Finishing Primer

DICTUM

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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 and synthetic finishing products. 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

NATURAL FINISHING PRODUCTS ...

IN PURE FORM

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.

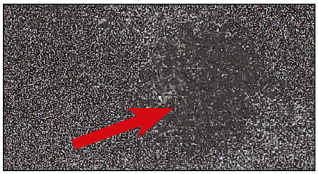
Mineral oils
Besides vegetable oils, mineral oil derivates (paraffin oil) are also used in surface treatment. However, these do not harden and are therefore used mainly as polishing oils.

Drying agents
Drying agents, also known as siccatives, are added to most purchas-able oil mixtures in order to reduce the drying time. Now-adays, 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.

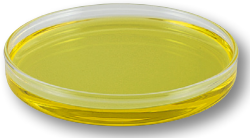
You can also apply a shellac base coat prior to applying the oil, in order to harden the surface and provide equal absorption of the oil. However, this base coat must be sanded down to the wood surface once it is dry (lacquer abrasive paper grit 220).
This treatment can help produce a more even surface 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 28 (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).

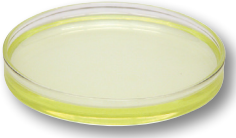


With most oil coats, intermediate sanding should be possible after 1-2 days. However, after such a short drying time you will still see small sticky residues on the sandpaper after sanding.

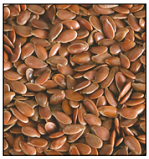
Linseed oil



Swedish linseed oil, raw



Swedish linseed oil, cold-bleached



Seeds

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*

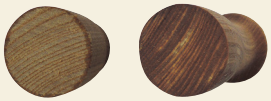
Application

- Warm the oil in a double boiler (55 °C) for better penetration, or thin with 10 % turpentine oil ► Glue pot, page 77
- 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.

Cross-section of a tool handle



Normal application *Soaked in linseed oil*

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)

Red wine stains after approx. 5 min. soaking time

Oil/varnish mixture 3 coats | *Linseed oil 3 coats*

330 ml linseed oil, 330 ml tung oil, 330 ml Clourethan one-component lacquer (No. 716251)
► page 67.
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 cabinetmakers. 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.

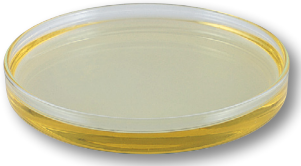
All craft courses at a glance and much more on **www.dictum.com/workshops**

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.

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.

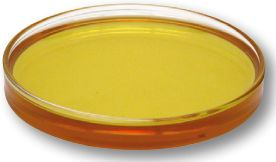
Coverage
30 ml/m² per application

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

Poppy-Seed Oil
1 l **No. 705272**

Application
See linseed oil, ► page 8

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

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.

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

Lignea® Tung Oil
1 l **No. 705286**
5 l **No. 705283**

Walnut oil

Production
Made from 100 % Californian walnuts, cold pressed under low pressure and of food grade, this is the only nut oil suitable for painting and surface protection. Other types of nuts yield non-drying oils.

Properties
- 100 % natural
- Food-safe, without chemical additives
- Dirt- and water-repellent
- No yellowing or darkening
- Ideal for the production of high-quality colour oils and artists‘ colours

Use
Ideal for handicraft objects, woodturning objects, toys, kitchen furniture and kitchen utensils. The resulting grip also makes it ideal for knife and tool handles and, together with pigments, for the production of high-quality colour oils and artists‘ colours.

Coverage
30 ml/m² per application

Drying time*
Surface dry after just a few hours, although it can take up to 14 days to be completely absorbed by the wood.
** depending on environmental conditions, type of wood and pre-treatment of the surface*

Application
- Apply with a brush, sponge or a lint-free cloth
- After 12 hours drying time, remove the excess oil with a dry cloth
- For heavy-duty surfaces, we recommend a second or third coat or treatment with our walnut wax
- Walnut oil can be reapplied at any time

Walnussöl
250 ml **No. 721216**
1 l **No. 721217**

Hemp oil

Production
Our hemp oil is cold pressed and not refined. It is one of the most environmentally friendly and gentle oil finishes available today. In addition, hemp can grow in almost any part of the world without the use of pesticides or herbicides and does not need to be imported.

