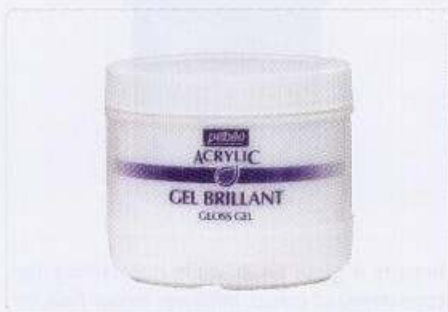


**PEBEO ACRYLIC MEDIUMS**

**PEBEO GLOSS GEL**



Can be mixed with colour to increase transparency and depth without modifying the texture. Supports all collage and inlays. Very transparent after drying. Can be diluted with water or liquified with medium.

PGG200	200ml
PGG500	500ml

**PEBEO IRIDESCENT GEL**



Can be used alone or mixed with transparent colours to give pearlescent or iridescent reflections. Can be diluted with water or liquified with medium.

PIG200	200ml
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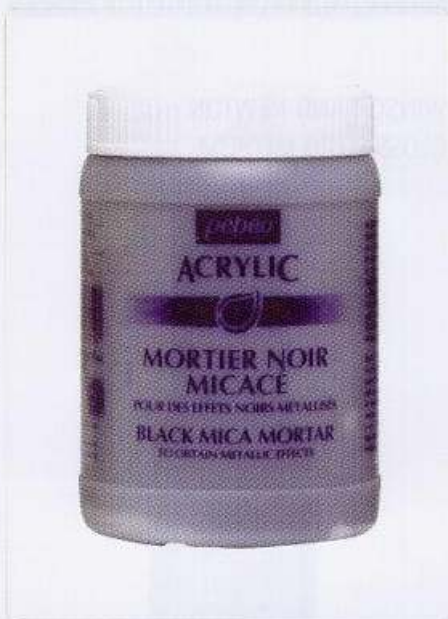
**PEBEO MATT GEL**



Can be mixed with colour to increase transparency and depth without modifying the texture. Supports all collage and inlays. Very transparent after drying. Can be diluted with water or liquified with medium.

PMG200	200ml
PMG500	500ml

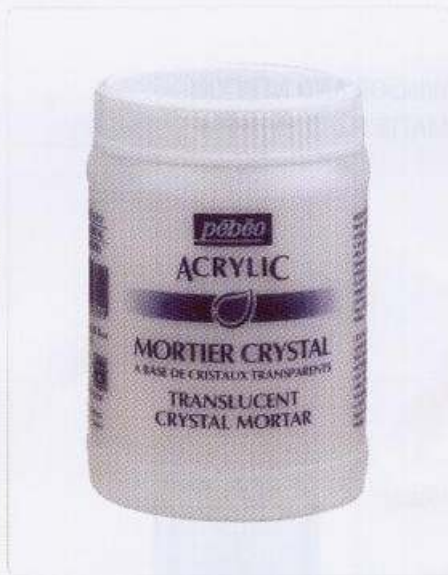
**PEBEO BLACK MICA MORTAR**



A mixture of acrylic polymer and black micaceous iron oxide it gives the effect of metallic material. Black mica mortar can be worked equally well with a knife or brush. Can be diluted with water or liquified with gel or medium. Gloss finish.

PBM250	250ml
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**PEBEO CRYSTAL MORTAR**



It is made of a mixture of acrylic polymer and quartz crystals. It achieves effects of transparent and granular materials. It can be used unmixed or tinted with colours and gives effects of transparency or reflection of light. When mixed it is preferable to use transparent colours. Heavier than the other mortars it is suitable for mixing with Binder which improves its attachment to a base. Gloss finish.

PMC250	250ml
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**PEBEO MODELLING PASTE**



An opaque paste of heavy texture designed to create reliefs and make coatings. Applied with a painting knife and mixed with the acrylic colour in a moist state. The surface can be painted when dry. It retains the imprint of the tool can be sculpted and rubbed down when dry. Retains volume perfectly and does not crack after drying. Matt finish. Can be diluted with water or liquified with medium.

