

**Versatility in Oil Painting is Yours . . .
with**



**IN
QUADRUPLE
SIZE
TUBES
6 X 1"**

**PRICE
\$.95
PER
TUBE**

**RESIN
GEL**

TRADE
MARK

Oil

**PAINTING
MEDIUM**

**A Concentrated
Full-Strength Syn-
thetic Resin Gel.**

Manufactured exclusively by

F. WEBER CO.

Manufacturing Artists' Colormen,
Since 1853
PHILADELPHIA 23, PA.

WEBER **RES-N-GEL** OIL PAINTING MEDIUM

WHAT RES-N-GEL IS

WEBER RES-N-GEL is a concentrated full-strength colloidal synthetic resin gel, ready for use as a mixing medium on the palette with Weber Artists' Oil Colors.

It is unlike any other "gel" medium on the market to date and must not be confused with any other "gel" designated product. Res-N-Gel should not be compared with gels obtained with waxes, Megilp, or metallic soaps. It does not contain any of these materials, and its chemical and physical properties are unrelated to these types of "gels."

RES-N-GEL is the newest addition to the well-known Weber Synthetic Resin family of mediums and varnishes. Like the other Weber Synthetic Resins, Res-N-Gel is the result of years of experiment and research in the use of synthetic resins in the fine arts field. Since the beginning of the use of synthetic resins in plastics, the Weber Laboratory has pioneered in the application of these materials in the fine arts, with prime importance being given to the qualities of workability, durability, and permanence.

WHAT RES-N-GEL DOES

RES-N-GEL is a painting medium for mixing with oil colors that will give the artist a buttery, plastic, easy working brush response. The character of the brush stroke is retained upon drying, and sharply defined detail will hold and not tend to flow out as the colors dry.

RES-N-GEL adds lustre and brilliancy to both highlights and darks. Transparent colors become alive with luminosity, and opaque colors are increased in density and tonal richness.

RES-N-GEL is helpful in overcoming the over-thinning of oil colors on the palette while painting which usually results in a muddy color mixture on the palette and in becoming too fluid to control.

RES-N-GEL is an ideal painting medium for painting wet-in-wet. Oil Colors mixed with Res-N-Gel will not fuse or run into the wet paint on which they are applied, but will remain crisp and easy to control.

Textural effects may be obtained while painting with Res-N-Gel as a medium, avoiding the necessity of textural underpainting.

RES-N-GEL meets the demand of the artist using brush or palette knife in either impasto or thin consistency for opaque, translucent or glazing techniques.

Tests indicate excellent color retention. Res-N-Gel shows no tendency to blush or bloom after drying of the paint.

DRYING TIME OF RES-N-GEL

The drying time of Res-N-Gel has been regulated to give the artist a satisfactory painting period. When applied not too impasto, the average paint film on properly primed painting surface will have a feeling of being dry to the touch the next day, Res-N-Gel accelerates the drying of oil colors.

This property is due to the colloidal nature of the Res-N-Gel and is not produced through the addition of any fast dryers. An important evidence of this is in the increased strength and flexibility of the paint film, and the retention of color values, which is not the case when fast dryers are used. Upon drying the overall painting retains the same degree of gloss it had while painting wet, and does not result in a varying pattern of dull mat areas, when Res-N-Gel is used.

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HOW RES-N-GEL IS USED

RES-N-GEL may be used in tube consistency and mixed with the oil paint employing bristle and sable brushes or palette knife. If desired less concentrated for more fluid working consistency, it may be thinned in the palette cup with the desired amount of Weber Rectified Spirits of Turpentine.

RES-N-GEL may also be used for wet-in-wet oil painting by spreading a film of Res-N-Gel over the unpainted surface before beginning to paint, and then painting into the wet Res-N-Gel with oil colors mixed with Res-N-Gel. The transparency of the Res-N-Gel permits the picture to be drawn on the canvas before the coat of Res-N-Gel is applied, using a hard pencil, or the picture may be drawn into the wet Res-N-Gel coating.