Properties
- 100 % natural and sustainable
- Food-safe, without chemical additives
- Emphasises the grain
- Matt, dirt- and water-repellent surface

Use
Ideal for untreated wood, stained wood, as protection for Old Fashioned Milk Paint or chalk paints and ideal for reviving old wood in the restoration sector.

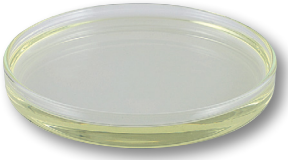
Coverage
30 ml/m² per application

Drying time*
Surface dry after just a few hours, although it can take 14-28 days to be completely absorbed by the wood.
** depending on environmental conditions, type of wood and pre-treatment of the surface*

Application
- Hemp oil can have a deep green colour, but this is not visible on the wood
- Apply with a brush, sponge or a lint-free cloth
- After 12 hours drying time, remove the excess oil with a dry cloth
- For heavy-duty surfaces, we recommend a second or third coat
- Hemp oil can be reapplied at any time

Walnussöl
250 ml **No. 721252**
1 l **No. 721253**

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

Polishing of shellac surface

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 penetra-tion behaviour of chisels into wood.

Sinensis® Camellia Oil

100 ml	**No. 705280**
250 ml	**No. 705281**
1 l	**No. 705282**

Japanese Camellia Oil

100 ml	**No. 713800**
250 ml	**No. 713801**

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.

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
- Evaporates without residue on drying
- Excellent degreaser
- 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.

Turpentine Oil

100 ml	**No. 705293**
1 l	**No. 705288**
5 l	**No. 714137**

WAXES

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

Paraffin Wax
1 kg **No. 810016**

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

Pure Beeswax Granulate
500 g **No. 810006**
1 kg **No. 810007**

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.

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 75. 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.

Gum rosin

Pure, light gum resin

100 g	**No. 450340**
250 g	**No. 450341**
1 kg	**No. 450342**

Production

Gum resin, rosin or gum rosin, is a natural, vegetable-based raw material that was already being used by the ancient Romans and Egyptians. Rosin is mainly obtained by slitting conifers, of which there are more than 110 species. However, the common pine is predominantly used as a source of resin. The balsam that drips out of the trees is collected manually and heated to vaporise the turpentine oil in it.

Properties

- Easy to dose pastilles with low dust content
- Not water-soluble
- Water-repellent
- Seals against fluctuating humidity
- Melts at approx. 80-100 °C
- Good compatibility with other waxes and oils
- Soluble in alcohols, acetone, chloroform, carbon disulphide and turpentine oil
- Soluble in oils and oil/wax mixtures by heating in a water bath

Use

Wax polish or varnish with gum resin create an excellent water-repellent surface. For indoor use and light to medium stress (e.g. furniture, turned parts such as drinking vessels and vases). Rosin is also one of the best fluxes for soldering, as it does not cause corrosion, unlike soldering water or soldering grease. Can also be used as a lubricant for string instruments, for the production of lacquers, as an incense, for the production of portfires as well as for numerous other applications.

Application
For further processing, a small quantity of balsam resin is added to alcohols, oils and oil/wax mixtures and heated in a water bath. This mixture creates an excellent water-repellent surface when applied later.

Safety instructions
Balsamic resin (rosin) is a natural substance. Many natural substances, including this one, are contact allergens and can cause allergic skin reactions. Inhalation of dusts, e.g. during grinding, and skin contact should therefore be avoided.

Recipe suggestions

Wax polish
To prepare the wax polish, first melt the balsamic resin in a sufficiently large pot in a water bath and then add the beeswax and carnauba wax. When the wax has melted, the turpentine oil is stirred into the wax mixture in small portions until the mixture is homogeneous.

100 g carnauba wax, 890 g beeswax, 10 g gum rosin, 1.5 kg turpentine oil

Varnish
A high-quality, ecological, and water-repellent mixture for furniture surfaces with medium to high wear. Heat linseed oil to 80-100 °C and dissolve balsam resin in it, then add the tung oil. After cooling, rub into the wood using a lot of pressure Intermediate sanding is possible after two days. Additional coats are applied in the same way.

