

## Water Colour and Varnish

You should not apply varnish to your finished water colour paintings. The delicate water colour shades are generally altered by the varnish and the water colour paper can become brittle and yellowish. The picture should be mounted and framed behind glass instead. This provides the best protection for the painting.

## Our finest Artists' Water Colours

LUKAS Aquarell 1862 water colour is known since many years as a high quality water colour range of the absolute top class. The employees of SCHOENFELD Artists' Colours pursue consequently the high standards which the founder Dr. Fr. Schoenfeld started in 1862.

## The Colour Palette

The LUKAS Aquarell 1862 water colour palette comprises a range of 70 shades in outstanding quality. Every shade of this premium product is available in half pans, whole pans and 24 ml tubes. The specific requirements of the demanding water colour artist are taken into account while researching, developing and producing our colours. Best raw materials of excellent quality, modern formulas based on scientific research and over 150 years experience together with a gentle manufacturing procedure ensure top quality products that are enjoyed by professional artists and amateurs alike.

## Signs and Symbols:

Colour, Art. No, Lightfastness, Opacity, Washing Out, Price Group, Pigment Name

Lightfastness: ☆☆☆ = excellent up to outstanding lightfast (7-8 on the blue wool scale)  
 ☆☆☆☆ = very good to excellent lightfast (6-7 on the blue wool scale)

Opacity: □ = transparent    ◻ = semi-transparent  
 ◼ = semi-opaque    ◼ = opaque


























Washing Out: ☼ = easy to wash out    ☼ = difficult to wash out

Price Group: Pigment prices are very different. This is particularly noticeable in high-pigmented artists' colours. Therefore the LUKAS Aquarell 1862 is divided into different price groups.

Pigment Name: The two preceding letters determine the type of colourant used (P=Pigment) and the dye (e.g. W=White), followed by the digits of the pigment type.

This colour chart is produced within the limitations of printing and is intended as a guide only.

 Chinese White <b>1006</b> ☆☆☆ / ◻ / ☼ / 2 PW4	 Opaque White <b>1007</b> ☆☆☆ / ◼ / ☼ / 2 PW5, PW6	 Lemon Yellow (Primary) <b>1021</b> ☆☆☆ / ◻ / ☼ / 2 PY3
 Aureolin <b>1015</b> ☆☆☆ / ◻ / ☼ / 3 PY175	 Cadmium Yellow lemon <b>1044</b> ☆☆☆ / ◻ / ☼ / 2 PY35	 Permanent Yellow light <b>1045</b> ☆☆☆ / ◻ / ☼ / 2 PY155
 Cadmium Yellow light <b>1026</b> ☆☆☆ / ◻ / ☼ / 3 PY35	 Gamboge <b>1016</b> ☆☆☆ / ◻ / ☼ / 3 PY153	 Indian Yellow <b>1024</b> ☆☆☆ / ◻ / ☼ / 2 PY153
 Naples Yellow <b>1034</b> ☆☆☆ / ◻ / ☼ / 2 PY53, PBr24	 Yellow Ochre light <b>1031</b> ☆☆☆ / ◻ / ☼ / 2 PY42	 Permanent Yellow deep <b>1048</b> ☆☆☆ / ◻ / ☼ / 2 PO62
 Cadmium Orange <b>1028</b> ☆☆☆ / ◻ / ☼ / 3 PO20	 Permanent Orange <b>1047</b> ☆☆☆ / ◻ / ☼ / 2 PO71	 Cadmium Red light <b>1072</b> ☆☆☆ / ◻ / ☼ / 3 PO20
 Cinnabar Red <b>1088</b> ☆☆☆ / ◻ / ☼ / 2 PR255	 Permanent Red <b>1097</b> ☆☆☆ / ◻ / ☼ / 2 PR242	 Cadmium Red deep <b>1074</b> ☆☆☆ / ◻ / ☼ / 3 PR108
 Lukas Red <b>1080</b> ☆☆☆ / ◻ / ☼ / 2 PR254	 Madder Lake deep <b>1066</b> ☆☆☆ / ◻ / ☼ / 2 PR264	 Carmine Red <b>1061</b> ☆☆☆ / ◻ / ☼ / 2 PR112, PR176
 Alizarin Crimson <b>1064</b> ☆☆☆ / ◻ / ☼ / 2 PR176	 Genuine Rose <b>1092</b> ☆☆☆ / ◻ / ☼ / 2 PV19	 Magenta (Primary) <b>1051</b> ☆☆☆ / ◻ / ☼ / 2 PR122
 Ruby Red <b>1141</b> ☆☆☆ / ◻ / ☼ / 2 PR176, PV23	 Purple <b>1094</b> ☆☆☆ / ◻ / ☼ / 2 PV19	 Dioxazine Violet <b>1142</b> ☆☆☆ / ◻ / ☼ / 2 PV23