PMP500	500ml
PMP1L	1 litre

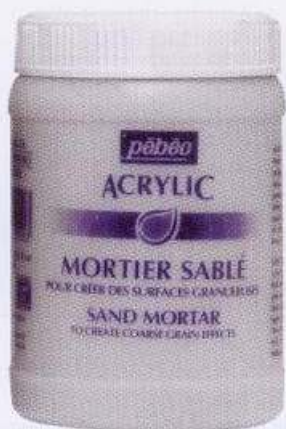
**PEBEO PUMICE STONE MORTAR**



With a base of acrylic polymer and finely crushed pumice stone it offers an appearance of a fine material composed of small black particles. It gives the effect of fine grained material. Can be used unmixed or mixed with acrylic colour and it still retains its metallic appearance. Can be diluted with water or liquified with gel or medium. Semi-matt finish.

PMPS250	250ml
PMPS500	500ml

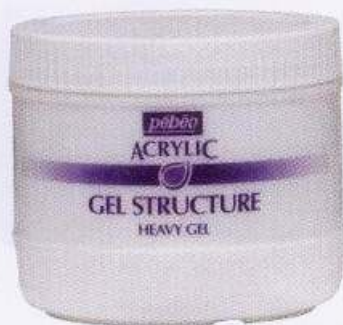
PEBEO RAW SAND MORTAR



A mortar with an acrylic and silica polymer base with a thick granular consistency. It is best worked with a knife and achieves effects of granular matter. Can be used unmixed or tinted with colour. Gives broken tones with the most beautiful effect. May be diluted with water and Binder. Semi-matt finish.

PMRS250 250ml

PEBEO STRUCTURE GEL

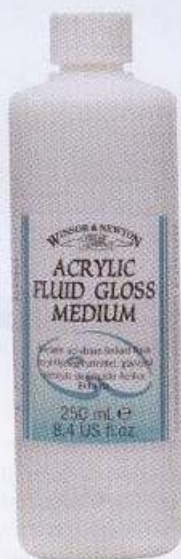


High density gel that when added to the colour permits working in great thickness and restores the mellowness of the oil. Opalescent and non-yellowing. Extends the drying time of colours. Dilute with water or liquified with medium.

PSG200 200ml  
PSG500 500ml

WINSOR AND NEWTON ACRYLIC MEDIUMS

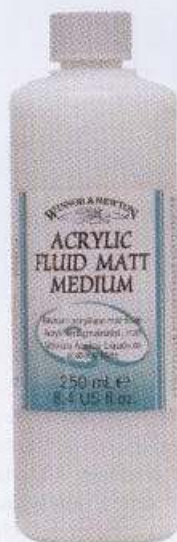
WINSOR AND NEWTON GLOSS FLUID MEDIUM



Produces a gloss finish while creating a very fluid colour. This medium provides greater adhesion and stability than when thinning with water alone.

WAGG250 250ml

WINSOR AND NEWTON MATTE FLUID MEDIUM



Creates a very fluid colour imparts a matt finish while maintaining good adhesion and stability.

WAFM250 250ml

WINSOR AND NEWTON GLOSS MEDIUM



Imparts a gloss finish while maintaining the consistency of colour. Improves colour flow for glazing and increases transparency.

WAGM237 237ml

WINSOR AND NEWTON GLOSS GEL MEDIUM



Thickens the consistency of the colour giving moderate retention of brush marks whilst producing a gloss finish.

WAGG237 237ml

WINSOR AND NEWTON GESSO PRIMER



Ideal for priming different absorbent surfaces such as cotton canvas, hardboard and masonry as well as priming rigid supports for oil and alkyd painting. This acrylic gesso is a specially selected blend of white pigment in an acrylic resin dispersion. Acrylic Gesso Primer will dry in approximately 30 minutes.