500 ml linseed oil, 500 ml tung oil, 10 g gum rosin

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

Carnauba Wax
500 g **No. 810009**
1 kg **No. 810010**

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

Rice Bran Wax

Rice Bran Wax
500 g **No. 714197**
1 kg **No. 714198**

Production
The wax is extracted from the rice husk (bran). Production starts with the extraction of the raw rice oil, which is produced from the bran for food and cosmetic production. The oil contains only about 4-6 % wax, which is separated from the oil in a special process. It is correspondingly complex to obtain larger quantities of this wax as a by-product.

Properties
- High hardness
- Melts at 77-82 °C
- High degree of gloss possible
- Superior binder for oils (ideal for oil-wax mixtures)
- Excellent mixability
- Not water-soluble

Use
Indoor use with medium to high wear, e.g. furniture, handles, turned parts.

Coverage
5 g/m² per application

Application
Due to its high melting point and the resulting difficulty in application, rice bran wax is usually applied as an oil-wax mixture.

Recipe suggestion
Hard wax mixture of 500 ml linseed oil, 500 ml tung oil and 50 g rice bran wax.

Heat the linseed oil in a suitable container in a water bath to 80 °C and add the rice bran wax. Stir occasionally. After the rice bran wax is dissolved, stir in the tung oil. After cooling, rub into the wood with a lot of pressure using a cotton cloth. Additional coats are applied in the same way.

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 ist 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.

Sticklac with fuzzy white wax cover

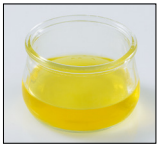
Properties
- High density and transparency
- Soluble in alcohol
- Good adhesion
- Quick-drying

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 28.

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.

Shellac polished

Pumice powder: Fills the pores and is used for base polish. No. 810050, ► see page 39.

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 33.

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 72) for a thin and even coating.


Shellac application with brush

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 67.*

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**

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.

Walnut with 6 coatings. Colour Varnish shaded with Dictum Spirit Stain, blue.

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) available online at **www.dictum.com**

- 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.

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

PROPOLIS

Propolis Granulate
100 g **No. 810012**

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.

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

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

Maple surface
Untreated (smoothed with a plane) *Treated with propolis/oil mixture*

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

Benzoin
100 g **No. 810023**

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 67). 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

URUSHI

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

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

Roiro technique

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.

► *For a Suri Urushi Set for beginners (No. 716330) see* ***www.dictum.com***

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

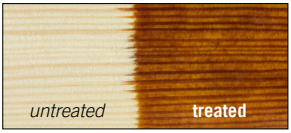
Suri Urushi red
Mix Suri Urushi lacquer with 25 % Urushi pigment red.
For how to apply see above, but due to the added pigments the lacquer is slightly more viscous. Therefore try to apply quickly and in thin layers.

► *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 72. 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**

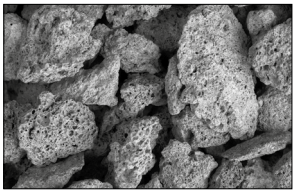
Dalbränd Tjära® Fine Pine Tar
Intensive protection against UV radiation and weathering. Suitable for treating large surfaces (walls, roofs, fences). This wood tar is black. Due to its moderate viscosity, it penetrates well into the wood.
1 l **No. 705351** 5 l **No. 705352**

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

Pumice Powder
250 g **No. 810050**

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 76) 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

Alkanet Root
100 g **No. 810024**

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)

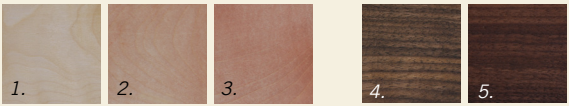
Use
To dye and tint wood oils and oil varnishes.

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

READY-TO-USE OIL AND WAX MIXTURES ...
MADE FROM NATURAL COMPONENTS

OILS

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® NL Hard Oil High Solid, Water-repellent

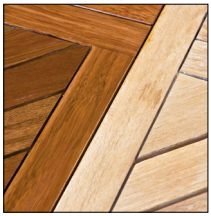
Because this oil contains up to 95 % solids, you will only need one coat, saving you time and money. The thick oil lends an opulent feel and keeps the open-pored structure of the surface material. It refines and protects stressed surfaces of wood, open-pored stone and cork and is thus ideal for floors, 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**

