Finishing Primer
This brochure provides useful information about natural finishing products in their purest form but also as ready-to-use oil and wax mixtures made from natural components. Along with recipe suggestions, we offer tips on how to use and apply the various oils and waxes as well as information about the usage and drying time – everything you need to know to find the right surface treatment for any project.

Legend pictograms:

- **Indoors**
- **Outdoors**
- **Indoors and outdoors**
OILS

Advantages of oiled surfaces:

1. Breathable
   The oiled surface remains breathable and preserves the warm and tactile character of the wood.

2. Hardens surfaces
   Oils penetrate deeply into wood and thus harden the surface.

3. No brittleness or cracks
   As oils remain elastic after hardening, the surface does not crack even if the wood shrinks or swells.

4. Easy to repair
   Minor damage to the surface can be easily removed by selectively applying oil.

5. Emphasises the grain
   Most oils will emphasise the grain of the wood, thus optimally accentuating its natural beauty.

Vegetable oils
Vegetable oils are proven means for wood surface treatment. They are extracted from raw materials of vegetable origin. Usually, dry oils are used which harden when they come into contact with oxygen, for example linseed oil or tung oil. The drying is caused by the fatty acids contained in the oil reacting with oxygen. These oils also form the basis for many standard varnishes. To speed up the drying, mostly pre-oxidised oils or chemical drying agents are used.

Linseed blossom for linseed oil production in Sweden
To dilute vegetable oils or to enrich their aroma, thin volatile oils such as turpentine oil or orange oil are used. Used pure, these are not suitable for surface treatment of wood.

Then there are non-hardening oils like camellia oil, that can be used as polishing oils or anti-rust agents for metals. These are less suitable for permanent wood preservation.

Vegetable oils can be mixed to achieve specific characteristics.

**Mineral oils**
Besides vegetable oils, mineral oil derivates (paraffin oil) are also used in surface treatment. However, these do not harden and are therefore used mainly as polishing oils.

**Drying agents**
Drying agents, also known as siccatives, are added to most purchasable oil mixtures in order to reduce the drying time. Nowadays, environmentally sound ingredients are used. In the past, the catalytic effect was very often created by metallic compounds (heavy metal oxides etc.). Reducing the drying time makes the oil much more usable but also has disadvantages. Depending on how much siccative is added, the penetration of the oil can be reduced, thus decreasing the long-term protection. Siccatives can also make wood less resistant to ageing.
Surface preparation
Surfaces should be sanded with a grit of 150-180 and should have a moisture content of less than 12 %. If the surface is sanded too fine it prevents the oil from penetrating. After sanding, the surface should be moistened with water and, after drying, sanded again to reduce the swelling of the fibres as much as possible.

You can also apply a shellac base coat prior to applying the oil, in order to harden the surface and provide equal absorption of the oil. However, this base coat must be sanded down to the wood surface once it is dry (lacquer abrasive paper grit 220). This treatment can help produce a more even surface finish, especially with wood types that often have opposing grain directions and are highly absorbent, such as mahogany. It also reduces the amount of oil needed, because the wood is slightly presaturated and can no longer absorb as much oil. Shellac application with brush see page 27 (base coat only).

Coating sequence
For each surface treatment, the principle »from soft to hard« applies, e.g. first apply a shellac base coat, then the oil coat, and finish with a wax coat. If several coats of oil are to be applied, the first layer can be thinned with balsam turpentine oil (10 %). Further coats should only be applied after the previous layer is well-dried (do not apply a new layer to a wet surface!) and after intermediate sanding (grit 220 or 240).

With most oil coats, intermediate sanding should be possible after 1-2 days. However, after such a short drying time you will still see small sticky residues on the sandpaper after sanding.
Linseed oil

Production
Linseed oil is made from the seeds of the flax plant (Linum usitatissimum) and is obtained by warm or cold (milder) pressing. You will find untreated as well as »cold-bleached« linseed oil. The latter dries much faster due to pre-oxidation (oxygenation) and, thanks to its brighter colour, is more colour-fast than untreated linseed oil. There are also linseed oil varnishes that are made from boiled linseed oil usually containing additives (drying agents). After hardening, these oil varnishes form a protective water-repellent layer similar to other varnishes. The Swedish linseed oils we offer are obtained by gentle cold-pressing. They are pure, food-safe natural products with no chemical additives.

Properties
- Food-safe, no chemical additives
- Low odour
- Emphasises the grain
- Good protection against dirt and moisture
- Darkens slightly

Use
Indoors on light- to medium-wear surfaces, e.g. furniture, musical instruments, cutting boards, handles, toys.

Coverage
30 ml/m² per application

Drying time*
Ra Linolja (raw linseed oil) 1-4 weeks
Linolja (cold-bleached linseed oil) 8 days

* depending on environmental conditions, type of wood and pre-treatment of the surface
Application
• Warm the oil in a double boiler (55 °C) for better penetration, or thin with 10 % turpentine oil ➤ Glue pot, page 70
• Apply the first layer thickly with a brush, roller or cloth
• After 15 minutes wipe with a dry cloth and polish until all excess oil has been absorbed
• Dry for 1-2 days per coating
• Sand with a grit of 240 (in the direction of the grain), then apply a thin, undiluted coat of oil
• After approx. 5 minutes, rub the oil in firmly (moist oil becomes sticky and attracts dust)
• If you apply a third or fourth coat, there is no need for intermediate sanding or thinning; the oil is only fully hardened after several weeks

Safety advice
Danger of spontaneous ignition! Oil-soaked and damp cloths can ignite spontaneously! After use keep cloth and brush in closed, air-tight containers or spread out cloth for drying or burn immediately.

Deep impregnation
Smaller objects with high wear (e.g. handles or wooden spoons) can be deeply impregnated by completely soaking them in linseed oil for several days. A Ø 30 mm handle will be fully impregnated after two days.

Recipe suggestions

Linseed oil/egg tempera
This paint is based on a mixture of linseed oil, egg and water, with the egg acting as an emulsifier that allows you to bind two liquids that normally do not mix (oil and water).

1 egg, 80 ml linseed oil, 80 ml water, 1 level tablespoon of natural pigment, e.g. iron oxide red

Mix egg and oil together in a bowl. Gradually add water. Mix pigment with a small quantity of the mixture to form a smooth paste. Add the paste to the rest of the egg-oil-water mixture and stir in. Mixture covers 1.5 m². Can be stored in the refrigerator for up to one day.
Sam Maloof's oil/varnish mixture
Mixing varnish and oil at first sounds impossible, but furniture maker Sam Maloof has used exactly this mix for many of his projects. We have analysed the information in his book and, after much testing, found the right ingredients.

The mixture has the following advantages:
- Easy to apply
- Looks and feels similar to an oiled surface
- Highly resistant to water and acid stains (red wine, vinegar)

330 ml linseed oil, 330 ml tung oil, 330 ml Clourethan one-component lacquer (No. 716251)

For fast drying, we recommend warming up raw linseed oil (55 °C) or using cold-bleached linseed oil. Once you have mixed all the ingredients together well, simply rub the mixture into the wood using plenty of pressure. Intermediate sanding is possible after two days. Additional coats are applied in the same way.

Sam Maloof's oil/wax mixture (natural alternative)
500 ml linseed oil, 500 ml tung oil, 50 g beeswax
Warm raw linseed oil to 55 °C and add beeswax. Once the beeswax has dissolved, stir in tung oil. Once cooled, rub into wood using plenty of pressure. Intermediate sanding is possible after two days. Additional coats are applied in the same way.

Sam Maloof-style low-back chair
Sam Maloof was one of the USA's best-known cabinet-makers. His furniture, which is always made by hand – each piece unique – is displayed in many art and design museums. The hallmark of his pieces is the flowing lines, which are shaped by reworking the entire surface with rasps and grinders. He has developed a method of joining whereby the transitions from seat to legs on his chairs have no corners or edges, making his furniture very pleasing to the touch. In the course, you will build a low-back chair using techniques developed by Sam Maloof.

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**Garrett Hack’s oil/varnish mixture**
Garrett Hack also uses an oil/varnish mixture for much of his furniture. His version, which involves much thinning, has the advantage that it dries quickly. 400 ml linseed oil, 200 ml turpentine oil, 400 ml Clourethan one-component lacquer (No. 716251)
For faster drying, we recommend warming up raw linseed oil (55 °C) or using cold-bleached linseed oil. Once you have mixed all the ingredients together well, simply rub the mixture into the wood using plenty of pressure. Intermediate sanding is possible after two days. Additional coats are applied in the same way.

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**Ra Linolja®**
**Organic Swedish Linseed Oil, Raw**
Untreated linseed oil, a pure natural product, dries slowly so penetrates deep into the wood, polishes well.
1 l  No. 705354
5 l  No. 705355

**Linolja®**
**Organic Swedish Linseed Oil, Cold-Bleached**
Especially bright and colour-fast. Pre-oxidation makes this oil dry much faster and slightly bleached.
1 l  No. 705275
5 l  No. 705269
Poppy-seed oil

Production
This oil, which is extracted from the seeds of the white poppy flower (Papaver somniferum), has always been the main binding agent in high-quality artists’ varnishes and oil paints. The poppy seed oil we offer is produced by gentle cold-pressing with no chemical additives.

Properties
• Good protection against dirt and moisture
• Bright, almost transparent colour
• Does not yellow or darken
• Food-safe, no chemical additives
• Low final hardness
• Very long drying time

Use
Indoors on light-wear surfaces, e.g. handicraft items, turned objects, cutting boards. As a base for coloured oils and artists’ paints.

Coverage
30 ml/m² per application

Drying time*
Up to 3 weeks
*depending on environmental conditions, type of wood and pre-treatment of the surface

Application
See linseed oil, page 8

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**Tung oil**

**Production**
Tung oil is a natural product obtained from the fruits of the Chinese tung tree (Aleurites fordii). Used to protect wood since time immemorial, it was also known simply as »wood oil«. We offer Lignea, a pure, cold-pressed Chinese tung oil with no chemical additives.

**Properties**
- Relatively viscous
- Distinctive nutty odour
- Mechanically resistant (twice the protection of linseed oil)
- Water-resistant (twice the protection of linseed oil)
- Emphasises the grain
- Rarely darkens
- Food-safe when dried, no chemical additives

**Use**
Indoors on surfaces with high wear, e.g. furniture, floors, toys. Due to high water-resistance, also for limited use outdoors; however, lack of UV protection means it greys very easily. Not recommended for use on closed furniture such as drawers or inside cupboards due to its distinctive nutty smell.