WAGP237 237ml

**WINSOR AND NEWTON  
IMPASTO MEDIUM**



Impasto Medium thickens your colour even more and is particularly good for palette knife work.

WIMP237 237ml

**WINSOR AND NEWTON  
CLEAR GESSO BASE**



Clear gesso base contains no white pigment yet still provides the correct texture and absorbency for priming different painting surfaces. Make colored gesso by adding Finito Artists' Acrylic Colors opaque colors are recommended. Also ideal for making a pastel surface on paper and for oil and alkyd painting.

WCGB237 237ml

**WINSOR AND NEWTON  
IRIDESCENT MEDIUM**



This medium has been developed to create pearlescent effects when added to colour. The unique effects of light interference are particularly effective with transparent colours.

WAIM237 237ml

**WINSOR AND NEWTON  
MATTE GEL MEDIUM**



Thickens the consistency of the colour and will produce moderate retention of brush marks whilst imparting a matt finish.

WAMG237 237ml

**WINSOR AND NEWTON  
MATTE MEDIUM**



Produces a matt finish to the colour while maintaining consistency. Improves the flow for blending as well as increasing transparency.

WAMM237 237ml

**WINSOR AND NEWTON RETARDER**



If the acrylic is drying too quickly for you Acrylic Retarder can be mixed with your colour. This gives you more blending time on the canvas or slower drying on the palette.

WARE237 237ml

**WINSOR AND NEWTON  
MODELLING PASTE**



Stiff paste for building three dimensional textures. Can be sanded and cut when dry. Can be tinted with acrylic colour but for intense colour overpainting is recommended. This product has been developed to a high standard for both artists and crafters. It is formulated to have minimal effect on colour change from wet to dry and remains flexible on a variety of surfaces. The dry paste can be sanded carved and overpainted and is an essential addition for sculptors as well.

WMOP237 237ml

**WINSOR AND NEWTON VARNISHES**



A translucent liquid which provides a glossy protective film on acrylic paintings. The can be intermixed to provide a range of surface sheens and can be removed with Acrylic Varnish Remover. Thin with water.

WAGV250 Gloss 250ml  
WAMV250 Matte 250ml

## WINSOR AND NEWTON TEXTURE GELS 237ML



Natural Black Flint



Fine Texture Gel



Coarse Texture Gel



Medium Texture Gel



Natural Glass Beads



Natural Sand Texture



Pumice Texture Gel

Texture gels are a range of mediums that further extend the versatility of acrylics. One contains particles of black flint and when added to the colour and thinned out many interesting speckled effects can be produced. From coarse to fine, glass beads to natural sand both the fine artist and the craft user of acrylics can rely upon a selection of textures with greater stability than those mixed by the artist in the studio. Acrylics can be built up into very thick layers by the use of impasto mediums and texture gels.

WBF237	Natural Black Flint
WFG237	Fine Texture Gel
WCTG237	Coarse Texture Gel
WMTG237	Medium Texture Gel
WBG237	Natural Glass Beads
WNSG237	Natural Sand Texture
WPTG237	Pumice Texture Gel

## WINSOR AND NEWTON VARNISH REMOVER



Winsor and Newton acrylic varnishes are readily removable with this product allowing pictures to be cleaned without fear of damage. Apply liberally to cotton wool and rub into the varnish film. Slight pigment pick-up will indicate the removal of the varnish.

WAVR075 75ml Disc.

## DALER-ROWNEY ACRYLIC MEDIUMS

### DALER-ROWNEY GLOSS MEDIUM

When mixed with paint produces a gloss finish whilst creating a very fluid colour. Provides greater adhesion and stability than thinning with water alone.

DRGM60 75ml

### DALER-ROWNEY MATT MEDIUM

When mixed with paint produces a matt finish whilst creating a very fluid colour. Provides greater adhesion and stability than thinning with water alone.

