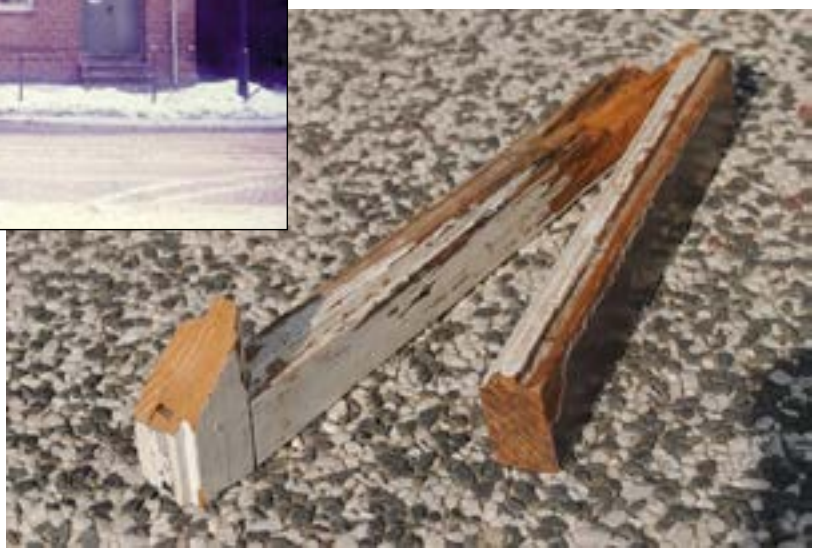
LINOLJEFÄRG
ALLBÄCK
ORGANIC LINSEED PAINT

OUR VISION 1982

We set out our dream of the good life.
As unemployed self-employed people suffering from illness, we were forced to find a way of life that would ensure sustainable, economic, long-term development. Life-balance. **But how?**

PROGRESS OR GOING BACKWARDS?

Trelleborg built in 1910
Windows replaced 1960s



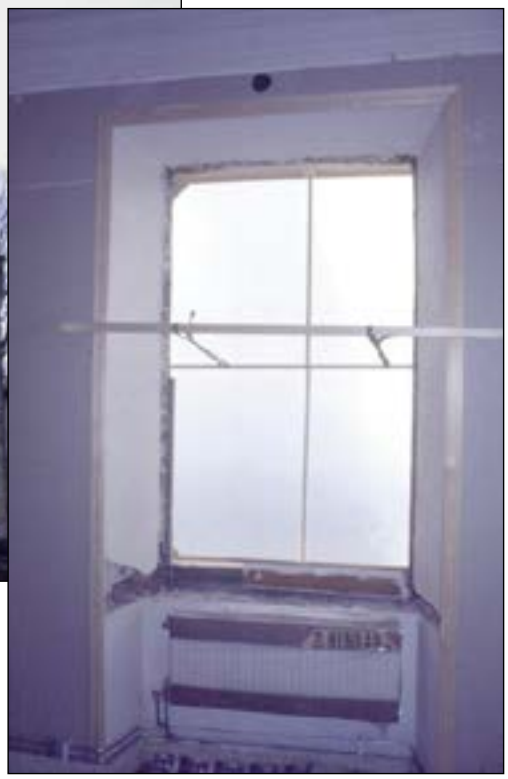
SP-Fönster modern
windows after 15 years

SP-Fönster efter 15 år
Snickarens efter 150 år

RESTORATION ALL YEAR ROUND WITH TEMPORARY WINDOWS

- Economic
- Safe work environment
- Excellent durability

RESTORATION ALL YEAR ROUND



KLINTEHUS YSTAD 1860 – 1910
Restored winter 1987

INNOVATIONS – TECHNOLOGY

Developing different methods for removing putty, paint & timber technology

PUTTY LAMP & SPOT HEATER

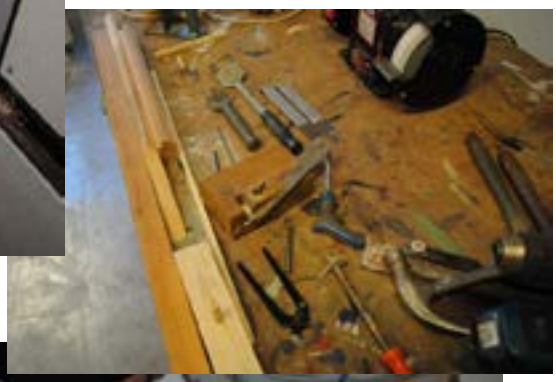
The spot heater works with long-wave infra-red light for paint stripping.

The putty lamp work with short-wave infra-red light to soften hard putty.

Linseed Olil Wax will speed up the process.

SIMPLE TOOLS

Gives flexibility



33 YEARS OF WINDOW CRAFTSMANSHIP

Hans and Sonja with students 1994

Window craftsmanship
Old and new technology
hand in hand

Seeing the window as a whole

A window craftsman is a carpenter, glazier, painter, blacksmith and builder all in one.

He or she commands knowledge of the interaction between the different materials of the window – wood, glass, paint, putty, fittings and plaster – and takes responsibility for the end result.

We have moved the boundaries of what is technically and financially possible.

“WARM” OLD WINDOWS

1. **INNER SASH SEALED**
2. **OUTER SASH WITH CONTROLLED VENTILATION**
3. **LARGE GAP BETWEEN PANES**

Action taken:

Inner sash sealed using a self-adhesive silicone seal in the appropriate model and size.

Outer sash sealed like inner sash but with gaps cut to obtain “controlled ventilation” in harmony with the moisture balance of the house.