**Coverage**
30 ml/m² per application

**Drying time**
3 weeks
* depending on environmental conditions, type of wood and pre-treatment of the surface

**Application**
See linseed oil, page 8
Recipe suggestions

**Mixture for turned objects**
This mixture is suitable for quick one-off application and offers relatively good protection. Camellia oil helps the tung oil penetrate more easily, makes the surface easier to polish and enhances the finish. To neutralise the strong nutty smell, add a little orange oil.

870 ml tung oil, 90 ml camellia oil, 40 ml orange oil

Apply once on surface that has been sanded with a fairly fine grit (180-220). Rub in well, then rub off.

**Mixture for furniture**
Because this mixture has been thinned, the first coat may be deeply absorbed by the wood and dry off quickly. The additional coats with added linseed oil harden the surface. To neutralise the strong nutty smell, add a little orange oil for the second coat.

First coat:
840 ml tung oil, 170 ml turpentine oil

Additional coats:
800 ml tung oil, 160 ml raw linseed oil, 40 ml orange oil

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**Safety advice**
If tung oil in its liquid state (during application) comes into direct contact with the skin, it may in isolated cases cause irritation or allergic reactions. We recommend using protective gloves. Once dry, the oil film is chemically stable and free of harmful emissions.

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Camellia oil

Production
Camellia oil is pressed from the seeds of the camellia tree. The oil we offer is called Sinensis and is a pure natural product with the Latin name »Camellia sinensis«. It is produced by gentle cold-pressing with no chemical additives.

Properties
- Non-hardening
- Clear to slightly yellow colour
- Relatively thin
- Food-safe, no chemical additives
- Low odour

Use

Wood protection
Once applied to wooden surfaces, camellia oil is quickly absorbed due to its low viscosity, and makes the wood easier to polish. As it is clear and does not discolour, it accentuates the wood's natural beauty. It is non-hardening and therefore only provides limited protection against moisture and dirt. However, it is very suitable for thinning viscous wood oils, e.g. tung oil, to improve their application and penetration. Like paraffin oil, camellia oil is ideal for polishing shellac surfaces.

Body care
Camellia oil makes an excellent base for the preparation of lotions, creams and soaps for cosmetic use. Used as a massage oil it makes the skin smooth and supple, and as a hair oil Japanese geishas have always found it indispensable. Traditional Chinese medicine attributes homeopathic properties to camellia oil.
**Corrosion protection**
Camellia oil is acid-free, non-volatile and not susceptible to resinification, making it the ideal oil to protect tools, knife blades and weapons from rust. Food-safe and made from pure natural plant products, it is especially suitable for protecting kitchen knives made of carbon steel. A very thin application with a cotton cloth or paper towel is sufficient.

**Lubrication**
Because the oil does not resinify and has a low surface tension, it can be used as a lubricant for fine hinges and mechanical parts such as sewing machines, folding knives, toys, fishing rods and tools. Applied to plane soles, camellia oil improves the gliding on the workpiece surface and the penetration behaviour of chisels into wood.

Besides the pure camellia oil (Sinensis), we also offer Japanese camellia oil which has been enriched with ultra-pure paraffin. This makes the oil water-repellent and extremely resistant to acids, e.g. hand perspiration. It is non-toxic (paraffin is very often used in the cosmetic industry) but not food-safe. It is therefore a perfect anti-corrosive oil and lubricant for any kind of tool.

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Orange oil

Production
Orange oil is made from the peel of the sweet orange (Citrus sinensis). It is a so-called essential (volatile) oil. Our orange oil is a pure natural product with no chemical additives.

Properties
- Intensive orange aroma
- Excellent degreaser
- Evaporates without residue on drying
- Orange colour

Use
In its purest form it is used mainly as a cleaning agent for wood and glass surfaces. Because of its pleasant fragrance it is often mixed with oils and waxes in small quantities to thin them. It is also used as an added ingredient in scented oils, creams and soaps.

Safety advice
Orange oil may cause light-coloured wood or untreated wood surfaces to discolour. The high citric acid content found in pure orange oil may irritate the skin and mucous membranes. Please observe the usual safety precautions when using volatile and hydrocarbon solvents. If you are applying the oil extensively indoors, make sure there is adequate ventilation and plenty of time for it to dry. Allergic reactions may occur on contact with mucous membranes. Store orange oil away from light. It has a limited shelf life when exposed to oxygen.

Pure Orange Oil
- 250 ml No. 705277
- 1 l No. 705278
Turpentine oil

Production
Turpentine oil is obtained by double-distilling the resin of the maritime pine tree. As one of the most high-grade naturally-based solvents, it has always been used in painting and handicrafts. Do not mistake turpentine oil with »white spirit«, which is a mineral oil product.

Properties
• Evaporates without residue on drying
• Excellent degreaser
• Intense pine scent
• Colourless

Use
We recommend using turpentine oil as a thinner for vegetable oils (camellia oil, tung oil, linseed oil, pine tar oil etc.), oil paint, varnish, paint base coats, as well as for dissolving resins and waxes and making varnishes and polishes. Can also be used as a brush cleaner or cleaning agent.

Safety advice
Please observe the normal safety precautions for the use of volatile solvents containing hydrocarbons. If you are applying the oil extensively indoors, make sure there is adequate ventilation and plenty of time for it to dry. Allergic reactions may occur on contact with mucous membranes. Store turpentine oil away from light. It has a limited shelf life when exposed to oxygen.

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Turpentine Oil
100 ml No. 705293
1 l No. 705288
Advantages of waxed surfaces:

1. **Breathable**
The waxed surface remains breathable and retains its warm and tactile character, but seals the wood against the effects of fluctuating air humidity.

2. **Good water protection**
Wax forms a protective film on the surface which protects against water stains.

3. **Easy to repair**
Minor damage to the surface can be easily removed by applying another coat of wax.

4. **Comfortable feel**
A waxed surface feels very natural and therefore comfortable.

**Vegetable waxes and beeswax**
Vegetable waxes and beeswax have been used for thousands of years. They are either made from parts of plants or, as in the case of beeswax, are a product of secretion by honeybees. Soft waxes like beeswax are easy to apply but are also weaker than protective layers of, say, carnauba wax.

**Mineral waxes**
Unlike vegetable waxes, mineral waxes such as paraffin provide a fully waterproof barrier.

**Surface preparation**
Surfaces should be sanded with a grit of 150-180 and the moisture content should be less than 12%. Wax is ideal as the top coating on oiled surfaces or on a base layer of shellac.

**Coating sequence**
For each surface treatment, the principle «from soft to hard» applies, e.g. first apply a shellac base coat, then the oil coat, and finish with a wax coat.
Paraffin wax

Production
Paraffin waxes are obtained as a by-product of mineral oil distillation. Once separated from the paraffin oil, the wax is refined in additional steps.

Properties
• Colourless
• Solvent-free
• Water-resistant
• Relatively soft
• Melts at 45 °C
• Chemically inert (does not react with wood or metals)

Use
To seal cross-grained wood surfaces of fresh cut wood. To protect and preserve wood and metals, and for lubricating sliding mating parts (e.g. plane soles, wooden threads).
Beeswax

Production
The excretion from the wax glands of honeybees has been used since time immemorial for the care and preservation of wood surfaces and as a filler and adhesive.

Properties
- Not water-soluble
- Water-repellent
- Seals against fluctuating humidity
- Melts at approx. 63 °C
- Good compatibility with other waxes
- Soluble in turpentine oil
- Pleasant smell

Use
Inside on light- to medium-wear surfaces, e.g. furniture, handles, turned objects.

Coverage
5 g/m² per application

Application
It may be applied either as hard wax (pure beeswax without any additives) or as soft wax (pure beeswax mixed with turpentine oil). Soft wax is easier to apply but hard wax makes the surface look more polished.

Pure Beeswax Granulate
500 g No. 810006
1 kg No. 810007
Applying pure beeswax (hard wax)
Even though beeswax can be rubbed on cold, we recommend first warming it up a little in a glue pot or an old saucepan for easier application. Once the wax is liquid, you can apply it with a cotton cloth. For subsequent even distribution of the wax and smoothing of the surface, we recommend a fibre leather brush No. 716264, page 69. Once all the pores are filled, polish the surface to an even shine with a cotton cloth.

Applying beeswax mixed with turpentine oil (soft wax)
The soft wax can be applied with a cotton cloth that is rolled into a ball and rubbed over the wax. Then use the rolled up cloth to rub the wax into the wood surface. You should use quick, circular movements to create as much frictional heat as possible. There is no need for smoothing because the wax is softer and therefore penetrates more easily. Wipe off any excess wax immediately. Once the wax starts to harden (after approx. 5-10 minutes), polish the surface with another cotton cloth.

Application on a lathe
Hard wax is also easy to apply on a lathe. If you press a chunk of wax against a revolving workpiece, this creates enough frictional heat to melt the wax. You then polish the applied wax on the revolving workpiece with a cotton cloth. With soft wax, you simply apply it with a cotton cloth and then polish it.
Recipe suggestions

**Soft wax (beeswax)**
Wax coating for light- to medium-wear surfaces. Heat up beeswax in a saucepan or glue pot until liquid (melting point 63 °C). Add turpentine oil and stir into the wax.

300 ml turpentine oil, 300 g beeswax

**Soft wax (beeswax and carnauba wax)**
Its high carnauba wax content makes this polishing paste ideal for medium- to high-wear surfaces. Heat up beeswax and carnauba wax in a glue pot or saucepan until liquid (melting point 87 °C) and stir in turpentine oil.

300 ml turpentine oil, 100 g carnauba wax, 100 g beeswax

**Linseed oil wax polish**
The linseed oil base coat enhances the natural features of the wood and the wax polish with beeswax protects the finished surface from water stains. The high oil content gives the wax polish a creamy consistency, making it very easy to apply with a cloth. Heat up beeswax and linseed oil in a glue pot or saucepan until the wax melts and then stir in turpentine oil.

First coat: Linseed oil as base coat

Second coat: 100 ml linseed oil, 100 ml turpentine oil, 100 g beeswax

**Wax mixture with orange oil**
In this mixture, orange oil replaces the normally required balsam turpentine oil and gives the wood surfaces a pleasant fragrance. Suitable for medium-wear surfaces. Because this wax is thinned less, it tends to be crumbly. Therefore we recommend applying it as described on page 21 under »Hard wax«. Heat up beeswax and carnauba wax in a glue pot or saucepan until the wax melts and then stir in the orange oil.