DRMM60 75ml

### DALER-ROWNEY TEXTURE PASTE

A thick paste which is used to build up heavy layers of texture. It dries to a matt white finish which is ideal for over painting with acrylic colour. Texture paste can be applied to a wide variety of grease free surfaces.

D RTP250 250ml

## WINSOR AND NEWTON WATERCOLOUR MEDIUMS

### WINSOR AND NEWTON AQUAPASTO



Aquapasto is a transparent gel medium that reduces flow and gives a bodied effect to water colour and gouache. Aquapasto is mixed with watercolours to thicken the wash. Squeeze the medium onto the palette and add just enough to thicken the wash. Aquapasto washes will not flow into each other so they are excellent for clouds or multi-coloured areas.

WNAP060 60ml

### WINSOR AND NEWTON BLENDING MEDIUM



This liquid is used to slow the drying rate of water colours allowing more time for blending. It is particularly useful in hot climates where artists would like their water colours to stay open and workable for a longer period of time.

WNBM075 75 ml

### WINSOR AND NEWTON WATERCOLOUR IRIDESCENT MEDIUM



This medium gives pearlescent or glitter effects to your water colours.

WNIM075 75 ml

**WINSOR AND NEWTON  
COLOURLESS MASKING FLUID**



A colourless liquid for masking areas of work needing protection when colour is applied in broad washes. Specifically designed for soft sized papers to avoid staining. For best results remove as soon as possible after application. Composition: rubber latex. Brush can be cleaned if washed immediately with water after use.

WNMC075 75ml

**WINSOR AND NEWTON  
PERMANENT MASKING FLUID**



This medium is used to mask specific areas of paper making them resistant to water. It can also be mixed with water colours and is ideal for isolating areas of fine detail. Unlike Art Masking Fluid Permanent Masking Medium is not removable.

WNPMF75 75 ml

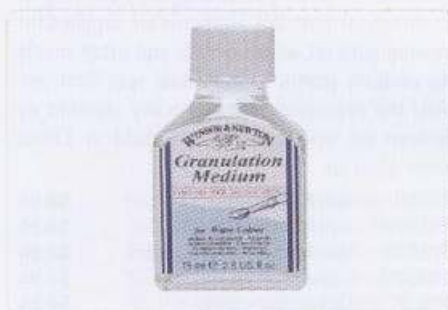
**WINSOR AND NEWTON  
MASKING FLUID**



A liquid with added pigmentation for masking areas of work needing protection when colour is applied in broad washes. Composition: rubber latex/pigment. For best results remove as soon as possible after application. Brush can be cleaned if washed immediately with water after use.

WNMF075 75ml

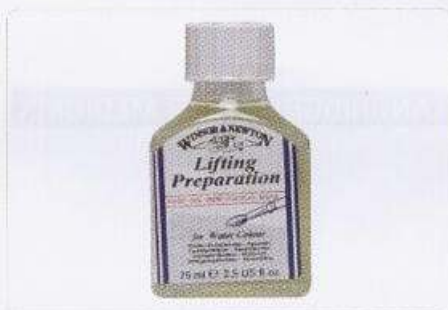
**WINSOR AND NEWTON WATERCOLOUR  
GRANULATION MEDIUM**



This medium gives a mottled or granular appearance to colours which usually give a smooth wash. By adding Granulation Medium to colours that already granulate the effect is further enhanced.

WNGM075 75 ml

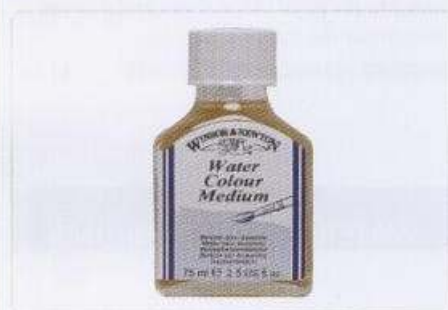
**WINSOR AND NEWTON  
WATERCOLOUR LIFTING PREPARATION**



Lifting Preparation allows dry washes including staining colours to be more easily lifted from paper with a wet brush or sponge.