CAUSES OF CONDENSATION

Condensation due to

- Unsealed rebates
- Unsealed inner sash
- Combination of 1 & 2
- Lack of ventilation between the glass - sashes painted over
- Deep set windows
- Poor general ventilation

“WARM OLD” WINDOWS

Measurement tolerances between frame and sash:

- Estimate at least half the rebate
- Measurement tolerance at least the thickness of a ruler (approx. 2-3 mm)

Why?

- The window must be able to be opened
- Room for future maintenance
- Break capillary action
- Avoid condensation problems

RENOVATING AND UPGRADING WINDOWS

Research collaboration with
Lund University Faculty of Engineering
Building construction theory,
prof. Bertil Fredlund.

Test window No. 1 1880
Separate double windows with removable inner sash

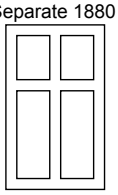
RESULTS OF U-VALUE MEASUREMENTS
(spring 1998)

Action taken:	Year of manufacture		
	1880	1930	1982
Current condition	2.44	2.55	1.84
Renovated	2.07	2.28	
New LE-glass	1.60	1.77	

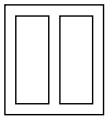
Relative improvements

Renovated 15%	11%	
Renovated + LE-glass	34%	31%

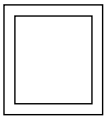
Separate 1880



Joined 1930



3-glazed insulating pane 1982



ACOUSTICS RESEARCH PROJECT

"SILENT" OLD WINDOWS

Research project in partnership with
SP-Borås Report 1998:26 Acoustics
Christian Simmons

<u>Results of measurements</u>

Restored windows from 1880

Best in test compared with special noise reduction products on the market!

(separate double windows with removable inner sashes).

Restoration Grönwallska Gården, Ystad, 1990

“SILENT OLD” WINDOWS

Why best in test?

- Large gap/air column between panes
- Asymmetric glazing – different thicknesses of glass in outer and inner sash
- Solid wood construction
- Two panes
- Divided by muntins and rails
- Fitted “flush with façade”
- New linseed putty
- Frame fitted
- Caulking between frame and wall - linseed caulking
- Seals - glued silicone seals

TIMBER QUALITY, PINE

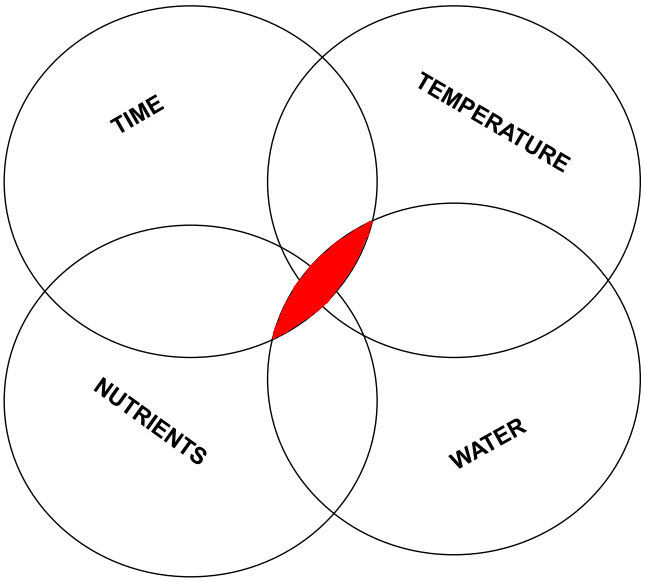
The resin-rich timber does not suit today's production technology and painting systems

Impregnation
Resin = water repellent
70% of the tree’s resin is in the root stock

Pinosylvin
Natural fungicide – protection against rot
Erdman's discovery in 1950s
(Peter Sjömar's thesis
Byggnadsteknik & Timmermanskonst)

Choose good timber
Harvested in winter
Air dried
Heartwood at least 50%
High resin content
Paint with linseed oil paint

CONDITIONS FOR ROT



TYPES OF MODERN DAMAGE

Wrong surface treatment

Metal coating

Construction damage

TYPES OF DAMAGE

Don't be fooled!
Due to a lack of knowledge, windows are often condemned as being rotten.
Our experience shows that damage to windows from 1950 and back in time often has a different cause.

Dry cracks

Use Linseed Oil for impregnation

Linseed putty in large cracks.

Paint immediately

Maintenance with Linseed Oil Wax

25 years later

RESTORATION IDEOLOGY

Hand-cranked plane, sixteenth century model

Principle of authenticity according to ICOMOS – Venice 1964

Authentic craftsmanship (the technology)

Authenticity of materials

Authenticity of design

Authenticity of context

Authenticity of function?

Glue 1920s?

Krageholm 1726

Examination project for window craftsmen

DECISION-MAKING MODEL

According to Boris Schönbeck, Chalmers

Historic considerations

- Authentic materials
- Blown glass
- Original construction
- Remaining layers of paint
- Location in façade
- Type of fittings

Modern requirements

- U-value
- Noise reduction
- Easy to clean
- Silicone beading
- Environmental aspects when removing paint

Questions that must be answered before project start and pricing!

What has to be done? Why? Level of ambition? When?

Restoration? Renovation? Maintenance?

Simple “delay ageing measures”? New windows?

Rolls? Lada? Push bike?

Inspection & Diagnosis

33 years' experience of practical work

Define the AIM of a test window

Restoration or simple maintenance?

Coordinate with everyone involved

Distribution of responsibilities

Choice of Method, Tools, Materials, Aids?