240 g beeswax, 15 g carnauba wax, 45 ml orange oil
**Carnauba wax**

**Production**
The leaves of the Brazilian carnauba palm (Copernica prunifera) secrete a greyish-yellow protective wax known for its hardness and excellent physiological properties. It can be polished to a high gloss. The wax we offer is unbleached.

**Properties**
- High hardness
- Melts at approx. 87 °C
- Can be polished to a high gloss
- Seals against fluctuating humidity
- Good compatibility with other waxes
- Dissolves in turpentine oil
- Not soluble in water

**Use**
Indoors on medium- to high-wear surfaces, e.g. furniture, handles, turned objects.

**Coverage**
5 g/m² per application

**Application**
Due to its high melting point and therefore difficult application, carnauba wax is usually mixed with beeswax and applied as a soft wax.

See »Soft wax« beeswax and carnauba wax, page 22

**Recipe suggestions**
See »Beeswax« page 22
SPIRIT STAINS

Advantages of spirit stain surfaces:

1. Mechanically resistant
   Spirit stains form a hard surface and is thus scratch- and wear-resistant.

2. Highly resistant to ageing
   Many pieces of furniture with spirit stain surfaces from the Art Nouveau and Biedermeier period (about 100-150 years ago) are still in good condition.

3. Good insulating effect
   Because of this property, spirit stains are also used for paint and gilding and as a primer.

4. Easy to repair
   Minor damages or scratches can be easily removed by softening and re-polishing the existing top layer.

5. Emphasises the beauty of the grain
   Spirit stain (depending on the staining) deepens the natural colour of the wood and accentuates its natural beauty.

Definition of spirit varnish
   The word spirit («breath«) comes from Latin and was already used in the Middle Ages for distilled liquids. This word tends to cause confusion nowadays, which is why the synonymous designation »96 % ethanol (alcohol)« is better suited. Thus, spirit varnish involves a varnish that is mixed with 96 % ethanol (alcohol). The solid component of the varnish is mainly made up of resins. Shellac is also a resin, although it is the only resin that comes from an insect and not from trees. Nevertheless, shellac is the spirit varnish that is most commonly used today thanks to its excellent properties.

Surface preparation
   Surfaces should be sanded with a grit of 150-180 and should have a moisture content of less than 12 %. If the surface is sanded too finely, it prevents resins from penetrating.
Shellac

Production
Shellac is made from resinous secret by the lac insect (Laccifer lacca). The larvae of this insect settle on the new growth and form a hard protective shell around the twigs called sticklac, the base material for Shellac. The sticklac is processed in several production steps into delicate flakes of resin. The quality varies according to its purity, wax content and colour. The shellac we offer is »dewaxed« and therefore of the highest quality.

Properties
- High density and transparency
- Soluble in alcohol
- Good adhesion
- Quick-drying

Use
Indoors. For high-quality furniture, as sealing primer for coatings, gilding and as a base coat for painted surfaces.

Coverage
Mixed: 25 ml/m² per coat

Drying time
Approx. 3 hours, but no more than two coats per day.

Mixing the stock solution
For quick availability we recommend that you mix a liquid stock solution with alcohol (pure ethanol, min. 96 %). Depending on the temperature, it may take 2-3 days until the resin is fully dissolved. Make sure you stir the solution thoroughly several times a day.

We also offer liquid, ready-to-use shellac  see page 27

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**Stock solution**
To obtain about a litre of stock solution, we recommend mixing 370 g shellac with 765 ml alcohol. The stock solution is later filtered for application and diluted until it has the consistency of water.

This is usually done intuitively and depends very much on the quality and age of the shellac. For half a litre, we recommend approximate quantities of 160 ml stock solution and 340 ml alcohol. Wine or apothecary bottles are best for storage because the metal lids of glass jars may react with the shellac.

**Polishing pad:** The most important tool for French polishing is the polishing pad. It comprises a woollen or cotton core (No. 810008), surrounded by lint-free linen or cotton cloth (No. 810029). Use a fresh pad for each polishing step.

**Pumice powder:** Fills the pores and is used for base polish. No. 810050, see page 38.

**Oil:** A very small amount is applied to the rolled-up cloth and acts as a lubricant. It is removed from the surface at the end of the polishing process. For French polishing, paraffin oil is normally used, although camellia oil No. 705280, see page 15, is equally suitable for this purpose.

**A shellac surface is built up using the following basic steps:**

**Base polish** - To fill pores with shellac and pumice powder.
**Top polish** - Built up in layers with several applications with intermediate drying, until a closed surface is achieved (approx. 2-6 coats, depending on type of wood and prior treatment).
**Final polish** - Glossy polish with very thin solution, optionally with added benzoin tincture, see page 32.

The application procedure with the polishing pad is too detailed to describe here. It is best explained in one of our workshops (see DICTUM Workshop Scheduler). Alternatively we also offer a DVD »Introduction to French Polishing« (No. 713736) and Sam Allen describes the application in detail in his book »Oberflächenbehandlung von Holz« (No. 713739).
Alternative application with brush only:
Alternatively, you can apply shellac with just a brush, although this does not produce the usual high gloss. This method eliminates the complex application process with a polishing pad, while still offering some of the positive characteristics of a shellac surface. For this process you need a high-quality brush (No. 706109, see page 66) for a thin and even coating.

First brush on a base coat (shellac diluted water-thin) and, once dry, sand the surface with 220-grit sandpaper (e.g. No. 706394). Then apply three more coats with the same method without intermediate sanding. If the coating is not as even as desired, you can sand the surface with 400-grit sandpaper before the last coat.

Komet Shellac - Orangey colour, for polishes with a slight tint.
250 g No. 810034
1 kg No. 810035

Superior Shellac - Reddish shellac for polishes with a distinct tint and for accentuating the grain.
250 g No. 810037
1 kg No. 810038

Astra Shellac - Bleached, highly transparent, for clear polishes.
250 g No. 810030
1 kg No. 810031

For 96 % ethanol (alcohol) for preparation see page 63

Liquid Shellac
Liquid shellac with optimum mix ratio for instant application. Our liquid shellac consists of only ultra-clean, dewaxed shellac platelets and pure ethanol (alcohol 96 %).
Content 250 ml
Astra No. 810036
Komet No. 810036
Superior No. 810036

Order hotline: Telephone +49 (0)9931 4058-902 • www.dictum.com
**Herdim® Dry spirit varnishes**

**Production**
Compositions of Herdim® dry spirit varnishes are based on classical recipes, using exquisite quality resins.

**Properties**
- The varnishes can be applied in thick layers of various hardness’ (base and finishing varnishes), which makes the final product highly resistant
- Applying the varnish in layers ensures that there are no cracks
- Physiologically safe
- Highly durable and resistant to abrasion
- Gives an even and beautiful finish once polished
- Suitable for open-pore coatings on fine to medium-pored timber such as walnut
- Can easily be modified by adding oils (turpentine) or spirit soluble natural or synthetic colour pigments.

**Use**
Indoors. For violins, high-quality furniture, turned objects and for restauration purposes.

**Coverage**
Mixed: 25 ml/m² per coat

**Drying time**
12-24 hours depending on room temperature and layer thickness. Two layers per day are usually possible without any problems.

**Mixing the stock solution**
Prepare the varnish and thinner at a mixing ratio of 1:2 in a glass container. Let it stand for 3-4 days (the Primer Varnish and the Colour Varnish both contain resins that do not dissolve until they are warmed up - to this end, the mixture should be placed with the cover screwed shut in 40 °C hot water). DICTUM spirit stains can be added to the Colour Varnish up to 5 % of the total amount.
**Application**

Application with a high-quality brush (No. 706104, No. 716114).

► See page 66

- 2 coats of Basis Varnish (not essential, but it accentuates the structure of the wood)

Intermediate sanding with 400-grit wet sandpaper, e.g. Klingspor No. 706382

- 2 coats of Primer Varnish

Intermediate sanding with 400-grit wet sandpaper

- 2 coats of Colour Varnish (with spirit stain added if desired)

Intermediate sanding with 400-grit wet sandpaper

- 2 coats of Coating Varnish

Polishing with Micro-Mesh MM 1000-grit and then 4000-grit

If you find this application process too elaborate, you may use only two coats of Primer Varnish and Coating Varnish for objects that do not require a 100% durable surface.

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**Herdim® Basis Varnish**

100 g No. 450075

**Herdim® Primer Varnish**

100 g No. 450076

**Herdim® Colour Varnish**

100 g No. 450077

**Herdim® Coating Varnish**

100 g No. 450078

**Herdim® Retouching Varnish**

30 g No. 450079

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PROPOLIS

Production
Propolis is a resinous substance secreted by honey bees and used to seal their honeycombs. The honeybees collect the base material from the sap exuded by buds and various trees. In addition to the main component (resin), the substance produced by the bees contains small amounts of beeswax as well as essential oils and other substances.

Properties
- Gives the wood an attractive colour contrast
- Pleasant spicy yet sweet scent
- Disinfectant
- Produces a pleasant feel
- Melts at 65 °C
- Yellowish-brown colour

Use
As an additive for varnishes and oils. It has already been used by Antonio Stradivari, probably the most famous master violin maker in history, as an additive to his violin lacquer. Combined with food-safe oil, propolis is ideal for treating wooden items that come into contact with the skin. It has also been used as a natural remedy since ancient times (anti-inflammatory, antiviral, cold and pain relief).

Application
Propolis can either be directly dissolved in varnish or oil or it can be further processed with alcohol in a liquid tincture.
Recipe suggestions

Propolis/oil mixture
A high-quality, fragrant ecological mixture for medium-wear furniture surfaces. The high propolis content gives the wood an attractive colour contrast and a pleasant feel. Heat up raw linseed oil to 65 °C and dissolve propolis in the warm oil. After filtering, heat up the solution again (90 °C) and let beeswax and carnauba wax melt in it. Add tung oil. Once you have mixed all the ingredients together well, simply rub the mixture into the wood using plenty of pressure. Intermediate sanding is possible after two days. Additional coats are applied in the same way.

400 ml raw linseed oil, 300 ml tung oil, 300 g propolis, 200 g beeswax, 10 g carnauba wax

Safety notes
In people with hypersensitive skin and mucous membranes, propolis may cause allergic reactions.

Russian lacquer
Because of its ingredients, this mixture is ideal for wooden items that come into contact with the skin, such as toys, but also all other light- to medium-wear surfaces. Preparation see above.