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**



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**

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**

Le Tonkinois Bio Impression Priming Oil, Transparent

The natural impregnating oil is used as a wood preservative or primer for all types of wood, especially for teak. The oil also makes an excellent adhesion primer for all wood protection paints. Bio Impression is made from linseed oil, palm oil and castor oil, is transparent and contains no chemical ingredients. It ensures effective long-term protection while brightening and hardening the wood. Particularly good results are achieved when used for teak furniture in the garden and on the terrace, for teak accessories and boat parts made of teak. Coverage approx. 40-50 ml/m² per coat.
1.2 l **No. 810233**
2.4 l **No. 810234**

König Holz & Harz Friction Polish - High gloss even on textured objects

High-quality friction polish made of linseed oil, shellac from the food industry, high-purity alcohol, and natural resins, for producing a high-gloss surface even on large or textured objects.

Application with a lathe

Apply the friction polish with a cotton cloth while the lathe is stationary or turning slowly (approx. 500 rpm). After that, the speed can be increased to approx. 500-1500 rpm, depending on the workpiece diameter. To achieve a high gloss, the polish must be heated by slowly increasing the pressure of the cloth on the surface; for textured objects, use a standard household hairdryer to heat the polish. The polish hardens immediately due to the heat, allowing you to repeat this process as often as you like until the desired degree of gloss is achieved.

Coverage approx. 20-40 ml/m² per coat.

250 ml **No. 714622**

König Holz & Harz Special Varnish

The special varnish made of linseed and tung oil contains no additives and is prepared in a complex process from purely natural and renewable raw materials especially for the surface treatment of wood. By gently heating the oil mixture, pre-oxidation takes place, which is why the special varnish, in contrast to linseed and tung oil, can already be polished after 24 hours and is completely hardened after 1 to 2 weeks. Ideal for achieving resistant, deep matt, hard-wearing, UV-stablestable, and water-repellent surfaces. The special varnish is suitable for bowls, plates, writing utensils and furniture, or outdoors for wooden benches, tablestables, and facades whose surfaces must be weather-resistant.

Coverage approx. 80-120 ml/m² per coat.

250 ml **No. 714613**
500 ml **No. 714614**
1 l **No. 714615**

DICTUM® HolzBalsam
»Wax for Preserving Wood«
Hard wax for wood maintenance. 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 natural substances underline the beauty of a wooden surface with a silky smooth touch. The pleasant smelling balm 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**

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**

DICTUM® Walnut Wax

Natural and silk matt surfaces:
If a **wood surface** requries a particularly natural look and pleasant feel, working with carefully selected and coordinated vegetable raw materials is recommended. DICTUM Walnut Wax contains purely natural substances, such as walnut oil, beeswax and carnauba wax, which protect and preserve the wood. The walnut oil penetrates deep into the wood and the beeswax and carnauba wax protect the wood from dirt and moisture and give it a silky matt finish. DICTUM Walnut Wax is completely free from chemical substances, mineral oil derivatives or drying agents. The ideal natural care for children's toys and kitchen utensils, but also for woodturned objects, solid wood furniture, carving and handicrafts. For optimum protection, we recommend our Walnut Oil as an initial coat and, after drying, one or more coats with our DICTUM Walnut Wax.

50 g **No. 721218**
300 g No. **721219**

DICTUM® Natural Wood Care

100 % ecological and natural:
Specially developed for wood care and wood preservation of kitchen utensils, bedroom furniture and children's toys. It is also particularly suitable for protecting natural wood furniture. DICTUM Natural Wood Care gets its preserving deep effect from cold-bleached Swedish linseed oil that penetrates deep into the wood pores and its surface protection effect from beeswax. Beeswax is breathable and has an antistatic effect, it protects the wood from dirt and moisture and gives it a silky matt surface. Due to its natural ingredients, DICTUM Natural Wood Care is 100 % ecological and completely solvent-free. Suitable for all types of wood and smooth leather.

300 g **No. 721215**

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**

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.