Check against reference window

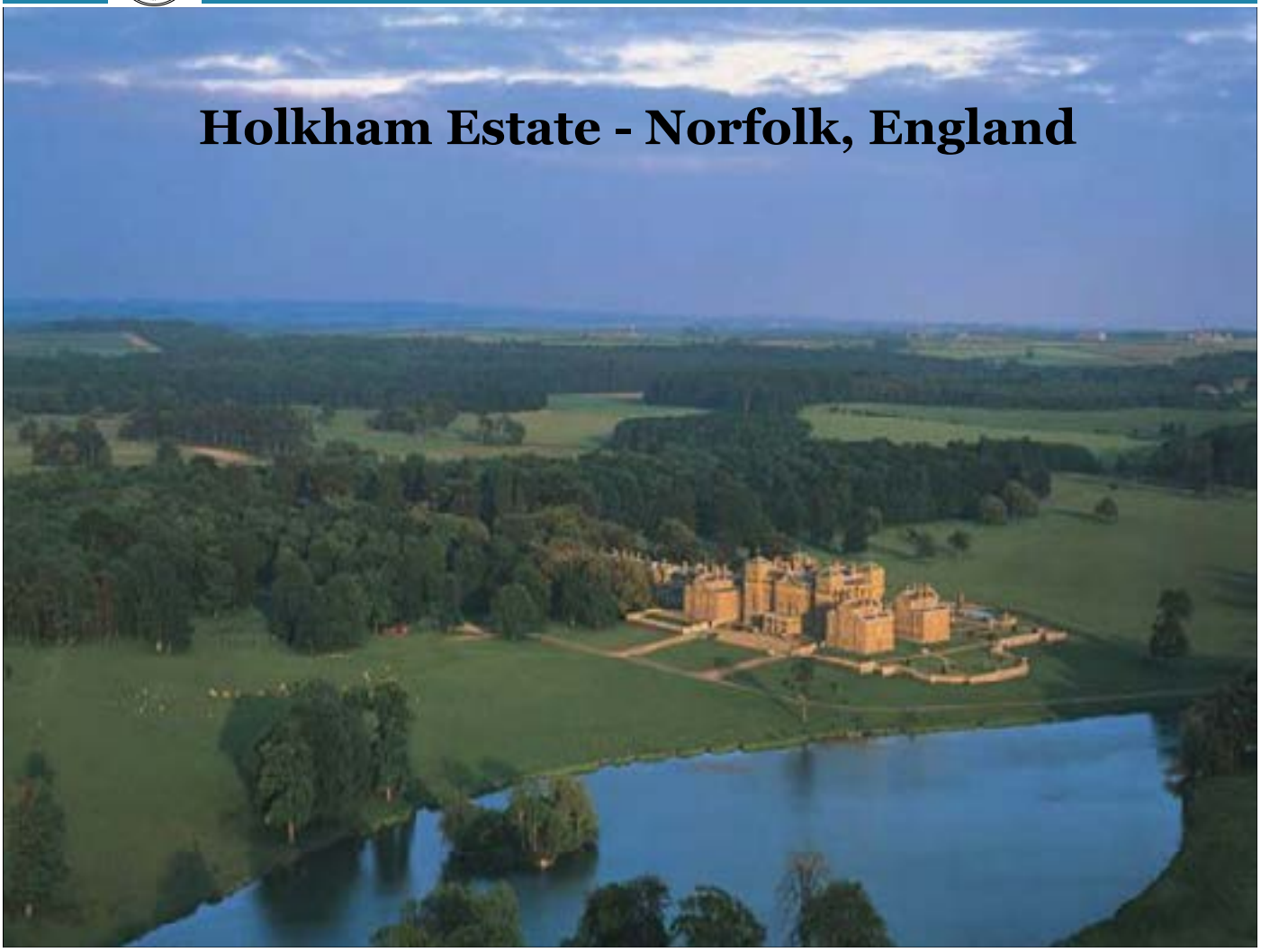
Draw up a CARE PLAN

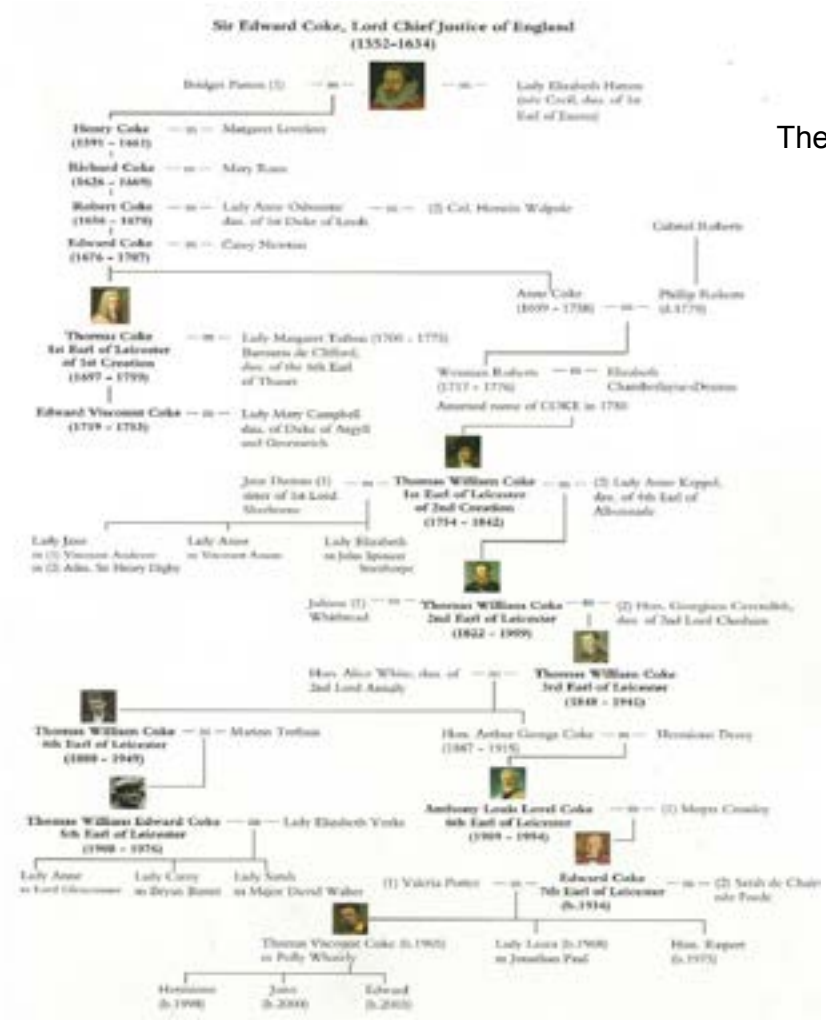
Document and learn from mistakes

STOCKHOLM'S ROYAL PALACE – 18th CENTURY

Investigation 1990
facing inner courtyard

....better to do nothing….


Holkham Estate - Norfolk, England



The Coke family at Holkham 1552 – 2000

Conservation Officer Michael Knights, Norfolk County Council and Tom Coke, Holkham Estate, England

Windowcraft and Allbäck Linseed Paint to Norfolk, England 2000

FROM OUR DOCUMENTATION 1982

Alkyd paint inside after 2 years
Repaired under guarantee

Linseed oil paint inside after 9 years
First maintenance 2010

PÅLSSONHUSET MALMÖ RESTORED 1987

After 23 years – south side. Topping up the putty on one window.

One coat of paint on all sides.

MAINTENANCE WITH LINSEED OIL OR LINSEED OIL WAX

Maintenance with linseed oil after 9 years

Maintenance with linseed oil twice in 25 years

AMALIENBORG PALACE – COPENHAGEN 2002

Copenhagen 1760s
Training project
Working only from the outside on outer sashes and outer frame.

Client and craftspeople agree on the status, action and the end result

AMALIENBORG PALACE, COPENHAGEN

Utmost historical priority – Renovation – Re-putty with linseed putty