700 ml raw linseed oil, 300 g propolis, 180 g beeswax
**BENZOIN**

**Production**
Benzoin is obtained by cutting the bark of styrax trees and removing the exuded and hardened resin. We offer pure benzoin from Sumatra.

**Properties**
- Medium hardness
- Vanilla-like smell
- Anti-inflammatory and antibacterial

**Use**
Benzoin tincture is added to vegetable oils to improve their spreadability and provide a pleasant scent. Applied very thinly in pure form, the tincture produces a glossy polished covering on shellac surfaces.

**Application**
For further use, the benzoin is dissolved in hot (approx. 60 °C) alcohol (No. 810039, page 63). Then the solution is filtered. Attention: Only heat up alcohol in well-ventilated rooms and with the proper safety precautions!

Benzoin tincture: 55 g benzoin with 100 ml alcohol

**Recipe suggestions**

*Benzoin/tung oil mixture*
A coat of tung oil ensures a mechanically resistant surface and good protection against water stains. To make the relatively thick oil easier to apply and to mask its strong, nutty smell, add a little benzoin tincture to the mixture.

950 ml tung oil, 50 ml benzoin tincture
Advantages of Urushi surfaces:

1. **Completely age-proof**
   Even today you can find Urushi-lacquered pieces that date back to 3500 B.C., on some of which the surface is virtually intact.

2. **Resistant to water, heat, alcohol, acids, alkalis and solvents**
   Urushi surfaces are more resistant than many of today's highly developed furniture varnishes when it comes to solvents, acids and the effect of heat.

3. **Food-safe**
   Urushi coatings are food-safe. Therefore, in Japan many objects of daily use such as rice and tea bowls are coated with Urushi.

**Production**
Urushi is obtained from the sap of the Asian lacquer tree (Rhus vernicifera) in an elaborate process. Only 25 ml per day can be extracted from each tree in the main harvest times.

**Properties**
- Can be applied in several layers
- Adheres to many base materials (wood, clay, cloth, paper, metal)
- Enables opaque coloured and transparent coloured surfaces
- Varnish layer is elastic, so does not tend to crack

**Use**
Indoors. For high-quality furniture, bowls, boxes, handles or jewellery.

**Coverage**
30 ml/m² per application

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Drying time
Urushi coatings are dried in controlled humidity conditions (80-85 %) in a humidity cabinet or a simply made cardboard box. Each layer dries for about 24 hours.

Application
There are two main techniques for applying the lacquer, which basically only differ in the final coat: Nuritate and Roiro. However, these two types of lacquering only form the basis of Urushi. The real art lies in decorating the objects with ornamental layers, inlays or engravings, which often involves other materials such as textured leather, sea shells and metallic dust or chips. There is a variety of techniques used in Japan which are not really suitable for beginners and are therefore only practised by restorers or lacquer artists. To introduce the complex topic of Urushi and make it interesting for hobbyists, we present two simple «techniques» in addition to the two main techniques of Nuritate and Roiro. This also allows beginners to easily discover the benefits of this high-quality material. Below, we will give a brief explanation of Suri Urushi, the simplest coating technique.

For more detailed information on this and other techniques visit www.dictum.com

Safety advice
In liquid form, Urushi may irritate the skin and mucous membranes. Please make sure you wear appropriate safety equipment (solvent-resistant gloves) when applying Urushi. When dried, the varnish is completely safe.

Suri Urushi technique
The application of Suri Urushi is suitable for many turned objects. Applying it to hollow forms with very small openings is a bit more complicated. But small furniture items like boxes can also be coated with Suri Urushi. Neutral-coloured woods with beautiful structures such as elm, chestnut, ash, beech, alder or birch are especially suitable for this coating. The lacquer slightly darkens the wood.
Suri Urushi coating procedure
1. Pre-sand with 600-grit sandpaper.
2. Dilute Ki Urushi for Suri Urushi (No. 716306) with turpentine oil. (The dilution is reduced with each coat and the final one is undiluted.)
3. Apply with brush.
4. Then wipe with polishing paper to rub the lacquer into the pores.
5. Let the object dry for 24 hours (room temperature 10-24 °C, high humidity 80-85 %). For this process, professionals use a humidity cabinet, but for smaller objects a box lined with wet cloths is sufficient.
6. For optimum protection of the lacquer, five layers are recommended.

Recipe suggestions
Urushi lacquer can also be coloured to achieve various shades.

Suri Urushi red
Mix Suri Urushi lacquer with 25 % Urushi pigment red. For how to apply see above, but due to the added pigments the lacquer is slightly more viscous. Therefore try to apply quickly and in thin layers.

Our full range of Urushi products is available in our tool catalogue and online at www.dictum.com
PINE TAR

Production
This wood tar is obtained through pyrolysis (carbonisation) and careful distillation of resin-rich pine rootstock.

Properties
- Strong smoky aroma
- Penetrates the wood deeply but has a long drying time
- High long-term protection against rot, fungal and insect attack
- Light-brown to dark-brown colouring depending on the distillation strength

Use
Ideal for painting houses, shingles, fences, sledges and wooden boats.

Coverage
30 ml/m² per application

Drying time
Pine tar takes a long time to dry. Up to three weeks' drying time depending on temperature and wood type is not uncommon. It is therefore advisable to apply very thin coats. If too much tar remains on the surface, we recommend wiping off the excess while it is fresh.

Application
As with stains, the tar is applied to the objects with a brush (No. 706154), page 66. To make it easier to apply, you can mix pine tar with linseed oil or dilute it with turpentine oil.

Wood shingles treated with pine tar on the roof of a Swedish church.
Recipe suggestions

Pine tar/oil mixture
Because of the oil content, this mixture is much easier to apply than the raw pine tar.

800 ml pine tar, 200 ml raw linseed oil

Swedish red coating
The oldest Scandinavian paint for external blockhouse walls.

First coat:
800 ml pine tar, 120 g iron oxide, 120 ml turpentine oil

Second coat:
960 ml pine tar, 145 g iron oxide

Furutjära® Pine Tar
Basic protection against UV radiation and weathering. Suitable for treating large surfaces (walls, roofs, fences). This wood tar is pitch black. Due to its high viscosity, it does not penetrate deeply into the wood.

1 l No. 705347 5 l No. 705349

Dalbränd Tjära® Fine Pine Tar
Intensive protection against UV radiation and weathering. Suitable for treating large surfaces (walls, roofs, fences). This wood tar is black. Due to its moderate viscosity, it penetrates well into the wood.

1 l No. 705351 5 l No. 705352

Fintjära® Deluxe Pine Tar
Maximum protection against UV radiation and weathering. Suitable for small surfaces or parts such as doors and window frames. This wood tar is dark brown. Due to its low viscosity, it penetrates very well into the wood.

1 l No. 705341 5 l No. 705342
Pumice powder

Production
Pumice is the solidified foamy part of a lava flow. To produce pumice powder, the stone is crushed to a fine powder and sieved.

Properties
- Abrasive surface structure
- Becomes transparent when combined with shellac

Use
Fills pores and is used for intermediate polishing, e.g. of shellac.

Application
The pore filler is spread on the surface before applying the first shellac layer. We recommend to use a filter (No. 706149), page 69 to filter and to evenly apply the particles. Pumice powder loses its white colour and becomes transparent with shellac. As pumice powder is abrasive, a minimal wood abrasion debris is polished into the wood pores with the shellac-pumice powder-mixture. The pore filling therefore appears deceptively natural.
Alkanet root

Production
Alkanet root with its intense red to red-violet pigment is traditionally used as a dye. The dye is obtained from the bark of the rootstock and root of the borage family (Alkanna tinctoria) which is native to Europe.

Properties
- Extremely soluble in oil and alcohol
- High bonding strength with organic materials (silk, cotton, leather, wood)

Use
To dye and tint wood oils and oil varnishes.

Application
For further use, the alkanet root is diluted with 96 %-pure alcohol. Then the solution is filtered and can be mixed with oils. You can also boil out the alkanet root directly in linseed oil, although this method makes it harder to adjust the colour.

Alkanet tincture: 100 ml alcohol, 20 g alkanet root
Mix and let rest for two days, stirring from time to time.

Recipe suggestions

***Alkanet/linseed oil mixture***
1 l linseed oil, 10-30 ml alkanet tincture

1. Maple untreated
2. Maple with alkanet/linseed oil mixture 10 ml
3. Maple with alkanet/linseed oil mixture 20 ml
4. American walnut untreated
5. American walnut with alkanet/linseed oil mixture 30 ml

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READY-TO-USE OIL AND WAX MIXTURES ...
MADE FROM NATURAL COMPONENTS
Asuso® NL Hard Oil, Water-repellent
This hard oil easily penetrates the material to create elastic-hard, heavy-duty surfaces. It refines and protects heavy-wear surfaces of wood, stone and cork and is also ideal for floors, work surfaces and other daily-used surfaces (even outdoors, if water can run off freely). And you do not have to deresinate the wood beforehand, as the hard-oil contains a resin solvent. Easy to apply, quick-drying. Coated surfaces can already be used after approx. 24 hours. Coverage: 80-120 ml/m² per application
750 ml  No. 810064

Asuso® NL Hard Oil Wax, Water-repellent
A combination of the good qualities of vegetable hard oil and the characteristics of natural waxes. Protects heavy-wear surfaces of wood, ideal for floors and other daily-used indoor surfaces. The fine wax layer makes the surface especially easy to clean. And you do not have to deresinate the wood beforehand, as the hard-oil wax contains a resin solvent. Easy to apply, quick-drying. Coated surfaces can already be used after approx. 24 hours. Coverage: 50-80 ml/m² per application
750 ml  No. 810060  silk matt
750 ml  No. 810062  satin gloss
Asuso® NL Special Oil
Easily penetrates into the pores and provides an elastic-hard, wear-resistant and natural surface finish for untreated and stripped wood such as parquet floors, cork, stairs, walls, furniture and other interior wood. For floors and normal to heavy-duty use. Breathable impregnation based on linseed oil, sunflower oil, safflower oil, soy bean oil and carnauba wax. Highly resistant to dirt, water and wear. Full material declaration without chemical additives. Hard-dry after 12-24 hours.
Coverage: 60-120 ml/m² per application
750 ml No. 810071

Asuso® NL Maintenance Oil
For extra maintenance of oiled/waxed surfaces that are exposed to extreme use. Significantly improves the surface hardness and resilience, cleans and maintains. For entrance areas, walkways, doorways, desk surfaces, handle areas etc. Natural fat solvents dissolve dirt particles, grease, water and alcohol stains, which are then removed with a pad or cloth. Evens out scratches and marks.
Coverage: 20-40 ml/m² per application
750 ml No. 810067