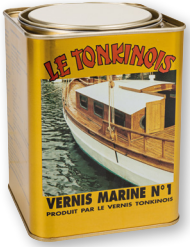
Le Tonkinois is an ecologically safe oil varnish that has been approved by the French navy for use on their boats. It provides excellent protection from moisture and is suitable for both indoor and outdoor use. This makes it ideal not only for furniture in the house but also for wood lagging, windows 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**

Le Tonkinois Bio Impression Priming Oil, Transparent



The natural impregnating oil is used as a wood preservative or primer for all types of wood, especially for teak. The oil also makes an excellent adhesion primer for all wood protection paints. Bio Impression is made from linseed oil, palm oil and castor oil, is transparent and contains no chemical ingredients. It ensures effective long-term protection while brightening and hardening the wood. Particularly good results are achieved when used for teak furniture in the garden and on the terrace, for teak accessories and boat parts made of teak. Coverage approx. 40-50 ml/m² per coat.

1 l **No. 810235**
2.5 l **No. 810236**

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

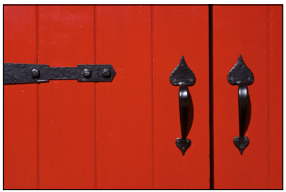
Choice of colour
For indoor use you can use any colour.

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) to seal the surface permanently against penetrating water. Please find a detailed description in our product information.



Application on 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.

Linseed Oil Paste
500 g

The following colours are available

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

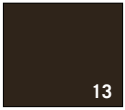
8 *Coach Green*
Dark green shade that was traditionally used for painting coaches in Denmark. Today you often find this colour on window frames, window shutters and front doors.
► *With its high zinc content, this paste provides long-lasting protection against mildew in exterior use, so that no boiled linseed oil with fungicides needs to be added when mixing the paint.*
No. 810108

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

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

11 *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

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



13 *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**

Furutjära® 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 Furutjära, 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 61-62. 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

► *For colour samples of our linseed oil paints see* ***our tool catalogue*** *or* ***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 lineseed 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.

Linseed Oil Soap
500 ml **No. 810091**

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.

Mixing table/drying times **Drying times are approximate**

Application field	Colour
interior; no drying agent	all colours
interior; no drying agent	all colours
interior; no drying agent elements with low shrinkage	all colours
interior; drying agent	all colours
interior; drying agent	all colours
interior; drying agent	all colours
interior; drying agent	all colours
exterior; no fungicides	RAL9010 pure white, svinkloev grey, coach green, skagen yellow, copenhagen brown
exterior; no fungicides	RAL9010 pure white, svinkloev grey, coach green, skagen yellow, copenhagen brown
exterior; no fungicides elements with low shrinkage	RAL9010 pure white, svinkloev grey, coach green, skagen yellow, copenhagen brown
exterior; fungicides	graphite, black ferrous oxide, haematite red lead, zoo red, caput mortum, ultramarine blue, chromium oxide green, gold ochre, siena, burnt umber
metal, exterior or interior; anti-corrosion coating	haematite red lead, graphite
metal, exterior or interior; anti-corrosion coating	haematite red lead, graphite
metal, exterior or interior; anti-corrosion coating	haematite red lead, graphite
metal, exterior or interior; anti-corrosion coating	haematite red lead, graphite
metal, exterior or interior 2nd and 3rd coat	all colours

Added drying agent paste	Mixing component	Added drying agent mixing component	2nd coat after	Drying time
none	linseed oil, cold-bl.	none	3 days	1-2 weeks
none	linseed oil, raw	none	10 days	3-4 weeks
none	Le Tonk. oil varnish	none	3 days	1 week
approx. 10 ml per kg paste	linseed oil, cold-bl.	none	24 hours	1-2 weeks
approx. 10 ml per kg paste	linseed oil, raw	10 ml per 1 l linseed oil	3 days	2-3 weeks
approx. 10 ml per kg paste	Le Tonk. oil varnish	none	24 hours	1-2 weeks
approx. 10 ml per kg paste	boiled linseed oil for interior use	none	24 hours	1-2 weeks
approx. 10 ml per kg paste	linseed oil, cold-bleached	none	24 hours	1-2 weeks
approx. 10 ml per kg paste	boiled linseed oil for interior use	none	24 hours	1-2 weeks
approx. 10 ml per kg paste	Le Tonkinois oil varnish	none	24 hours	1-2 weeks
approx. 10 ml per kg paste	boiled linseed oil for exterior use	none	24 hours	1-2 weeks
approx. 10 ml per kg paste	linseed oil, cold-bleached	none	24 hours	1-2 weeks
approx. 10 ml per kg paste	linseed oil, raw	10 ml per 1 l linseed oil	3 days	2-3 weeks
approx. 10 ml per kg paste	boiled linseed oil for interior use	none	24 hours	1-2 weeks
approx. 10 ml per kg paste	boiled linseed oil for exterior use	none	24 hours	1-2 weeks
approx. 10 ml per kg paste	Le Tonkinois oil varnish	none	24 hours	1-2 weeks

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

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.