Window craftsperson Malin Allbäck Andersson

Removal of glass with the putty lamp

AMALIENBORG PALACE – COPENHAGEN 2004

Work on sashes in Ystad, Sweden and in Copenhagen

Work on the sashes in the winter from lift.

Specially built, insulated temporary windows.

HOUSING ASSOCIATION BRF MALMÖ 1944

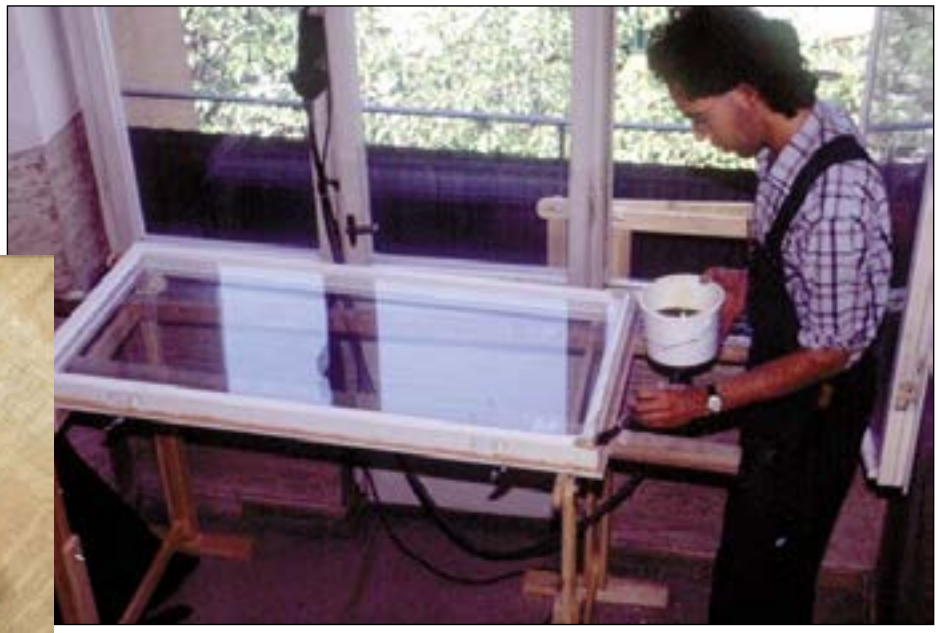
TECHNICAL MAINTENANCE
1990 - MALMÖ

- Define the problems
- Make test windows
- Decision
- Action
- 1.4 million or 7 million

Flats from 1942
1,460 windows
140 balcony doors

IMPREGNATE WITH LINSEED OIL

Impregnate with raw or boiled warmed cleaned linseed oil



The oil must be well absorbed by the timber. Use hot air or heat the linseed oil to about 60 degrees. The linseed oil will become as thin as water. Paint immediately with Linseed Oil Paint

Allbäck Linseed Paint for Chateau de Versailles

CHATEAU DE VERSAILLES – FRANCE 2014

Plastic paint creates problems

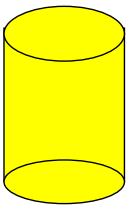
Original eighteenth century oak window
Better to do nothing

CHATEAU DE VERSAILLES – FRANCE MAY 2012

Original oak window painted with yellow linseed oil paint on a base of hare glue from 1680.

LINSEED OIL PAINT AROUND THE WORLD AGAIN

WHAT IS PAINT?