Asuso® Pigment Paste
NL Hard Oil, NL Hard Oil Wax and NL Special Oil can be easily dyed with pigment paste. The different colours can be mixed in any proportion to create your preferred colour. Mix ratio: Add 10 % pigment paste to the oil and mix thoroughly. For a more intense colour, add up to 20 % pigment paste (maximum pigment content).
100 ml No. 810074 - No. 810079
Asuso® NL Bangkirai, Teak and Larch Oil
For basic treatment and care of garden furniture, pergolas, hardwood terraces and anywhere outdoors where water can run off freely. Also suitable for fungicide-treated surfaces. Gives the wood a wear-resistant surface and emphasises the grain. The ready-to-use oil is an odourless, diffusible and UV-proof natural refiner made from vegetable oil, balsamic resins, ferrous oxides and isoparaffin. Suitable for interior and exterior use. The dyestuffs of the oils are specially designed in order to match the respective type of wood. It is also possible to use the darker pigmented oils like Bangkirai and Teak for other types of wood in order to obtain a slightly darker hue. Touch-dry after approx. 1.5 hours, hard-dry after 24 hours.
Coverage: 40-50 ml/m² per application
Content 750 ml
Teak No. 810068
Larch No. 810069
Bangkirai No. 810070

Asuso® NL Hard Oil High Solid, Water-repellent
Because this oil contains up to 95 % solids, you will only need one coat, saving you time and money. The thick oil lends an opulent feel and keeps the open-pored structure of the surface material. It refines and protects stressed surfaces of wood, open-pored stone and cork and is thus ideal for floors, work surfaces and other used surfaces (even outdoors if water can run off freely). There is no need to deresinify the wood beforehand, as the hard oil contains resin solvents. Coated surfaces can be walked on after approx. 72 hours. High coverage, 25-30 ml/m² per application
750 ml No. 810059
Rustins Danish Oil
A mixture of natural resins, natural oils and tung oil, Danish Oil penetrates the wood deeply and offers long-lasting, water-repellent wood protection. Suitable for all raw wood surfaces - both indoors and outdoors - that are to be sealed naturally and kept open-pored. Can also be used on dyed and stained surfaces. This oil is a particular favourite of woodturners the world over. Easy to apply, dries through quickly. Drying time 4-8 hours. Coverage 70 ml/m² per coat.
Satin gloss.
500 ml No. 705296
1 l No. 705297

Rustins Teaköl
The teak oil from Rustins is food-safe and therefore particularly suitable for food containers and children’s toys. It gives a hard-wearing surface and a velvety shine to the wood. The ready-for-use oil is low on odour and diffusible. It is suitable for interior and protected outdoor spaces (table surfaces). Drying time approx. 4-6 hours Coverage 70 ml/m² per coat.
500 ml No. 810224
1 l No. 810225

Maintenance Oil for Knife and Tool Handles
Ideal for all hard and exotic woods, for the treatment of knife and tool handles or rifle stocks. Made of high-quality oils; does not contain any substances that require labelling. The open-pored surface protects against moisture and preserves precious woods. The oil has a slight colouring effect and highlights the grain of the wood. Easy to apply and quick-drying.
Content 100 ml
Maroon No. 810133
Coralline No. 810134
Sienna No. 810135
**DICTUM® HolzBalsam »Wax for Preserving Wood«**

As natural as can be

Hard wax for preserving wood, contains a high percentage of all-natural beeswax. HolzBalsam contains pure natural ingredients which preserve the wood. It is free of chemical substances, mineral oil derivatives and drying activators. The ideal natural preserver for toys, kitchen equipment, turned wooden objects, wooden furniture, wooden floors, carved items and all handicraft objects. Valuable substances out of nature underline the beauty of a wooden surface with a silky smooth touch. The pleasant smelling palm made of ingredients such as beeswax, carnauba wax, linseed oil, tung oil and orange oil not only preserves normal wooden surfaces. It is easily spread on cork, smooth leather and metal for protection against moisture.

300 g  **No. 705350**

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**Kirjes® Natural Oil Wax**

Accentuates the natural beauty of the wood and protects it from moisture and contamination. The wax of the common bearberry (Arctostaphylos uva-ursi) makes Swedish oil wax one of the top-quality organic wood preservatives. Further components include beeswax and Swedish linseed oil. It is free from chemicals and solvents.

300 g  **No. 705356**
**COLOURED WAXES**

**Antique wax**
Pore-filling antique wax paste for coloured highlighting of exposed wood pores or creating antique effects (black-brown patina). Based on beeswax and carnauba wax. Also for creating an antique effect on gold-plated surfaces.
300 ml  No 727639

**Decorative wax**
Pore-filling decorative wax paste for coloured highlighting of exposed wood pores or creating vintage effects (coloured patina). Coloured with natural pigments, based on beeswax and carnauba wax.
500 ml  No. 727637-38 / 727644-45

**Liming wax**
Pore-filling liming wax paste for coloured highlighting of exposed wood pores. The best results are achieved on coarse-pored woods such as ash or oak. Based on beeswax and carnauba wax.
500 ml  No. 727640
OIL VARNISH

Le Tonkinois Oil Varnish Colourless
Linseed oil has been used to protect wood and metal for centuries. Le Tonkinois natural oil varnishes only contain linseed oil of the highest purity. This oil is pressed using a manual process that has endured for more than 100 years, and is refined at 270 °C. Tung oil is added to the final product to make the surface even more water-resistant and durable. Le Tonkinois does not contain any aromatic, volatile, chlorinated or harmful solvents or chemical UV stabilisers.

Le Tonkinois is an ecologically safe oil varnish that has been approved by the French navy for use on their boats. It provides excellent protection from moisture and is suitable for both indoor and outdoor use. This makes it ideal not only for furniture in the house but also for wood lagging, windows and external doors as well as garden furniture. The oil varnish is applied with a brush in several coats with intermediate sanding, similar to stains, and should be renewed after about 1-2 years (depending on weather conditions).

• Also suitable for extreme weather conditions
• Allows both glossy and matt finishes
• Damaged varnish is easy to repair
• Recoat possible after 24 hours

500 ml  No. 810086
1 l     No. 810087

Matting Agent for Le Tonkinois Oil Varnish
This matting agent is added to the Le Tonkinois oil varnish for the last coat to produce a satin gloss or silk matt sheen.
250 ml  No. 810088
LINSEED OIL PAINTS

Production
As the name implies, linseed oil paints consist of linseed oil mixed with pigments.

Linseed oil components
Depending on the purpose, you will find linseed oil paints with different linseed oil components (e.g. raw linseed oil or boiled linseed oil) and different amounts and kinds of siccatives and fungicide additives. With DICTUM, you have the possibility to choose your linseed oil component according to the desired drying time and the intended use. In addition, you can decide yourself, if, which and how much siccative and fungicide you add.

Colour pigments
If you buy ready-to-use colours, you never know how much pigment has been added. If you use dry, pulverised pigments, however, it is often difficult to saturate and mix them evenly with linseed oil. Our pastes contain only pure, powdered pigment which has been saturated with a small amount of linseed oil and optimally mixed under a steel roller. These pastes can be diluted and smoothly mixed with linseed oil. Besides, freshly mixed linseed oil features the best drying properties.

Mixing guide for linseed oil paints
- Paste + poss. drying agent
- One of those components

Linseed oil paints
- 100 % natural ingredients
- Vapour permeable - the wood can »breathe«
- Can be applied to oiled and already painted surfaces
- Stabilises the surface
- Natural UV protection
- Is absorbed by the wood, thus prevents unwanted formation of layers and peeling off (frequent long-term reaction with industrial paint products)
- Long shelf life - can still be used after long storage
Linseed oil paints are suited for outdoor as well as indoor use; please note the following recommendations concerning choice of colour, mixing components and intended properties:

**Outdoor use**

**Choice of colour**
For outdoor use it is advisable to use light colours, as darker colours attract the heat in the sunny season.

This causes:
- Faster decomposition of the oil, so it needs freshening up more frequently
- Cracks and warps in the wood and therefore damage to the surface

**Protection against fungi**
The higher the zinc content in a pigment, the better the paint inhibits fungal growth. This is important for the choice of colour for outdoor use. The zinc content is specified in the product information on the pastes. When mixing paints with a low share of zinc, you should add linseed oil varnish with fungicide additive.

**UV protection**
UV protection, which is not provided with raw, cold-bleached or boiled linseed oil in its pure form, is generally achieved by adding colour pigments.

**Mixing components**
Because painting outdoors is heavily dependent on the weather and long drying times can become a problem, we recommend using boiled linseed oil or oil lacquer as the basis for outdoor use. Oil lacquer is only slightly absorbed by the wood and, unlike boiled linseed oil, forms a coating layer. Parts that are subject to strongly fluctuating wood moisture, such as windows and doors, should therefore preferably be treated with varnish. You can also mix pine tar with the linseed oil pastes to obtain a different shade.
Indoor use 🏡

Choice of colour
For indoor use you can use any colour.

Mixing components
Suitable mixing components are raw, cold-bleached or boiled linseed oil, oil lacquer or varnish. Do not use boiled linseed oil with fungicides for indoor use, as these can still evaporate even after a long time.

Linseed oil paints on metal

Choice of colour
Linseed oil paint is also an ideal base coat for rust-proofing metal parts. For this purpose, we especially recommend Haematite Red Lead and Graphite. Both colours provide excellent rust protection.

Mixing components
To ensure that the base coat is thoroughly absorbed by the metal, we recommend using linseed oil. For the second and third coat, you should use oil varnish (Le Tonkinois, No. 810087) page 46 to seal the surface permanently against penetrating water. Please find a detailed description in our product information.
Applying linseed oil paint to existing paintwork
You can use linseed oil paint on almost any painted surfaces. However, if lacquers or varnishes that seal the surface have been used, the linseed oil cannot penetrate them and thus cannot preserve the wood permanently. In this case it is recommended that you remove the old coats with paint stripper. Applying linseed oil to oiled surfaces is no problem.