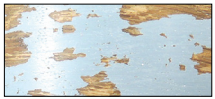
Coverage
One pack (170 g) covers an approx. 3.3 m^2 surface area.

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

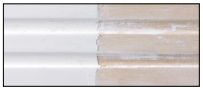
Cover coating application
- On untreated, dustfree wood or with ExtraBond No. 727560 on fine-pored woods or varnished, waxed surfaces
- Good abrasion resistance and moisture resistance with additional protection provided by a wax top layer
- Surfaces susceptible to penetrating water and dirt should be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

Old Fashioned Milk Paint
170 g
No. 727540-727599

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



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.

750 g	**No. 450505**
4 kg	**No. 450506**
10 kg	**No. 450507**

- 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

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

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, light-fast 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

METALLIC EFFECTS

Goldfinger Metallic Pastes
Pastes for metallic effects, such as accents or shimmers. They can also be used as pore fillers or to produce opaque finishes. The paste is applied with a cloth or simply with the fingertip and can be polished after a short drying time. It creates very even surfaces. Ideal for porous or slightly roughened surfaces of wood, plaster, leather or textiles.

Goldfinger Metallic Pastes
50 ml

1 *Iridescent Violet*
With colour change from mother-of-pearl to violet depending on the light.
No. 727606

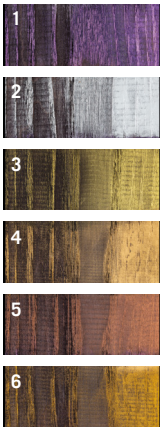
2 *Silver*
No. 727607

3 *Gold*
No. 727608

4 *Antique Gold*
No. 727609

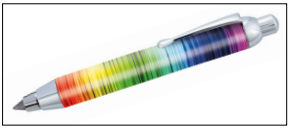
5 *Copper*
No. 727610

6 *Renaissance Gold*
No. 727611



AIRBRUSH PAINT

The airbrush technique is recommended for unusual surfaces and offers plenty of scope for creativity. It is also extremely simple to use.



pro-color Airbrush Paint
Ready-to-use airbrush acrylic paint with finest high-quality pigmentation for the highest demands. Easy processing even with the smallest nozzle sizes. Good light fastness due to finest pigments. Excellent opacity and luminosity, excellent fluidity, miscibility and yield. Waterproof drying. The paint is suitable for paper, plastic, wood and metal. In practical dosage bottle.
30 ml **No. 727674-727681**
125 ml **No. 727682-727689**

Sparmax® Kompressor TC-501N
Single piston mini compressor without pressure tank.
No. 727660

Sparmax® Airbrush DH-103
Equipped with a fine 0.3 mm nozzle, it is suitable for detail work, the finest lines, illustrations or continuous colour gradients.
No. 727668

► *For further compressors and our complete airbrush range see* ***www.dictum.com***

DICTUM spirit stains (see page 68) can likewise be used for the airbrush technique. In combination with other finishing agents, you can also achieve deceptively real metallic effects.

For a tutorial on »Pen turning with airbrush technique« see the DICTUM Tool knowledge Blog - www.dictum.com/blog

TOOLS FOR APPLYING ...