- BINDING AGENT (LINSEED OIL, PLASTIC, ALKYD RESIN)
- PIGMENT
- FILLER
- ADDITIVES

GLAZE = THIN PAINT:

EMULSION = LINSEED OIL PAINT + WATER
(Interiors and plastered exteriors)

**What is to be painted and why?
Paint as a decoration, or as a wear layer/for protection?**

Outdoors or In?

According to an old recipe: “Linseed oil must not be used to serve man before it has been **cleaned**”. *(Gutle 1790s)*

GOVERNMENT COMMITTEE FOR BUILDINGS RESEARCH

No. 24 *Reports* 1951

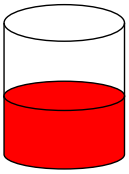
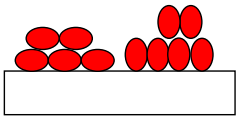
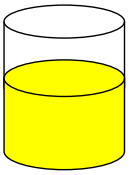
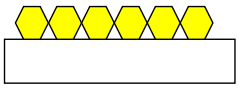
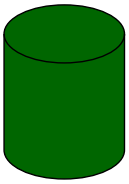
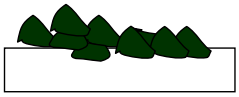
EXTERIOR PAINTING OF WOOD

Discussion at conference held
26 February 1951

Quote page 59

“…If the gentlemen do not believe me, I can recommend that you take the most high-class linseed oil you can obtain, for example **degummed,** bleached, cold-pressed linseed oil, that has undergone a number of procedures to remove all traces of pollutants”.

Stockholm

PAINT GROUPS	SOLVENT	DRY MATTER CONTENT	DRYING TIME	SURFACE
PLASTIC-ACRYLIC LATEX	• WATER • SPIRITS • PLASTICISERS • FORMALIN • MILDEW PROTECTION	About 40% 	1 TO 8 HOURS	NO PENETRATION 
ALKYD PAINT ARTIFICIAL OIL PAINT	PETROLEUM SPIRITS = PARAFFIN OIL + TOLUENE	About 55% 	24 HOURS 24 DEGREES	NO PENETRATION 
LINSEED PAINT	NONE	100% 	24 HOURS 24 DEGREES	PENETRATION 

Re. turpentine in linseed oil paint

Extract from

Book of Crafts – Painting in 1930

page 138

Under normal conditions, adding turpentine to oil paint is **not necessary** and in some cases **damaging.**

The habit that some have of mixing all oil paints with turpentine is **condemnable.** If this is done for reasons of comfort, so that the paint is easier to apply, it can in many cases be **judged to be bad workmanship.**

AUSGEGEBEN AM
23. MÄRZ 1939

REICHSPATENTAMT

PATENTSCHRIFT

№ 673434

KLASSE 22g GRUPPE 3

R 97493 IV/22g

Dr. Erich Asser in Hamburg-Wandsbek

ist als Erfinder benannt worden.

Gustav Ruth Temperol-Werke Chemische und Lackfabriken in Hamburg-Wandsbek

Bindemittel für Anstrichfarben

Zusatz zum Patent 643 300

Patentiert im Deutschen Reiche vom 4. Oktober 1936 ab

Das Hauptpatent hat angefangen am 20. Juli 1937

Tag der Bekanntmachung über die Erteilung des Patents: 2. März 1939

Das Patent 643 300 hat ein Bindemittel für Anstrichfarben zum Gegenstand, welches aus mindestens die Hexabromidzahl 20 noch aufweisenden erhitzten Leinöl von der zwei- bis vierfachen Viscosität des Ausgangsmaterials besteht.

Erhitztes Leinöl von dieser Beschaffenheit besitzt die Eigenschaft, daß sich hierin bei seiner Verwendung als Bindemittel für Anstrichfarben unverhältnismäßig große Mengen von Pigmentsubstanz zu einer gut streichbaren Farbe anreiben lassen. Mit einem derartigen Bindemittel können deshalb erhebliche Mengen Leinöl im Vergleich zu gewöhnlichem erhitztem Leinöl oder Standöl gespart werden, beispielsweise bei Verwendung von Lithopone-brennergrad als Pigment 10 %, bei Bleiweiß 15 bis 20 %.

Diese dispergierende Wirkung des erhitzten Leinöls, das mindestens die Hexabromidzahl 20 noch aufweist und die zwei- bis vierfache Viscosität des Ausgangsmaterials besitzt, kann stets beobachtet werden, wenn man ein Leinöl von den angegebenen Eigenschaften benutzt, das insbesondere in kleineren Mengen von einigen Kilogrammen im offenen Kessel hergestellt worden ist. Dagegen hat sich gezeigt, daß die Wirkung bei Verwendung von in großen Ansatz hergestelltem Öl zurückgeht und sogar ausbleibt, wenn das Öl in einem geschlossenen Kessel oder in einer Kohlensäureatmosphäre erhitzt worden ist.

Weitere Versuche haben nun ergeben, daß die dispergierenden Eigenschaften des Bindemittels für Anstrichfarben nicht allein von der Erhöhung der Viscosität, ohne daß die Hexabromidzahl 20 unterschritten wird, abhängt, sondern daß das zur Anwendung gebrachte Leinöl ferner in Gegenwart von Sauerstoff erhitzt sein muß. Offensichtlich muß also

OIL PENETRATION INTO SURFACE

Raw linseed oil 0.000005 mm

Boiled linseed oil 0.0001 mm

(Jon Bojer Godal, Norway)

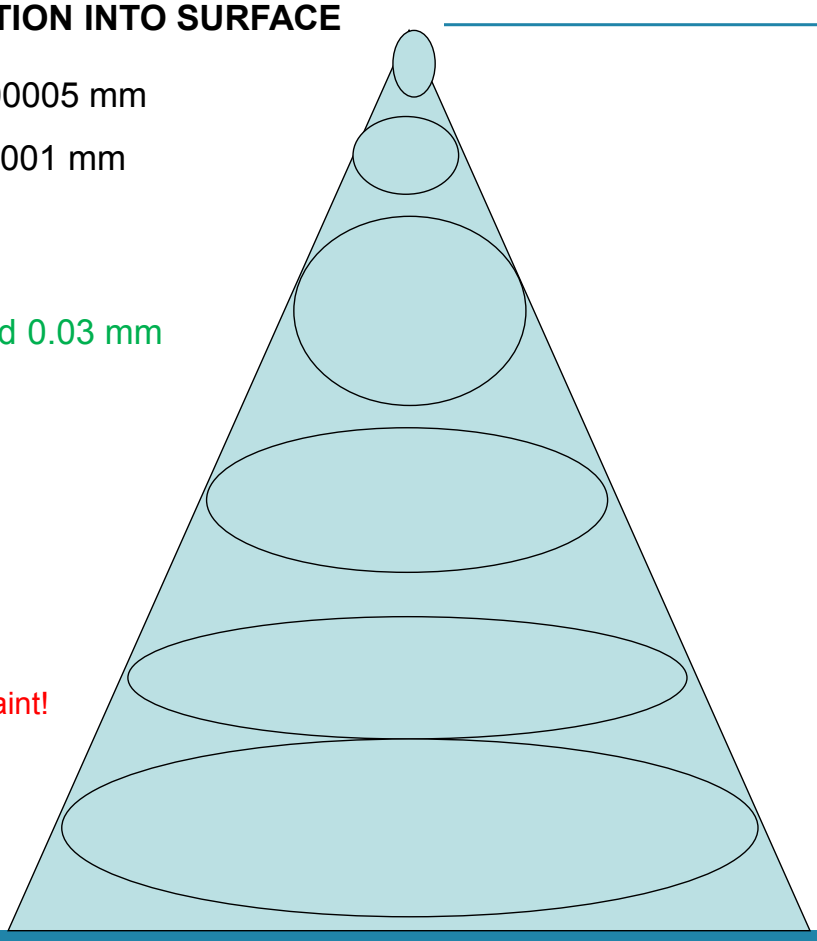
Pore opening in wood 0.03 mm

Linseed stand oil

Alkyd - solvents

Modern oil paint!

Plastic



COMPARISON LINSEED OIL PAINTS 2011

	Alcro 0.94 L	Allbäck 1 L
Price	SEK 330	SEK 310
Drying time	48 hours	24 hours
Coverage	5-7 sq. m/litre	15-20 sq. m/litre
VOC	over 300 g/litre	less than 1.1 g/litre
Labelling	Dangerous for environment	Environmentally friendly
Dilution	Aliphatic naphtha	No solvents
Price/sq. m.	**SEK 52**	**SEK 16**
	Red Arrow	Green Arrow

LINSEED OIL PAINT ON DEGUMMED LINSEED OIL

Linseed oil paint from before 1938 - Exterior

Solvent-free
Natural pigment
Natural signals
Single pot system
Long life time
Storage friendly

Penetrates into the surface
Attaches to most surfaces
Paint in sunshine
Good rust-protection effect on metal
Easy maintenance

Low cost – Coverage 15 – 25 sq.m/litre
Drying time approx. 24 hours

User friendly - Paint full coverage layer

Emission tests 1999 - 2000

All products give off very low emissions and are completely free of poisons. Long-term tests and working hygiene tests are carried out at the SP Technical Research Institute of Sweden in Borås and by Tekomo, Eva Nyman.

Extract from examination of emissions Allbäck Linseed Oil Paint

Exposure in professional use		
	Hygienic limit values Short term value SVEFF	Measured value
Acetone/Acroleine	1 200 000	42
Formaldehyde	1 200	12

Report 1 in pdf format in Architectural Conservation Journal - website

Emission tests long-term tests		
	Air threshold value (SVEFF)	Measured value
Nonanal	13	0.14
Formaldehyde	150	0.28

Report 2 in pdf Architectural Conservation Journal - website

CONSTRUCTION MATERIALS ASSESSMENT

A common system for environmental assessment of construction materials

- **GREEN ARROW** **Recommeded**
- **YELLOW ARROW** **Accepted**
- **RED ARROW** **Avoided**

- www.byggvarubedomningen.se
- www.allbackpaint.com

PROCESSING LINSEED OIL

LIFE TRAJECTORY

Raw	Boiled	Dry	10 years	20 years	30 years
I	X	X	X	X	X
	Starts to oxidise		*Goes matt*	*Chalks*	*Crackles*

Boiled linseed oil = Oxygenated
(Oxidised) Raw linseed oil

Factors affecting oxidation/drying time

Heat approx. 18 – 20 degrees
Light
Ventilation
Air humidity
(use dehumidifier)

CLEANING AND PAINTING WITH LINSEED OIL PAINT

Clean with Linseed Soap or ammonia.

Rinse and leave to dry. Fill cracks with Linseed Putty.

Paint wood and metal to full coverage with at least three coats out onto the glass.

Use a stiff natural brush or Micro Syntet Brush.

Don't paint over invisible condensation

MAINTENANCE WITH THINNED PUTTY

Simple "delay ageing" measure for unsealed rebates and cracks. Brush on, wait until it goes sticky. Wipe off the excess and paint immediately with Linseed Oil Paint.

RE-PUTTY WITH LINSEED PUTTY

First seal rebates with shellac.
Paint out onto the glass

PAINTING WITH LINSEED OIL PAINT

Stir the paint well.
Paint out on the glass at least three coats

CUTTING THE EDGES OF THE PUTTY

Moisten the glass with a weak solution of Linseed Soap and water.
Cut the rebates to 2 mm over the glass with a scraper and filler.

TROUBLESHOOTING

Silicone showing through?
Too greasy a surface?
Chemical paint stripper?
Wrong brush?
Chemicals?
Cold surface?
Damp surface?

Finish the painting!

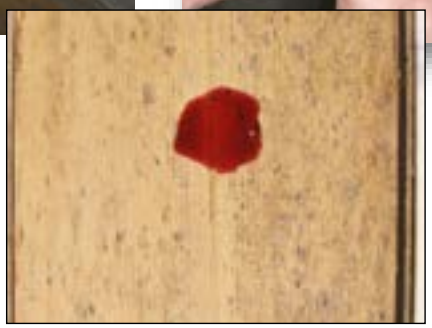
PAINTING METAL AND STORAGE

Paint new zinc-coated window sill or any metal.
Clean with Linseed Soap or ethanol.
Paint immediately with Linseed Oil Paint
on a dry surface.
Surface temperature minimum 14 degrees C

Store brushes hanging in raw linseed oil. Use the oil for impregnation.

Dry the brush and carefully paint out the oil before the next coat. Use the residue for undercoat.

LINSEED OIL WAX



National Property Board – floor treatment

Lund University – window maintenance with Linseed oil paint and window cleaner

Water-resistant treatment

FULLY MATT EMULSION LINSEED PAINT

For interior wallpaper,
brick/plaster,
ceilings and wood

GREEN ARROW

Linus Wall Paint

LINSEED SOAP

Linseed soap is a saponified linseed oil that can be used for all cleaning apart from in dishwashers.

Rusty fittings:

- Boil in an approx 50/50 soap-water solution
- Leave to stand overnight
- Rinse and brush clean in water.
- Leave to dry
- Paint with linseed oil paint

SAND & PLASTER

Priming for high finish:
Dilute Chalk with a little Primer.
Brush primed surface.
Leave to dry for a few minutes.
Sand and paint immediately.

Wet polish
With Primer and a sanding sponge.

Plaster with Linus + Pumice flour

HOW HAVE WE SUCCEEDED?

The power of the vision

Trust in life and each other
Documented practical work
Eco-friendly linseed oil products
New inventions
Old tools and methods

Respect and **cooperation** across boundaries between clients, craftspeople, academics, bureaucrats, entrepreneurs and agencies.

Together we can formulate **a shared vision** for **sustainable development** in harmony with the earth's resources and sound economics.

Circular economy

Read more at www.allbackpaint.com
Journal of Architectural Conservation Issue 1 & 2, 2004.

THE ALLBÄCK RESIDENCE YSTAD - SWEDEN

Thank you for listening – Do come and visit us


Environment
Tradition
Knowledge
For the future

INSPECTION TO MAKE A DIAGNOSIS - 2013

Background		Date
Owner/contact		
Address		Tel:
Class/Type		Year of construction
Existing construction		
Number of windows	Doors	Storeys
Size of windows	Doors	
N/S/E/W-facing/sketch		
Quality		Condition
Working time available/stages		
Financing – state or private		
Insurance and responsibility		
Authority		
Historic building – Overseer		
Distance from workshop		
Sub-contractor		
Fire safety		
Other craftsmen working		
General condition		
Water damage, leaking balconies, guttering		
General ventilation in building		
Insect damage – insurance against house longhorn beetle		
Fittings		Absent
Standard of glazing		Standard of glass
Wall attachment		
Positioning of frames. Outwards or inwards		
Wood quality		
Accessibility		
Fit balcony		
Construction windows – special manufacture		
Furniture and curtains		
Access	Keys	
Cleaning – protective covering	Electricity/lighting	
Stores for tools/equipment		
Car parking		