PAINTING SURFACES FOR RES-N-GEL

ARTISTS' CANVAS: Weber Artists' Canvases, Permalba-Primed, linen and cotton, available in various widths and textures, are highly recommended for durability and permanency, and as ideal surfaces for oil and Res-N-Gel painting. Weber No. 5 Absorbent Linen and No. 116 Tempera Linen are gesso-primed and are suitable for painting with Res-N-Gel Medium in a simulated tempera technique. (See Below)

RENAISSANCE PANELS and GESSO BOARDS: Weber Renaissance Panels and Malfa Gesso Boards are also recommended for painting with Res-N-Gel in a simulated tempera technique. (See Below)

CANVAS BOARDS: Weber "Art School" Canvas Boards, available in various sizes.

ILLUSTRATION BOARDS: Commercial Artists and Illustrators may be interested in using Res-N-Gel with Weber Artists' Oil Colors on good quality illustration boards. The Oil Colors are best used with the Res-N-Gel in tube consistency, or not thinned too much with turpentine.

WATER COLOR PAPER: Of interest to Art Teachers is that Res-N-Gel, used in the manner described above for illustration boards, will permit painting in oils on a good quality cold pressed or rough water color paper such as Fabriano Water Color Papers. Very interesting textural effects may be obtained.

FABRICS: Res-N-Gel from the tube, or thinned with turpentine, if desired, may be used as a medium for fabric painting, together with Weber Artists' Oil Colors, on wool, silk, cotton, or linen. Very brilliant painting is obtained with Res-N-Gel and oil colors on dark colored velvet.

OTHER SURFACES: Very good experimental results have been obtained in the laboratory on leather, wood, plaster casts, china, glass and pottery.

TECHNICAL NOTES on SIMULATED TEMPERA TECHNIQUES

On absorbent tempera gesso grounds (or on good quality water color papers or illustration boards) Res-N-Gel simulates casein, egg or other emulsion techniques in that its colloidal body yields a most workable brush response and permits fusing, blending and scrubbing in the manner of tempera.

When painting with Res-N-Gel on tempera or gesso grounds with Weber Artists' Oil Colors and Permalba, the Res-N-Gel is thinned in the palette cup with Weber Rectified Spirits of Turpentine to a creamy fluid consistency. Using this then, as a painting medium, permits the oil paint to be applied with full brush stroke, full wash, or line detail. The colors

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may also be overlaid, blended or scrubbed wet-in-wet, or applied over the dry underpainting. Unlike many temperas, colors and color values do not dry higher in key, but remain unchanged when dry.

USED AS A RESIN-OIL PAINT

Weber Res-N-Gel may also be used as a resin-oil paint by mixing dry pigments with the Res-N-Gel. Very rich, luminous colors are obtained, especially suitable for continued painting over an underpainting done in tempera on gesso.

VARNISHING RES-N-GEL PAINTINGS

Paintings done with Res-N-Gel Medium, when dry, have a receptive surface for the application of protective picture varnishes. Weber Synvar or Sphinx Retouching Varnishes are recommended.

For a mat tempera finish, and as a desirable surface protection, varnish the dry painting with Weber Matvar-53.

RES-N-GEL IS A VERSATILE OIL PAINTING MEDIUM

The variety of interesting techniques Res-N-Gel makes possible will interest all artists. Res-N-Gel offers the artist many experimental opportunities for the development of new effects and new methods of painting. The fact that Res-N-Gel makes it possible to paint with oils on a large variety of surfaces, including boards and paper, should appeal especially to Illustrators, Commercial Artists, and Art Teachers. To the Pastime Painter, who has difficulty in controlling the fluidity of color and holding details, Res-N-Gel will be a most helpful medium, adding to his painting facility and pleasure.

YOUR WEBER DEALER: