MEDIUMS & VARNISHES

V1 – Dammar Varnish
This versatile varnish creates a stable gloss finish. Michael Harding\'s Dammar Varnish is made with the best quality dammar resin from Thailand dissolved in double-refined Portuguese marine turpentine, then carefully filtered. Apply as a final picture varnish to thoroughly dried oil paint, after six months minimum drying time. If paint is very thick, wait one year.

V2 – Matt Varnish
Matt varnish creates a long lasting protective coating with a beautiful matt finish. It is made from real beeswax dissolved in the finest Portuguese marine turpentine. Before using, heat the container with warm water until the contents turn clear. Then apply one thin coat which dries within minutes. Apply this varnish as a final picture varnish to thoroughly dried oil paint. It is important to ensure at least six months time has passed before applying the varnish. If oil paint is very thick, wait one year.

PM1 – Oil Paint Medium
Oil paint medium is a basic paint medium designed to ease flow and increase gloss, transparency, depth and beauty of the pigment colour. This medium is a linseed oil and Portuguese marine turpentine formulation that prevents thickening of paint films.

PM2 – Dammar Glaze Medium
A traditional glaze medium that adds depth and gloss to transparent colours. Dammar glaze medium is known for its speedy drying time of oil colours, even with slow drying colours. Please note this is one of the only products containing driers ensuring maximum drying within a day or two.

PM3 – Resin Oil Wax Medium
This medium is a soft painting paste, derived from pure bleached beeswax then mixed with dammar resin and linseed oil. This versatile medium provides a good level of drying time while imparting depth to paint films.

PM4 – Beeswax Paste
Beeswax paste is a high oil content paste based on linseed oil and pure bleached beeswax. This paste increases the body of oil colours with water-based medium which is especially useful with opaque colours.

PM5 – Oils Resin Medium
Oils resin medium is a historic glaze medium based on light coloured Canadian linseed combined with dammar resin and linseed oil. This versatile medium provides high gloss levels while impregnating depth to paint films.

PM6 – Balsam Resin Glaze Medium
Another historic paint medium, based on American larch turpentine (also known as Virgin turpentine) made with dammar resins and linseed oil. This wonderful medium can be added to oil colours to enhance depth, gloss and lustre.
Through meticulous craftsmanship, Michael Harding artist oil colours are made with the highest integrity. The Michael Harding range contains superb, modern lightfast and ancient oil colours. All of Michael Harding paints are tested and conform to the ASTM-D 4236 standards. The handling quality of Stack Lead White is completely different from industrially made lead white. It possesses a quality known as “thixotropic” creamy white like those found in Rembrandt’s paintings. The most famous and enduring oil paint. Michael Harding himself creates small handmade batches of Stack Lead White following the time-honored techniques used to make the world’s most famous and enduring oil paints. The handling quality of Stack Lead White is completely different from industrially made lead white. It possesses a quality known as “thixotropic” creamy white like those found in Rembrandt’s paintings.

Painting is an act of creation. Michael Harding artist oil colours are made with the highest integrity.

THE MICHAEL HARDING DIFFERENCE

In the words of George Gallo, “Never have colors been available like these before with pigment loading and color chroma, it’s like painting with light!”

In the words of Jeremy Lipking, “Michael Harding paints work perfectly for getting the color and edges that I want in my paintings.”

In the words of David Leffel, “All of the paints I have used, Michael Harding’s paint takes the prize with its perfect consistent behavior and amazing pigment concentration, I’m hooked!”

In the words of ALEXEY STEELE, “Michael Harding are paints of rare combination of strength and elegance. Cheers to great paints!”

In the words of TONY PRO, “Call all the brands of paint I have used, Michael Harding pigment’s take the prize with its perfect consistent behavior and amazing pigment concentration, I’m hooked!”

In the words of CW MUNDY, “These Michael Harding paints that I am using are doing exactly what he said - they’re changing my life!”

In the words of GEORGE GALLO, “The Paint is just marvelous. I can’t believe how great the warm colors are and how the cool colors lay back. It makes me feel like I’ve been painting with mud until now. This isn’t a pitch, in the truth the paints have literally made me a better artist. They are like painting with light.”

Michael Harding himself creates small handmade batches of Stack Lead White following the time-honored techniques used to make the world’s most famous and enduring oil paints. The handling quality of Stack Lead White is completely different from industrially made lead white. It possesses a quality known as “thixotropic” creamy white like those found in Rembrandt’s paintings. Michael Harding has received several awards and the old Dutch metal powder for many years. He is the world’s leading authority on metal pigments and Michael Harding Artist Oil Colours are the result of years of research and development. The result is a hand made pigment and a paint that resembles the color of a warm, statuesque female form fashioned from natural clay.

Using this method to make lead white involves using a solution of lead nitrate and lead oxide to precipitate the lead carbonate. The finished product is a fine white pigment with a silky smooth texture. The lead carbonate is a complex compound made up of lead(II) carbonate and lead(II) oxide. The resulting white is a soft, fine, powdery texture that is not as hard as traditional lead white. The lead carbonate is more susceptible to weathering and can be affected by light and moisture.

Stack Lead White is made from a specially formulated mixture of lead(II) carbonate and lead(II) nitrate. The lead carbonate is mixed with lead(II) nitrate and then allowed to settle. The lead carbonate is then removed and the lead nitrate is added to create a paste. This paste is then allowed to dry and then ground into a powder. The result is a fine white pigment with a silky smooth texture.

The handling quality of Stack Lead White is completely different from industrially made lead white. It possesses a quality known as “thixotropic” creamy white like those found in Rembrandt’s paintings. Michael Harding himself creates small handmade batches of Stack Lead White following the time-honored techniques used to make the world’s most famous and enduring oil paints. The handling quality of Stack Lead White is completely different from industrially made lead white. It possesses a quality known as “thixotropic” creamy white like those found in Rembrandt’s paintings. Michael Harding has received several awards and the old Dutch metal powder for many years. He is the world’s leading authority on metal pigments and Michael Harding Artist Oil Colours are the result of years of research and development. The result is a hand made pigment and a paint that resembles the color of a warm, statuesque female form fashioned from natural clay.