Notes

1 Backman, H., *Glass in Houses*, Esselte Studium, Lund (1975).
2 Ullmann, F., *Enzyklopädie der technischen Chemie* (*Chemical Technical Encyclopaedia*), Urban & Schwarzenberg, Berlin (1922).
3 Lindgren, F. and Rengman, G. (Eds.), *Meyers Varulexicon* (*Meyers Product Encyclopaedia*), 5th ed., Alb. Bonniers, Stockholm (1952).
4 Lehman, O., *Physikalische Technik*, G. Wilhelm Engellmann, Leipzig (1885).
5 Schönbeck, B., *Stad i Förvanling* (*City in Change*), Byggforskningrådet, Stockholm (1994).
6 Becker AB, *Nyckel för Målningsbehandlingar enligt Hus AMA 83 kodbeteckning* (*Key for Painting According to House AMA 83 Codes*) (1997).
7 Dreijer, C., Jerkbrant, C., and Wikner, C.E., *Arkitekter om Färg & Måleri* (*Architects on the Subject of Paint and Painting*), Byggförlaget (1992).
8 Hjort, S. and Parrikson, H., *Fuktbalans i målad träpanel enligt CTH-metoden* (*Moisture Balance in Painted Wooden Panelling According to the CTH-Method*), Report P94:4, Chalmers University of Technology (Department of Building Materials), Gothenburg (1994).
9 Nylén, P. and Andersson, H., *Om Linolja* (*About Linseed Oil*), Linoljeföreningen, Gothenburg (1953).
10 Lindberg, B.O., *Cennino Cennini – Den okände målaren* (*Cennino Cennini – The Unknown Decorator*), Institutionen för konstvetenskap, Lund (1989).
11 Ullmann, *op. cit.* (1922).
12 Gutle, J.C., *Grundlig Anvisning att förfärdiga Goda Fernisser* (*Thorough Instructions on How to Produce Good Varnishes*), Holmberg J.C., Stockholm (1799).
13 Asser, E., *Farbe und Lack*, Centralblatt 1936. Extract from lecture, Berlin, 14 October 1936.
14 Herrman, J., *Praktisk handbok i lackering* (*Practical Manual for Varnishing*), 3rd ed., Sigfrid Flodins Förlag, Stockholm (1879).
15 Andersson, B. and Nylén, P., *Färger för målning av trä utomhus* (*Exterior House Paints*), The National Committee for Building Research, Stockholm (1950).
16 Andés, L.E., *Nyaste handbok för Målare och Lackerare* (*The Newest Manual for Decorators and Varnishers*), 9th ed., Albert Bonniers Förlag, Stockholm (1946).
17 Kjellander, K., *Färg-Teknisk ordlista* (*Paint-Technique Dictionary*), Sveriges Färghandlares Riksförbund, Stockholm (1931).
18 Antony, W. (translated by Knutson, C.), *Målarfärger och bindemedel – de vanligast förekommande* (*Paints and Binders – the Most Common Ones*), Andersson & Co., Boktryckeri, Malmö (1926).
19 Nyman, E., *Emissioner från linoljebaserad färg* (*Study of Emissions from Linseed-Oil Paints*), TEKOMO Byggnadskvalitet AB (Sweden's Research and Test Institute), Borås (2000).
20 Ibid.
21 Thunström, O. and Åström, V., *Hantverkets bok – måleri* (*The Craftsman's Handbook – Decoration*), Lindfors Bokförlag, Stockholm (1934).
22 Hector, D.S., *Kemisk-teknisk receptbok* (*Chemical Technical Recipe Book*), 5th ed., Björck & Börjesson, Stockholm (1913).
23 For example, International Council on Monuments and Sites, *International Charter for the Conservation and Restoration of Monuments and Sites* (Venice Charter), ICOMOS, Paris (1964).
24 Kemikalieinspektionen, *Giftfri miljö: Miljökvalitetsmål och delmålen* (*Environment without Dangerous Chemicals: the Quality Goals*), 2nd ed., Swedish Chemicals Bureau, Stockholm (2002).

ALLBÄCK LINSEED OIL PAINT – QUALITY CONTROL

FOR HANDLING, USE AND MAINTENANCE

Allbäck Linoljeprodukter AB	Product name:	Allbäck Linseed Oil Paint
Balkåkravägen 18	Binder:	Cleaned, boiled and matured linseed oil
271 91 Ystad, Sweden	Thinner:	Cleaned boiled linseed oil max 5%

Areas of use:

The Linseed Oil Paint contains only cleaned boiled linseed oil, titanium dioxide and chalk. Where required, add max 20% Allbäck pure zinc paint to all colours. The paint is solvent-free and must never be thinned with solvent.

Surface	The paint may be used on **all** clean, dry surfaces, exterior and interior. Max. moisture content 15%. Temperature approx. 5–35°C. May be applied in direct sunlight.
Application	Stir the paint thoroughly. Brush (stiff natural bristles) or spray (high pressure, small nozzle).
Cleaning	Ammonia, Chlorine or Allbäck Linseed Soap. Wash hands and brushes with Linseed Soap and water.
Storage	Store **brushes** suspended in raw linseed oil (never in water).
Keeping	May be kept indefinitely even below freezing.
Coverage	15–20 m^2 per litre. Each coat should cover the surface completely and be painted in even layers. Apply the same paint in **at least three** coats on exterior surfaces. Apply four coats to particularly exposed surfaces.
Dry matter	100%
Transport	No restrictions – **not** hazardous goods

Risk of self-ignition – always soak rags in water and discard!

Waste management

No specific restrictions. Paint remnants can be used down to the last drop. Combine any remaining paint and use as primer or mix with about 30% water to make an emulsion for concrete floors and brick walls.
Tins can be discarded as normal metal waste. In Sweden, we have an agreement with REPA on recycling packaging.

Technical specifications, safety data sheet and emission tests

These are available on our website www.allbackpaint.com
VOC – Allbäck Linseed Oil Paint contains <1.1% VOC

Cleaning & Maintenance

Linseed Oil Paint is elastic and thus absorbs more dirt in the initial phase. After a few years, the pigment grains start to fall out and the paint becomes "self-cleaning".
Assuming that the surface has been given three full coats of paint, dirt and mould can be cleaned off using Allbäck Linseed Soap. Avoid too high a pH. Mix the Linseed Soap with water until it foams. Clean the surface using a sponge or a brush. Rinse thoroughly and allow to dry. When the surface turns matt and starts to become chalky, treat with Linseed Oil or Linseed Oil Wax or a coat of Linseed Oil Paint. The need for maintenance varies considerably depending on the original treatment, exposure to the elements and other stresses. Interior surfaces have much longer maintenance intervals and retain their shine for many years. Touch-up work will have a different shine initially.

Comments:

The results of applying Allbäck Linseed Oil Paint depend on the structure, surface, preparation, temperature, humidity, light and method of application. **Detailed instructions** can be found in the **Little Handbook** on our website www.allbackpaint.com.
Always paint a test area first. In the event of a complaint, please include your documentation and quality control details.
Treated surface…….
With paint type…….. Date……..

I/We have read the instructions, carried out the preparatory work and painted…….....

ORGANIC LINSEED OIL PAINT

Solventfree. Made in Sweden

Paint on clean and dry surface
Clean with linseed oil soap
Dryingtime 24 hours
215 square foot/quart
Covers 20 m²/l

www.allbackpaint.com