WNLP075 75 ml

**WINSOR AND NEWTON  
WATERCOLOUR MEDIUM**



A pale coloured binder that when mixed with water colours improves their flow and transparency. Can be thinned with water.

WNWM075 75ml

**WINSOR AND NEWTON FIXATIVE**



A clear solution which protects pictures from smudging and dirt accumulation. Dries to a low sheen. Fixes Pastel Pencil and Chalk drawings.

WNFX075 75ml

**WINSOR AND NEWTON  
WATERCOLOUR TEXTURE MEDIUM**



Texture Medium contains fine particles and can be used to give the impression of depth and structure to water colour paintings.

WNTM075 75 ml

**WINSOR AND NEWTON OX GALL**



A wetting agent used to improve flow when mixed directly with water colours. Also used on very hard sized papers to reduce surface tension.

WNOG075 75ml

## WINSOR AND NEWTON GUM ARABIC

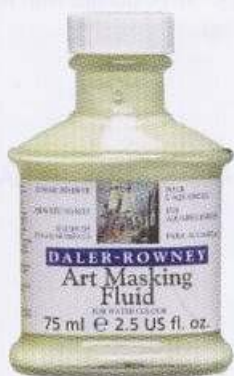


Adding Gum Arabic to watercolor has three effects: it slows down the drying time of the paint giving you slightly longer to work creating your image or working wet into wet; it adds further transparency to your water colors and it increases gloss. Gum Arabic washes will have greater depth and appear more luminous than color washes alone. Gum Arabic is usually mixed into the water color wash but can be added to the jar of water if you prefer to use it throughout the painting.

WNGA075 75ml

## ROWNEY WATERCOLOUR MEDIUMS

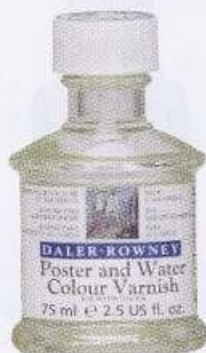
### ROWNEY ART MASKING FLUID



Used to create striking white highlights or areas for overpainting at a later stage. Forms a fast drying water-resistant film on water color paper and board easily removed when dry by rubbing with an eraser soft tissue or cotton ball. An old brushpen or cotton bud should be used to apply the Art Masking Fluid as it is extremely difficult to remove from brushes when dry.

DRMF60 75ml

## ROWNEY POSTER & WATERCOLOUR VARNISH



A varnish for poster gouache and watercolour paintings. Apply one or more thin coats as desired. Clean brush after use with Methylated Spirits.

DRPW60 75ml

## LANGRIDGE ARTISTS MEDIUMS

### RUST BASE



Create genuine rust finishes on any surface! Easy to use Iron based paint used with Oxidising Patina for the transformation of objects and furniture into aged metal. Simply paint on 2 coats of Rust Base, apply Patina and watch the orange-red rust appear almost instantly.

LRB100 100ml  
LRB500 500ml

## ARTISTS DRY PIGMENTS 120ML



Langridge, since its establishment, has supplied artists with highest specification pigments sourced from around the world. Every colour is verified for its origin and identified for its chemical characteristics to provide the artist with a range of pigments noted for their quality of grade and fineness, ensuring the maximum benefit in tone and chroma. As colourmen, Langridge supplies traditional earths from original sources as well as constantly researching and selecting modern pigments to satisfy artist demand for new colours of vibrancy and intensity. Langridge pigments are available to the artist and decorator for the preparation of all paints and the colouring of commercial materials. Pigments are supplied for mixing with oil, water, acrylic and other media to produce paints to individual specifications. Add the appropriate binder to dry pigment eg linseed oil, acrylic binder etc. Sold in 120ml clear glass jar.

