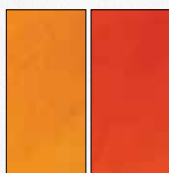
Cadmiums



Lamp Black



Ivory Black

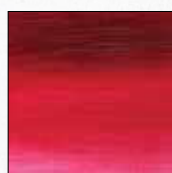


Winsor Yellows
and Orange
(arylides)



Zinc White

Slow drying colours of conventional oil paints* - more than five days



Quinacridones



Alizarin Crimson
(more than 8 days)



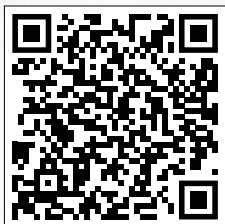
Titanium White



discover masterclass

Select from a wide choice of tutorials across the Winsor & Newton product range, including mediums. Get inspired, discover new techniques and get the most out of your art materials

**oil colours and
water mixable
colours**



**care for your
brushes**



Winsor & Newton
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