The following colours are available

1  Graphit
Heat-resistant pigment that is mainly applied to outdoor metal parts for rust protection.
No. 810099

2  Black Ferrous Oxide
Light-fast, deep black with good resistance to acids and alkalis. The paste is often added to pine tar to obtain black, covering colours.
No. 810100

3  RAL9010 Pure White
Classic white shade from the standard RAL colour chart; one of the most popular colours used by door and window manufacturers. Because of the light shade the coated wood only heats up slightly, which prevents cracks and thus long-term damage to the surface.
   \textbf{With its high zinc content, this paste provides long-lasting protection against mildew in exterior use, so that no boiled linseed oil with fungicides needs to be added when mixing the paint.}
No. 810101
4  **Svinkloev Grey**  
Pleasant light grey colour which protects the coated wood from heating up. This prevents cracks and thus long-term damage to the surface.  
*With its high zinc content, this paste provides long-lasting protection against mildew in exterior use, so that no boiled linseed oil with fungicides needs to be added when mixing the paint.*

**No. 810102**

5  **Haematite Red Lead**  
Reddish-brown colour with excellent rust protection that is used as a base coat for metal outdoors.  
**No. 810103**

6  **Zoo Red**  
Intense, fresh oxide-based red shade, which got its name from a Danish deer park where this colour was often used for exterior paintwork.  
**No. 810104**

7  **Caput Mortum**  
Dark purple pigment from the group of iron oxides with good covering power.  
**No. 810105**

8  **Ultramarine Blue**  
Strong, non-fading blue that is considered the oldest blue pigment.  
**No. 810106**

9  **Coach Green**  
Dark green shade that was traditionally used for painting coaches in Denmark. Today you often find this colour on window frames, window shutters and front doors.  
*With its high zinc content, this paste provides long-lasting protection against mildew in exterior use, so that no boiled linseed oil with fungicides needs to be added when mixing the paint.*

**No. 810108**
10  Chromium Oxide Green
Natural shade of green with extreme colouring power, high stability and good drying properties.
No. 810107

11  Gold Ochre
This earth-coloured pigment is obtained from ferrous soil, is highly resistant to fading and ideal for whitewashing.
No. 810109

12  Skagen Yellow
Warm, discreet yellow shade with good covering power and high resistance to fading.
With its high zinc content, this paste provides long-lasting protection against mildew in exterior use, so that no boiled linseed oil with fungicides needs to be added when mixing the paint.
No. 810110

13  Siena
Natural pigment from the yellow Siena soil that is also used for wood imitations.
No. 810111

14  Burnt Umber
Earth colour in a dark brown shade with very good drying properties thanks to its natural metal compounds. To make other colours dry faster without using siccatives, we recommend mixing them with burnt umber.
No. 810112

15  Copenhagen Brown
Restful brown mixed from different pigments.
With its high zinc content, this paste provides long-lasting protection against mildew in exterior use, so that no boiled linseed oil with fungicides needs to be added when mixing the paint.
No. 810113
Mixing components

**Ra Linolja® Organic Swedish Linseed Oil, Raw**
Untreated linseed oil, a pure natural product, dries slowly so penetrates deep into the wood, polishes well.

1 l  No. 705354  5 l  No. 705355

**Linolja® Organic Swedish Linseed Oil, Cold-Bleached**
Especially bright and colour-fast. Pre-oxidation makes this oil dry much faster and slightly bleached.

1 l  No. 705275  5 l  No. 705269

**Boiled Linseed Oil for Interior Use**
High-quality boiled linseed oil from cold-pressed linseed oil to which a small amount of manganese siccatives are added in the boiling process to reduce the drying time.

1 l  No. 810093  5 l  No. 810094

**Boiled Linseed Oil for Exterior Use**
Ideal product for mixing house or window paints with linseed oil pastes. It is made of high-quality cold-pressed linseed oil to which a small amount of manganese siccatives is added in the boiling process. This significantly reduces the drying time and ensures a stainless finish even in changing weather. To protect against mildew and rot that mainly forms because of the mucilage in the linseed oil, our oil is degummed before further processing. However, to ensure long-term protection, we add a small amount of IPBC fungicide. With linseed oil pastes with a high zinc content and thus »natural« anti-fungal protection, the boiled linseed oil can also be used without fungicides for exterior use. Zinc also provides longer-lasting anti-fungal protection. Because of its clear colour, boiled linseed oil itself does not provide any UV protection and thus can only be used outdoors in combination with linseed oil pastes.

1 l  No. 810097  5 l  No. 810098
Safety advice

Danger of spontaneous ignition! Oil-soaked and damp cloths can ignite spontaneously! After use keep cloth and brush in closed, air-tight containers or spread out cloth for drying or burn immediately.

Le Tonkinois Oil Varnish Colourless
Linseed oil has been used to protect wood and metal for centuries. Le Tonkinois natural oil varnish only contains linseed oil of the highest purity. This oil is pressed using a manual process that has endured for more than 100 years, and is refined at 270 °C. Tung oil is added to the final product to make the surface even more water-resistant and durable. Le Tonkinois does not contain any aromatic, volatile, chlorinated or harmful solvents or chemical UV stabilisers. 1 l No. 810087 500 ml No. 810086

Furutjärä® Pine Tar
One of the oldest wood preservatives from Sweden, ideal as paintwork for houses, shingles, fences, equipment, sleds and boats. This wood tar is obtained by the pyrolysis and careful distillation of resin-rich pine rootstock. Because of its long drying time, it penetrates deep into the wood, lends it a beautiful patina, and gives it lasting protection against the effects of weather. The relatively viscous Furutjärä, but also the Dalbränd Tjära can be diluted with turpentine oil or linseed oil. Because of its strongly smoky aroma, we only recommend it for use outdoors. 1 l No. 705347 5 l No. 705349

Pine tar is not listed as a mixing component in the table on page 58-59. It features a drying time of about three weeks, depending on environmental conditions and the type of wood.

Drying Agent for Linseed Oil Paints
Depending on whether you mix linseed oil paints with raw, cold-bleached boiled linseed oil or oil varnish, they have different drying times that may extend to several days. Adding this drying agent (siccative) based on unleaded cobalt allows you to apply the next coating of linseed oil paint after only a few hours of drying. For information on mix ratios, see the detailed instructions for use that come with the product. 28 ml No. 810092
Mixing instructions for linseed oil pastes

• Fill the desired amount of pigment paste into a suitable container and tap the container lightly, for example on a table top, to level out the surface of the paste.

• The finished linseed oil paint consists of an equal mix of linseed oil, varnish or oil lacquer and pigmented paste; to determine the amount of paste, insert a wooden stirring stick vertically into it; you can now read off the paste depth on the stick; double the amount and mark it with a line on the stick.

• Place the container on scales and, if you wish, add siccative to the paste (accelerates the drying process of the oil paint); the maximum amount of siccative varies according to the colour of the paste; for information on the appropriate amount, see the label of the paste; approx. 10 ml siccative per 1 kg paste may serve as a guideline.

• Now add linseed oil, oil lacquer or varnish to the paint paste, pouring small amounts into the container and stirring until well mixed; the drying time of the mixture depends on the different oils, oil lacquers and varnishes used.

• Once the volume reaches the mark on the stick, the linseed oil paint is ready; to improve absorption and ensure faster drying, you can dilute linseed oil paints with turpentine oil; however, this is not recommended, as it significantly reduces the shelf life of the paint.
Linseed oil paints for interior use, exterior use and metal - DICTUM finishing tips

Linseed oil paint has a long and proven tradition as a paint for furniture, room doors and interior panelling. This video shows how to mix different recipes using linseed oil pastes and explains step by step how to build up the coats for optimal wood protection.

Application video available at www.dictum.com

Exterior wood is exposed to fluctuating temperature and the sun's natural UV radiation. Fungi also compromise the wood's strength. A coat of linseed oil paint is not only decorative but also protects the wood. This video shows how to mix different recipes using linseed oil pastes and explains step by step how to build up the coats for optimal wood protection. Siccatives or fungicides can be added individually. Harmful solvents are not necessary.

Application video available at www.dictum.com

A coat of linseed oil paint also provides excellent protection for metal fittings and hinges. The paint is applied in several layers and can be coloured individually. This video shows how to mix different recipes using linseed oil pastes and explains step by step how to build up the coats for optimal metal protection.

Application video available at www.dictum.com
When applying linseed oil paint, observe the following

- Always try out a sample to test the colour and drying time
- When you apply the paint outside, check that no rain is expected for the first 24 hours, as the drops of water can settle into the paint and make it look blotchy
- Linseed oil paint must be spread well and properly worked into the wood; if you apply a thick coat, it will dry more slowly and may become rippled; therefore always apply linseed oil paints thinly!
- Always use thick brushes with plenty of strong bristles; a thick brush with China bristles works best
- Using powerful cleaning agents (high pH-value) can chemically change linseed oil pastes and ruin them; so to prepare your surfaces you should only sand and dust them
- It is recommended that you prime highly absorbent surfaces with oil first
- Linseed oil paints dry from the effect of UV light, which means they take a long time to dry in dark cellar rooms
- Untreated wood should be given at least three coats; the third and last coat extends the life of the painted surface
- Pigmented linseed oil paint is a natural product, so minor variations in shade are perfectly normal
- Applying linseed oil paint to resinous, freshly planed wood (larch) is not recommended; once the wood is weathered (after 1 year), however, it can be applied without any problem
- Garden furniture that is always kept outdoors and not maintained regularly can fade; in this case you should freshen it up once a year with pure linseed oil or oil lacquer
**Coverage**
Coverage 60-100 ml/m² with a finished mix ratio of 1:1.
500 ml linseed oil paste cover approx. 10-15 m².

**Storage**
Leftover linseed oil paste is easily preserved by transferring it, for example, to a jam jar. When the paste makes contact with air, a skin forms on the surface. To prevent this, you should fill the jar up to the rim. Stored in this way, the paint paste can be kept for many years. If the mixed linseed oil paint is to be left overnight or not used for a long time, you should add some water. Before using it again, pour off the water and stir the paint thoroughly. The water prevents skin from forming on the surface. Used brushes can also be stored in a glass of water. Before using them again, however, you must squeeze the water out thoroughly, e.g. in newspaper or a cloth.

**Cleaning**
After use, you can clean the brushes with linseed oil soap or turpentine. It is best to start with the soap, which dissolves any dry paint, then clean the brush with turpentine oil. It is important to rinse the brushes thoroughly so that no soap remains on them, as this could dissolve the linseed oil paint the next time you use them. Not-yet-dry paint stains on clothes can usually be removed carefully with linseed oil soap.