POLISHING AND MIXING

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

Wistoba Varnishing Brushes, Top Quality
Made in Germany, professional quality for 100 years. This paintbrush has extra full, chisel-shaped bristles for perfect, even paint application and long service life. Excellent for applying solvent-based varnishes, glazes, oil varnishes and paints. Black Chinese bristles, stainless steel ferrule, lacquered wooden handle, easy to clean.
Overall length 220 mm
Width 30 mm **No. 706241**
Width 50 mm **No. 706234**

For more application tools see ***www.dictum.com***

Wistoba Varnishing Brushes
Made in Germany, professional quality for 100 years. High-quality brush with full bristle structure ensuring the brush loads well with paint and has a long life. Ideal for applying solvent-based varnishes, glazes, oil varnishes and paints. Black Chinese bristles, stainless brass ferrule, lacquered wooden handle, easy to clean.
Overall length 220 mm
Width 30 mm **No. 706238**
Width 50 mm **No. 706233**

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

»Stain Pad« Application Sponge -
Ideal for all wood stains, oils, and sealers
The Stain Pad application sponge comes in the form of two 15 x 20 cm pads that can be cut by the user to the exact size required. Unlike rags, which exert uneven pressure, the Stain Pad's absorbent foam core provides even pressure over the entire application surface for smooth, streak-free application. Thanks to the impermeable centre membrane, you can use one side of the applicator for application and the other side for smoothing. The loop- and lint-free material does not stick to even the roughest wood and ensures a perfect finish.
No. 700155

Professional Applicators, 20 pieces
The applicator is soft, does not lose any hair and is resistant to chemical agents, making it ideal for applying liquid media precisely and evenly.
No. 708541

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

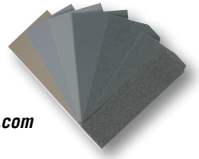
Packing and Polishing Tube
Ideal balled filling material for a rubbing pad used in French polishing, highly absorbent. The finely woven material is also perfectly suited for the careful packing of sensitive parts and tools thanks to its tubular shape and toughness. Terry-cloth-like fabric.
100 % cotton
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

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.
Natural fibre/leather
Width 60 mm
Overall length 175 mm
No. 716264



► *For abrasive paper see* ***www.dictum.com***

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 Cups
High-quality transparent measuring cup of polypropylene (PP) with spout. The blue scale allows accurate reading even in bad light. Solvent-resistant.

250 ml, 5 ml increments	**No. 714285**
500 ml, 10 ml increments	**No. 714286**
1 l, 10 ml increments	**No. 706124**
2 l, 20 ml increments	**No. 714287**

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

StopLossBag
Prevents surface agents from drying out. Wood varnish hardens in cans and jars due to evaporation, oxidation and moisture. The emptier the container, the faster the surface agent hardens. StopLossBags help you to store your expensive paints and varnishes safely so that they stay fresh. By squeezing excess air out of the bag and putting the closure back on, your finish will last a very long time. This means you can use every drop of the finish, saving you time, money and frustration.
4-piece set, content 1 l
No. 727912

Herdim® Glue Pot, 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

Ceramic Container		**Plastic Container**	
220 V	**No. 736001**	220 V	**No. 736013**
		110 V	**No. 736014**

Patented Lid Can
Can with press-on lid of tin-plated sheet steel for storing paints, varnishes, oils, waxes, pastes or other semi-fluid contents. Not suited for water-based products. With patented ring on the rim.
Comes with lid.
100 ml **No. 800670**
750 ml **No. 800494**
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**

BOOKS, DVDS AND WORKSHOPS

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. **In German.**
No. 713032

Book - Reparieren, Renovieren, Restaurieren von Holzoberflächen
Melanie Kirchlechner:
This book will help you to repair blemishes on wooden surfaces yourself, and to restore the functionality and protective function of a surface coating. The author deals with many types of surface damage such as discolouration, stains, dents, scratches and holes, as well as structural defects that are noticeable on the surface, cracks in the wood, missing parts, and lifted or cracked veneer. Melanie Kirchlechner, restorer, regular contributor to the German magazine HolzWerken and experienced course instructor, has created a comprehensive and practical introduction to leather working.
270 pages, hardcover, many colour photographs, 238 x 280 mm. **In German.**
No. 714483

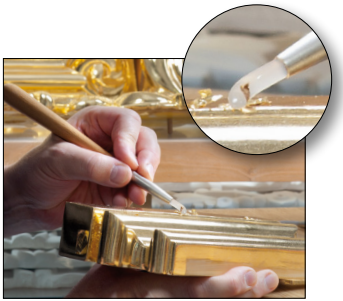
HAVE A LOOK INSIDE!