PIGBSI	Burnt Sienna Series 1
PIGBUM	Burnt Umber Series 1
PIGBUG	Burnt Umber Green Series 1
PIGCMO	Caput Mortum Series 1
PIGCBL	Carbon Black Series 1
PIGLBL	Lamp Black Series 1
PIGMBL	Mars Black Series 1
PIGMOR	Mars Orange Series 1
PIGRSI	Raw Sienna Series 1
PIGRUM	Raw Umber Series 1
PIGROC	Red Ochre Series 1
PIGROX	Red Oxide Series 1
PIGTWH	Titanium White Series 1
PIGYOC	Yellow Ochre Series 2
PIGYOX	Yellow Oxide Series 1
PIGZWH	Zinc White Series 1
PIGCEA	Cassel Earth Series 2
PIGGOC	Gold Ochre Series 2
PIGGRA	Graphite Series 2
PIGPHB	Phthalo Blue Series 2
PIGPBL	Prussian Blue Series 2
PIGPGR	Phthalo Green Series 2
PIGTVE	Terre Verte Series 2
PIGUBL	Ultramarine Blue Series 2
PIGAYE	Arylide Yellow Series 3
PIGCOX	Chromium Oxide Series 3
PIGCOR	Cadmium Orange Series 4
PIGCRE	Cadmium Red Series 4
PIGCYE	Cadmium Yellow Series 4
PIGCOB	Cobalt Blue Series 4
PIGCOP	Copper Series 4
PIGISI	Interference Silver Series 4
PIGPGO	Pale Gold Series 4
PIGRGO	Rich Gold Series 4
PIGSIL	Silver Series 4
PIGNRE	Naphthol Red Series 5

## PIGMENT INTRO BOX SET



For artists who wish to experiment with a range of colours. Beautifully presented box set of 12 x 15ml artists pigment. All colours are non-toxic and include primaries as well as traditional earths. Excellent introduction to pigments.

PIGINT

## OXIDISING PATINA



Use to activate Rust or Verdigris bases. Can be applied to Imitation Gold Leaf, Copper Leaf, bronze, brass or copper objects to create genuine antique metal finishes.

LOP100 100ml  
LOP500 500ml

## CRACKLE VARNISH



Creates aged varnish effect similar to the craquelure of antique lacquer. Two-part, water-based clear varnish.

LCV100 2 Pack 100ml

## BEESWAX POLISH



Traditional beeswax and carnauba wax polish for timber, plaster, walls and paint finishes. Dries hard and clear, buffs to high gloss sheen. Natural finish with pleasant classic pine odour. Thin and remove with Artists' White Spirit.

LBP100 100ml

## ACRYLIC GOLD SIZE



Water based gold size ready to gild on in ten minutes. Easy application adhesive for gilders of all levels. Apply the gold size and when it turns clear is ready to receive the leaf. Stays tacky for 48 hours. Clean brushes with water or Safe-clean-up.

LGS100 100ml

## WAX VARNISH



For oil and acrylic painting. Apply with a clean cloth and polish to desired finish. Dries naturally to a matt reflection but may be buffed to a satin finish if required. Remove with Gum Turpentine (Refined Beeswax, Gum Turpentine).

LWV120 120ml

## TRANSPARENT SHELLAC VARNISH



Made from finest quality dewaxed shellac. Very clear. Will not alter the colour of gold or silver leaf. Protects tarnishable metals from dulling due to exposure to moisture. May be tinted with pigments or dyes. Dilute or remove with 100% Methylated Spirits.

LSV100 100ml

## STAND OIL



Non-yellowing oil for use in all oil mediums. Thick and honey-like oil, it will give enamel-like qualities to paint. Too thick to use straight, it should be diluted with solvent. Slow drying to allow al la prima painting. Reduces brush marks. Dries to a tough flexible film.