**Renewing linseed oil paint coats**
On outdoor surfaces, the linseed oil in the paint disintegrates over the years due to wind and rain. Applying a little linseed oil makes matt parts shine again. If the paint is not freshened up in this way, a full new coat will be required eventually. Pigments lying dry on the wood indicate that a new coat of paint is needed. Before applying a new coat, the surface must be cleaned with a damp cloth. Additional sanding is not needed. If oil varnish is used as a mixing component (exterior) we recommend to renew the paint coat after 1-2 years.

**Order hotline:** Telephone +49 (0)9931 4058-902 • www.dictum.com

**Linseed Oil Soap**
500 ml  No. 810091
<table>
<thead>
<tr>
<th>Application field</th>
<th>Colour</th>
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<tbody>
<tr>
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</tr>
<tr>
<td>interior; no drying agent</td>
<td>all colours</td>
</tr>
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<td>all colours</td>
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<tr>
<td>interior; drying agent</td>
<td>all colours</td>
</tr>
<tr>
<td>exterior; no fungicides</td>
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<tr>
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<td>RAL9010 pure white, svinkloev grey, coach green, skagen yellow, copenhagen brown</td>
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<td>haematite red lead, graphite</td>
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<td>haematite red lead, graphite</td>
</tr>
<tr>
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<td>haematite red lead, graphite</td>
</tr>
<tr>
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<td>haematite red lead, graphite</td>
</tr>
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<td>Mixing component</td>
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<tr>
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<tr>
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<tr>
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<td>Le Tonk. oil varnish</td>
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<tr>
<td>approx. 10 ml per kg paste</td>
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<td>approx. 10 ml per kg paste</td>
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<tr>
<td>approx. 10 ml per kg paste</td>
<td>boiled linseed oil for interior use</td>
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<tr>
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<tr>
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<td>approx. 10 ml per kg paste</td>
<td>boiled linseed oil for exterior use</td>
</tr>
<tr>
<td>approx. 10 ml per kg paste</td>
<td>Le Tonkinois oil varnish</td>
</tr>
</tbody>
</table>
MILK PAINTS

Production
These milk paints are environment-friendly and non-toxic. The paints made from vegetable/rock flours and milk casein are completely organic and biodegradable.

Properties
They are supplied in powder form and can be stored unopened for an unlimited period. The rich colours are long-lasting and do not fade. To mix, simply add water to the powder. All of the colours can be mixed with one another and the transparency of the colour can be adjusted by adding water. The colours are matt but can be polished to a gloss-look.

Use
Indoor use. Ideal for children’s toys, turned objects, furniture coatings and colour effects, as well as for do-it-yourself Shaker and antique furniture.

Coverage
One pack (170 g) covers an approx. 3.3 m² surface area.

Mixing the colours
Powder to water mixing ratio (proportions by weight) 1:1. Measure powder and warm water in equal containers. Stir the mixture for approx. 2-3 minutes and then let the paint steep for 10-15 minutes. Sometimes, the paint contains fine lumps that do not dissolve. These can be filtered out with a filter or a piece of nylon.

Application
Remove the dust and slightly moisten the surface with a cloth. The paints can be applied with a dry brush, paint roller or spray gun.
**Possible applications of milk colours**

**Pore filler**
- Apply to untreated, dust-free wood and slightly sand the surface after drying.

**Vintage Look**
- No Extra Bond on surfaces that have been treated (with varnish, wax, etc.).
- Cracks and imperfections can occur. These are typical with a vintage/antique look.

**Cover coating application**
- On untreated, dust-free wood or with Extra-Bond No. 727560 on fine-pored woods or varnished, waxed surfaces.
- Good abrasion resistance and moisture resistance with additional protection provided by a wax top layer.
- Surfaces susceptible to penetrating water and dirt should be sealed with No. 727572.

**Old Fashioned Milk Paint**
170 g
No. 716251-727599

**Sealer for Milk Paints**
Transparent surface sealer for milk paints, protects the surface from moisture. Mildew-proof and odourless, preserves the soft, matt look of milk paints. Can be used with milk paints No. 727540-59.
946 ml No. 727572

**Old Fashioned Milk Paint, Extra-Bond**
It is used in combination with milk paint No. 727540-59 to provide a good hold on varnished/waxed surfaces or very fine-pored woods (if the antique effect is not desired). Also suitable for glass, metal, stoneware and plastic substrates. Water-based polymer emulsion, non-toxic, hypoallergenic and VOC-free.
473 ml No. 727560
SYNTHETIC FINISHING PRODUCTS
SYNTHETIC PRODUCTS AND PAINT REMOVERS

EcoLogix® PeelAway Paint Remover
PeelAway is a new CHC-free (dichloromethane-free) paint remover and de-coater from the boatbuilding industry that is also ideally suited for stripping paint from pieces of furniture. Its unique formula makes PeelAway ideal for removing several coats of dispersion paints, house paints, one- and two-component paints, acrylic paints and carpet glue. After applying the product, you cover the surface with the supplied foil blanket. This prevents the product from drying out and makes it more effective, penetrating the coats of paint so that they can be stripped with a spatula. Comes with foil blanket (1 m² per kg of product) and handbook. The 4- and 10-kg packs include a spatula.

- Easy application with spatula, brush or airless spray system
- Removes 95 % of all types of coating
- Odourless and more eco-friendly than normal paint removers
- No neutralising required

<table>
<thead>
<tr>
<th>Type of coating</th>
<th>Dwell Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>2-Component Laquer (200 μm)</td>
<td>10-20 min</td>
</tr>
<tr>
<td>Emulsion Paint (3 layers)</td>
<td>2-5 h</td>
</tr>
<tr>
<td>Emulsion Plaster (3 mm)</td>
<td>12-24 h</td>
</tr>
<tr>
<td>Carpet Glue (1 layer)</td>
<td>1-4 h</td>
</tr>
<tr>
<td>Acrylic Paint (2 layers)</td>
<td>1-4 h</td>
</tr>
<tr>
<td>Lead Based Paint (300 μm)</td>
<td>6-24 h</td>
</tr>
<tr>
<td>PU Floor Coating (3 mm)</td>
<td>8-16 h</td>
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<tr>
<td>Varnish on Wood (4 layers)</td>
<td>10-40 min</td>
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<tr>
<td>2-Comp. Tar Oil Compounds (0.5 mm)</td>
<td>18-24 h</td>
</tr>
<tr>
<td>Wax Coatings (3 layers)</td>
<td>1-3 h</td>
</tr>
<tr>
<td>Silicone Resin Paint (0.3 mm)</td>
<td>6-20 h</td>
</tr>
<tr>
<td>1-Component Epoxy Coating (250 μm)</td>
<td>4-48 h</td>
</tr>
<tr>
<td>2-Component Epoxy Coating (350 μm)</td>
<td>24-92 h</td>
</tr>
<tr>
<td>Wall Paper (3 to 5 layers)</td>
<td>2-4 h</td>
</tr>
</tbody>
</table>

The values depend on factors such as type and age of the existing coats, temperature, humidity and condition of the ground. Wood grounds must be checked for possible darkening. Before starting a project, you should always make sure that the product is suitable for the purpose, for example by testing it on a sample surface.
Pegma Colour »Wood Sunblock«
Optimum protection against yellowing, darkening and greying of wood. Maple, spruce and other light woods, but also walnut, have a strong tendency to yellow. This wood sunblock is excellent at preserving the initial, natural colour of the processed wood. Especially in furniture making, this sunblock has been used successfully for many years and is suitable for all common types of wood used indoors. One thin coat and your wood will remain light and naturally beautiful. For use on furniture, parquet floorings, doors and windows. After at least 24 hours' drying time you can give the wood further treatment with oil, varnish, lacquer, or stain. Coverage approx. 50-100 ml/m² (depending on wood type and surface). Eco-friendly and harmless to health.
1 l No. 810140

Clourethan® One-Component Lacquer
Heavy-duty, well-filling one-component lacquer based on urethane alkyd for sealing stairs and wooden floors as well as doors and furniture. Ideally suited for surface mixtures with oils. Highly resistant to water, oil, grease, and alcohol. Free of aromatic compounds, complies with European VOC Decopaint guidelines.
1 l No. 716251

Ethanol (Alcohol) 96 %
This pure alcohol is perfect for dissolving and diluting shellac and other resins as well as for cleaning brushes. The product is denatured and thus unfit for human consumption.
1 l No. 810039

Please observe the usual safety measures for the use of volatile hydrocarbon solvents.
SPIRIT STAINS

**DICTUM® Spirit stains**
Unlike water stains, spirit stains do not cause the wood fibres to stand up and dry relatively fast. Therefore, the surface treatment can be continued on the same day. The problem with many spirit stains is their lightfastness. Our selected and specially developed spirit stains contain only high quality, lightfast colour pigments which prevent from fading.

To obtain darker or coloured shellac surfaces, spirit stains can be mixed with shellac.

All colours are available individually in 250 ml bottles or in a set of 30 ml each.

**DICTUM® Spirit Stains Assorted Wood Shades**
For staining light-coloured wood, e.g. to match wood colours when replacing single wood elements and for restoration purposes, wenge, light oak, medium oak, golden oak, brown oak, walnut, antique pine, dark jacobean.
No. 810152

**DICTUM® Spirit Stains Assorted Colours**
Primary and secondary colours, suitable for the coloured design of wood surfaces, (red, blue, purple, green, white, orange, black, yellow).
No. 810150

**DICTUM® Spirit Stains Metallics**
Wood stains with added metallic pigments. We recommend using an airbrush to apply these stains, as this will produce an opaque finish, (gold, light gold, brass, lemon gold, silver).
No. 810154

Order hotline: Telephone +49 (0)9931 4058-902 • www.dictum.com
Modern Masters® Metallic Effect Paints
With this product series for surface treatment, a genuine chemical oxidation process can be produced on any material. For this purpose, a metallic substrate is applied with the relating primer and then sprayed with the appropriate activator. The effect can be adjusted depending on the quantity and how the product is applied and can be stopped and sealed with the Effect Sealer. Very easy and quick to use, unlike competitive products, does not need to be applied with a spray gun and contains only weak, harmless acids. Can be used on large surfaces or for small details. Can be used indoors and outdoors.

Modern Masters® Start Set
Complete set of all products for achieving a real oxidised metal effect on any surface. Ideal for testing or also for small projects. Content covers a surface of approx. 1 m².