- **Get a first impression by reading an extract from a book in our online shop - www.dictum.com/books**

WORKSHOP - Surfaces with Linseed Oil

If it is desired to work without chemicals as much as possible for the protection of wood and metal, it is no longer required to forego colours. Linseed oil colours have been used for centuries as paint for interiors and exteriors. It has excellent properties, has 100 % natural ingredients, diffuses readily, strengthens the surface and is easily absorbed by wood. Thus, it prevents any unwanted layering and the related flaking (frequent long-term reactions in the case of industrial paints).

- Introduction to theory and practice
- Areas of application in interior and exterior areas
- Surface pretreatment (wood and metal surfaces)
- Understanding the different possible combinations of raw, cold-pressed bleached, boiled linseed oil, linseed oil varnish, oil varnish or wood tar with linseed oil pastes (pure, ground pigment) and siccatives (drying agents)
- Blending of colours and formulas
- Layering onto model sheets
- Restored coating and transparent coating



WORKSHOP - Gilding

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.

WORKSHOP - Finishing Surfaces
To bring out the natural beauty of the wood grain, we will recommend the appropriate formula for the application at hand from our rich fund of products. Proper treatment will protect wooden surfaces from becoming dirty and also retard aging.

- Theoretical and practical introduction
- Natural products for treating wooden surfaces
- Working with oil, wax, stain made from natural ingedients, »curd« (dairy product) and lime, as well as smoke and lime wash
- Preparing wooden surfaces properly (sanding, brushing, soaking, priming)
- Making different wood sample panels
- Preparing different finish formulas
- Trying your own formulas

WORKSHOP - Compact Course: Practical Knowledge about Wood Glues and Adhesives
Every adhesive is different. Whether they are physically bonding or chemically curing adhesives, for joining wood with wood or other materials, synthetic or natural adhesives are indispensable. The course will teach you all you need to know about numerous glues and adhesives; modern white glues, adhesives for special applications, reaction adhesive, traditional bone and hide glue, etc.

- Functional principles of wood glues, contact adhesives and reaction adhesives
- Different wood glues and their applications
- Terms used in adhesive technology and their meaning
- Solvent-based and solvent-free adhesives, binders, hardeners, filler materials and additives Trying your own formulas
- 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

WORKSHOP - French Polishing

French polishing highlights the luminosity and translucency inherent in the structure of the wood like no other treatment method. From the 18th to the early 20th century, it was the finish of choice commonly used on fine furniture and musical instruments. On this course you will practise all the steps involved in the historical art of French polishing, on sample plates (skinning in, bodying up, spiriting out). You will learn how to create a polishing pad and how to prepare the lacquer and the surface. Depending on time, quality requirements and desired gloss level, you will get to know three techniques. You will work with shellac flakes dissolved by yourself and other products . While the polish is drying, you will have the opportunity to discuss any restoration questions you may have using examples (you are welcome to bring your own furniture or items).

DICTUM Blog - TOOL KNOWLEDGE!

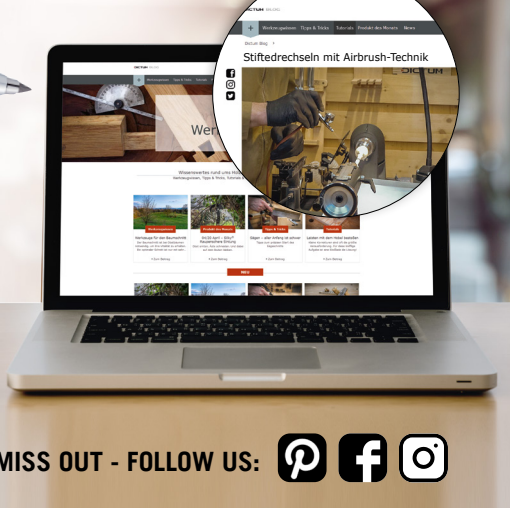
www.dictum.com/blog

Interesting information about woodworking and sharpening, tool knowledge, tips and tricks, tutorials and videos, along with product presentations and news.

Pen turning with airbrush technique

Pen blanks made of plain and woods can be transformed into colourful pens using the airbrush technique. In this tutorial, we show you a few simple techniques that can be easily implemented with little effort:

www.dictum.com/blog



DON'T MISS OUT - FOLLOW US:

Natural Finishing Supplies Starter Kit, 11-Piece Set
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.
No. 705299

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Version 01 / 2022

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