LSO100 100ml  
LSO500 500ml

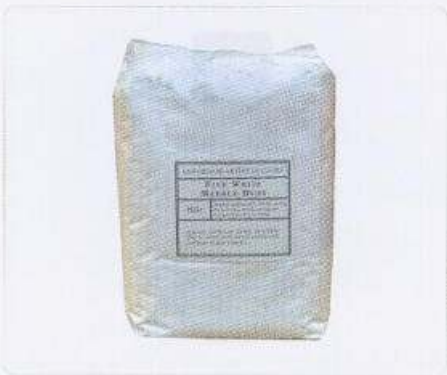
## RABBIT SKIN GLUE



Refined animal glue size. For sizing canvasses prior to oil priming thereby preventing canvas rot.

LRS6500 500gm  
LRS61K 1 Kilogram

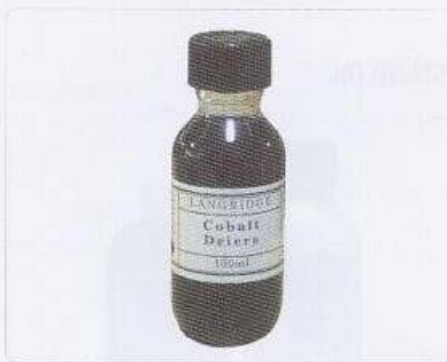
### WHITE MARBLE DUST FINE



Extra fine, dense inert filler for paints.

LWMDF1K 1 Kilogram

### COBALT DRIERS



Siccative made with cobalt naphthenate. Acts as a drier for all oil colours and mediums. To be used sparingly as its overuse will destroy paint films.

LCD100 100ml

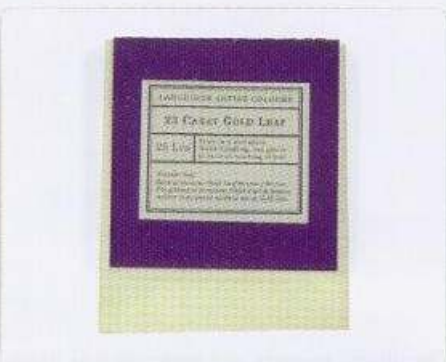
### OIL PAINT BINDING MEDIUM



Specifically prepared binding medium for the preparation of artists' oil colours. Made with linseed oil, wax stabiliser and driers for optimum efficiency when grinding. Ready to use, add to pigment and mill until the desired paint consistency is obtained.

LOPBM

### GENUINE GOLD LEAF 23 CARAT



23 carat. 85mm x 85mm. Transfer leaf. Highest quality. For the gilding of frames, furniture and objects. Edible grade. May be used for the decoration of foods. Can be sealed with gilders' varnish to prevent marking.

LGOLDLF 25 Leaves

### PASTEL BINDING MEDIUM



Specially prepared binding medium for the making of soft pastels. Contains Gum Tragacanth and preservative. Ready to use, add to pigment and chalk. Mix together for the manufacture of beautifully coloured and sized pastels.

LPSBM

### VERDIGRIS BASE



Create genuine verdigris finishes on any surface! Easy to use Bronze based paint used with Oxidising Patina for the transformation of objects and furniture into aged metal. Simply paint on 2 coats of Verdigris Base, apply Patina and watch grey-green verdigris appear instantly.

LVB100 100ml  
LVB500 500ml

### JAPAN GOLD SIZE



Traditional oil based gilding size. Professional grade. Apply the gold size, wait 45 minutes till tacky, then apply leaf. 45 minutes 'open' time in which to lay leaf. Gives brighter finish to leaf than Acrylic Gold Size. Clean brushes with Artists' White Spirit or Safe-clean-up.

LJGS100 100ml

### ACRYLIC PAINT BINDING MEDIUM



Prepared binding medium made with pure acrylic resin, stabilisers, wetting agents and preservative allowing easy manufacture of acrylic paint. Ready to use, mix pigment and binder with palette knife until the desired paint consistency is obtained.

LAPBM

### WATERCOLOUR BINDING MEDIUM



Prepared binding medium for the preparation of gouache and watercolours. Made with gum arabic, honey, wetting agents and preservative for optimum efficiency when grinding. Makes watercolours with a smooth brilliant quality that enhances the radiance of the pigment.

LWCBM