- **Rust**
  - Iron (rust effect)
  - Scope of delivery: Iron Paint, Rust Activator, Metallic Primer and Effect Sealer, 100 ml each.
  - **No. 727571**

- **Bronze**
  - Bronze (blue patina)
  - Scope of delivery: Bronze Paint, Blue Patina Effect, Metallic Primer and Effect Sealer, 100 ml each.
  - **No. 727570**

- **Copper**
  - Copper (green patina)
  - Scope of delivery: Copper Paint, Blue Patina Effect, Metallic Primer and Effect Sealer, 100 ml each.
  - **No. 727569**

*For our full range of Modern Masters® products as well as further metallic effect paints and gilding accessories see [www.dictum.com](http://www.dictum.com)*
TOOLS FOR APPLYING ... 

POLISHING AND MIXING

Order hotline: Telephone +49 (0)9931 4058-902 • www.dictum.com
**Fine-Hair Brush**
Fine-hair brush made in Germany. For applying high-grade shellac, violin varnishes and watercolours. The dense mix of fine hair (goat-Bonnie) ensures even application and a controlled flow. Nickel-plated ferrules, beech handles. Overall length 185-190 mm Width 13-50 mm No. 706109 - No. 706112

**Varnishing Brush**
Basic varnishing brush made in Germany. For applying paints, oil varnish, pine tar or similar. Black China bristles. Nickel-plated ferrule, wooden handle. Overall length 220 mm Width 50 mm No. 706154

**Habico Spirit Stain Brushes**
Habico is an esteemed German manufacturer of finest artist brushes and has developed special brushes for violin makers. These slim brushes feature short hair to ensure finest and even lacquer layers. Many years of experience enable Habico to offer appropriate brush hair types for different kinds of spirit and oil varnishes. Flat brush, pure Kolinsky red sable hair, stainless steel ferrule, wooden handle. Overall length 185-195 mm Width 30 mm No. 706104 Width 50 mm No. 716114

For more application tools and our complete range of airbrush tools see [www.dictum.com](http://www.dictum.com)
Lint-Free Polishing Cloth with Sewn Edge, 3-Piece Set
Square-shaped cut polishing cloth that is excellent for the application of oils and waxes. The woven cloth structure almost entirely prevents lint formation, enabling perfect surface application.
100 % cotton
300 x 300 mm
No. 810028

Lint-Free Polishing Cloth Made of Fine Yarn, 50-Piece Set
This square polishing cloth is woven of the finest yarn, and is therefore extremely durable and one hundred percent lint-free. These properties make it the ideal exterior material for use as a pad in French polishing, as well as an excellent cloth to apply oils and waxes.
100 % cotton
260 x 260 mm
No. 810029

Packing and Polishing Tube
Ideal balled filling material for a rubbing pad used in French polishing, highly absorbent. The finely woven material is also perfectly suited for the careful packing of sensitive parts and tools thanks to its tubular shape and toughness. Terry-cloth-like fabric.
100 % cotton
Overall length 20 m
No. 810008

Dust Removal Cloth, 3-Piece Set
Used to remove dust, dirt, and grinding dust before surface applications. Impregnated with resin, these cloths only require a single wipe to remove even the finest of particles that may otherwise disturb the look of a finished surface layer, while leaving no residue on the treated surface. The cloths can be used multiple times, provided they are stored in an airtight container or a bag that protects them against drying out.
420 x 200 mm
No. 810027
**Oil Roller Sleeves, 2-Piece Set**
High-quality microfibre roller sleeves made in Germany with 5 mm nap. Ideal for applying all kinds of oils to surfaces.
Width 120 mm
**No. 820095**

**Oil Roller Handle**
Oil roller handle made in Germany with anti-slip, easy-clean two-component plastic handle and hanger hole. Suitable for 120 mm wide roller sleeves.
**No. 820096**

**Paint Tray**
Plastic paint tray with textured drain area for applying oils and paints. 200 x 220 mm
**No. 820097**

**Bronze Wire Staining Brush**
To polish and smooth out again dried surfaces after the staining process. When using this brush for wood types with open pores, this helps to deepen and bring out the pores after staining and to smooth out and polish the surface. This staining brush is made of untreated beechwood and can also be used to clean and brush out files and rasps.
Overall length 145 mm, width 45 mm
**No. 716282**

**Brass Wire Staining Brush**
To clean the pores of woods containing tanning agents (e.g. oak, chestnut, locust tree) as the iron wire would chemically react in connection with the tanning agent in the wood and thus lead to strong colour changes. Especially suitable to prepare wooden surfaces for the staining process. This staining brush is made of untreated beechwood and is also ideal for cleaning and brushing out files and rasps.
Overall length 185 mm, width 50 mm
**No. 716281**
Wax Polishing-/Staining Brush
This brush features genuine leather inserts. After applying wax to a hardwood surface, it is an excellent choice for polishing. It can also be used to smooth out roughened wooden surfaces after the staining process. The brush should only be used for either of these two purposes, because in case there are wax residues on the leather inserts after polishing, these residues may affect the application of paint after the staining process. Material: natural fibre/leather
Width 60 mm
Overall length 175 mm
No. 716264

Plastic Putty Knife for Mixing
Plastic putty knife for mixing simple Urushi lacquers (Urushi and turpentine oil), e.g. for the Suri Urushi technique. Also ideal for the application of paint removers.
Blade width 40 mm
No. 716308

Measuring Cup, 1 l
High-quality transparent measuring cup of polypropylene (PP) with spout. The blue 10 ml-scale allows accurate reading even in bad light. Solvent-resistant.
Diameter 125 mm, height 167 mm
No. 706124

Disposable Filter, 25-Piece Set
Disposable paper filter with glued-in nylon filtering fabric. For filtering lacquers (Clourethan) and oil lacquers (Le Tonkinois).
Top diameter 160 mm, mesh opening 260 μ
No. 706149
**Herdim® Glue Pots, 250 ml**
Water-jacketed glue pots for the uncomplicated heating of hot-setting adhesives, priming and waxes. A built-in thermostat ensures the correct temperature within ±3 °C. Designed for constant professional use, these glue pots have proved themselves over and over again in woodworking, restoration and instrument making. Nickel-plated brass housing with heat-resistant plastic handle and slip-proof base. Maximum temperature approx. 85 °C. Ø 105 mm, height 160 mm, 120 W

<table>
<thead>
<tr>
<th>Ceramic Container</th>
<th>Plastic Container</th>
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<tbody>
<tr>
<td>220 V No. 736001</td>
<td>220 V No. 736013</td>
</tr>
<tr>
<td>110 V No. 736002</td>
<td>110 V No. 736014</td>
</tr>
</tbody>
</table>

**Patented Lid Can**
Comes with lid.
Holds 100 ml No. 800670
Holds 750 ml No. 800494
Holds 1000 ml No. 800671

**Powercoat Gloves**
Developed for lacquer manufacturers, these solvent-resistant nitrile gloves provide optimum protection from paint, lacquer, oil and detergents. The rubber-like material nitrile has excellent chemical and mechanical properties and an unequalled sense of touch. A diamond finish ensures a secure grip.
Size M No. 707912
Size L No. 707913
Size XL No. 707914

*For abrasive paper see [www.dictum.com](http://www.dictum.com)*
DVD - Suri-Urushi
This DVD guides you through the Suri-Urushi technique, from general basic knowledge right through to the actual application. The traditional Japanese art of lacquering is over 6000 years old. Learn how to create a special gloss on bowls, boxes, handles, jewellery or furniture. Once fully hardened, Urushi is resistant to water, heat, alcohol, acids, alkaline solutions and solvents as well as ageing. It is also food-safe. Subtitles in English and German. Duration 26 min. In Japanese. No. 713807

DVD - Introduction to French Polishing
In this training film, an expert shares with us the knowledge of the finest form of surface treatment as acquired by him over many years. Peter Zehmisch explains the materials and the individual operations (priming, basic polishing, cover polishing, polishing out scratches, and fine polishing). Duration 21 minutes. In German. No. 713736

BOOK - Oberflächenbehandlung von Holz
Sam Allen:
Classic techniques and recipes. Surface treatment not only makes wood easy to care for, it also enhances its beauty. Sam Allen provides all the comprehensive and very practical traditional methods, such as French polishing, painting, oiling and waxing, grinding, pickling and varnishing. 128 pages, hardcover, 165 colour illustrations, 210 x 255 mm. In German. No. 713739

BOOK - Traditionelle Anstriche
Simon Vejbæk Kinch:
This book provides a good overview on the manufacturing of oil based paint and the wide range of possible paint recipes for different purposes. The author describes additives, auxiliary materials and tools as well as the necessary techniques. Common problems, their reasons and their solution are explained in great detail, as well as similar techniques such as gloss paint, distemper, tempera/emulsion, wood tar, calcium lime and silicate paint. A unique reference book for enthusiastic amateurs and professional craftsmen. 103 pages, hardcover, coloured photographs on every page, 163 x 235 mm. In German. No. 713602
BOOK - Oberflächen behandeln
Melanie Kirchlechner:
Staining, varnishing or oiling the finished product is the final stage of cabinet making. However, woodworkers everywhere are faced with an almost impenetrable jumble of products, descriptions and techniques. This book addresses the problem. It provides guidance on how to deal with misleading names, and offers simple explanations of the differences between finishing products. What is more, the book is a rigorously practical tool to help users understand which varnish, lacquer, oil or wax is best suited to which task. The author provides step-by-step instructions on how superb finishing can be achieved, even using simple resources. 204 pages, hardcover, numerous colour photographs and illustrations, 240 x 285 mm.
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- Adhesive force of different glues, analysis of the glues’ strength with glue samples and breaking tests
- Tips and instructions for professional workmanship and for your own projects
- Glueing wood with other materials
- Tools and aids
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WORKSHOP - Gold Plating

In this course we will learn the theoretical basics (history, manufacture, methods) of gold plating. We will first practice oil gilding and water gilding on prepared panels, so you will learn hands-on how to work with gold leaf. After that, we will gild a picture frame using one of the techniques.
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Basic set with great price advantage consisting of natural oils, waxes and resins for mixing your own finishes. An attached brochure guides through the process. Delivered with a French flat oil brush for easy application.

Content: Linolja linseed oil (No. 705275) 1 l, Lignea tung oil (No. 705286) 1 l, Turpentine oil (No. 705288) 1 l, Pure orange oil (No. 705277) 250 ml, Sinensis camellia oil (No. 705280) 100 ml, Rectangular oil brush (No. 706184) width 50 mm, Pure beeswax granulate (No. 810006) 500 g, Carnauba wax (No. 810009) 500 g, Benzoin (No. 810023) 100 g, Alkanet root (No. 810024) 100 g, Komet shellac (No. 810034) 250 g. Includes Finishing Primer.
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