 Cobalt Violet <b>1127</b> ☆☆☆ / ◻ / ☼ / 3 PV14	 Indanthrone Blue <b>1126</b> ☆☆☆ / ◻ / ☼ / 2 PB60	 Ultramarine Blue deep <b>1136</b> ☆☆☆ / ◻ / ☼ / 2 PB29
 Ultramarine Blue light <b>1135</b> ☆☆☆ / ◻ / ☼ / 2 PB29	 Cobalt Blue <b>1125</b> ☆☆☆ / ◻ / ☼ / 3 PB28	 Paris Blue <b>1133</b> ☆☆☆ / ◻ / ☼ / 2 PB27, PG7
 Prussian Blue <b>1134</b> ☆☆☆ / ◻ / ☼ / 2 PB27	 Cerulean Blue <b>1121</b> ☆☆☆ / ◻ / ☼ / 3 PB36	 Phthalo Blue <b>1124</b> ☆☆☆ / ◻ / ☼ / 2 PB15:6
 Permanent Blue <b>1198</b> ☆☆☆ / ◻ / ☼ / 2 PB15:1	 Cyan (Primary) <b>1118</b> ☆☆☆ / ◻ / ☼ / 2 PB15:3	 Prussian Green <b>1157</b> ☆☆☆ / ◻ / ☼ / 2 PB60, PG7
 Turquoise <b>1162</b> ☆☆☆ / ◻ / ☼ / 2 PB16	 Cobalt Turquoise <b>1168</b> ☆☆☆ / ◻ / ☼ / 2 PG50	 Indigo <b>1122</b> ☆☆☆ / ◻ / ☼ / 2 PR176, PB15:1, PBk7
 Green Yellow <b>1152</b> ☆☆☆ / ◻ / ☼ / 2 PY129	 May Green <b>1170</b> ☆☆☆ / ◻ / ☼ / 2 PY175, PG7	 Cinnabar Green light <b>1171</b> ☆☆☆ / ◻ / ☼ / 2 PY155, PG7
 Sap Green <b>1165</b> ☆☆☆ / ◻ / ☼ / 2 PY153, PG7	 Permanent Green yellowish <b>1193</b> ☆☆☆ / ◻ / ☼ / 2 PG36, PY155	 Permanent Green <b>1163</b> ☆☆☆ / ◻ / ☼ / 2 PY155, PG7
 Cobalt Green <b>1169</b> ☆☆☆ / ◻ / ☼ / 2 PG50	 Phthalo Green <b>1195</b> ☆☆☆ / ◻ / ☼ / 2 PG7	 Viridian <b>1154</b> ☆☆☆ / ◻ / ☼ / 2 PG18
 Verona Green Earth <b>1158</b> ☆☆☆ / ◻ / ☼ / 2 PG26	 Oxide of Chromium <b>1153</b> ☆☆☆ / ◻ / ☼ / 2 PG17	 Olive Green <b>1176</b> ☆☆☆ / ◻ / ☼ / 2 PG36, PO36

 Raw Sienna <b>1039</b> ☆☆☆ / ◻ / ☼ / 2 PBr7	 Gold Ochre <b>1023</b> ☆☆☆ / ◻ / ☼ / 2 PY42, PR101, PBk7	 Naples Yellow reddish <b>1036</b> ☆☆☆ / ◻ / ☼ / 2 PR176, PBR24
 Burnt Sienna <b>1109</b> ☆☆☆ / ◻ / ☼ / 2 PBr7	 English Red light <b>1054</b> ☆☆☆ / ◻ / ☼ / 2 PR101	 English Red deep <b>1055</b> ☆☆☆ / ◻ / ☼ / 2 PR101
 Caput Mortuum deep <b>1052</b> ☆☆☆ / ◻ / ☼ / 2 PR101, PBk11	 Burnt Green Earth <b>1104</b> ☆☆☆ / ◻ / ☼ / 2 PY155, PR176, PBk7	 Burnt Umber <b>1111</b> ☆☆☆ / ◻ / ☼ / 2 PY155, PR176, PBk7
 Van Dyck Brown <b>1112</b> ☆☆☆ / ◻ / ☼ / 2 PY42, PY155, PR176, PBk7	 Raw Umber <b>1110</b> ☆☆☆ / ◻ / ☼ / 2 PY155, PR176, PBk7	 Sepia <b>1106</b> ☆☆☆ / ◻ / ☼ / 2 PY42, PBk7
 Ivory Black <b>1182</b> ☆☆☆ / ◻ / ☼ / 2 PBk7	 Payne's Grey <b>1184</b> ☆☆☆ / ◻ / ☼ / 2 PR176, PB15:1, PBk7	 Neutral Tint <b>1186</b> ☆☆☆ / ◻ / ☼ / 2 PY153, PV19, PB15:1, PG7
 Gold <b>1012</b> ☆☆☆ / ◻ / ☼ / 3 Pearlescent Pigment		

 **LUKAS**

a brand of  
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WERB 2102 © Stand 03/2012



**LUKAS**

*Aquarell 1862*

Finest Moist Artists' Water Colour  
 The „Moist Consistency“ makes the Difference



## Introduction

Since 1862, Dr. Fr. Schoenfeld and LUKAS have been a sign of top quality artists' colours. Even Vincent van Gogh, as can be proved, has used the products of our house - the well known master ordered the popular colour extra from Düsseldorf. Up to the current day numerous artists all over the world trust the 150-year-old tradition of our house.



We do not disappoint this trust especially in the area of water colour because, in order to achieve the special character of a water colour painting, using the right materials is of supreme importance. That's why we at SCHOENFELD have the highest standards for the quality of our products. These standards become especially apparent in research, development and production of our LUKAS Aquarell 1862 Water Colour.

In the year 1862, the year our company was established, one of the first artists' water colours made in Germany was developed according to the recipe of the company's founder Dr. Fr. Schoenfeld. Hence the name of the water colour: **LUKAS Aquarell 1862**. This colour was carefully further developed over time to include the most recent scientific research and artistic knowledge, this premium product continues to satisfy the needs of demanding artists across the globe.

## Characteristics

**Pronounced Colour Intensity** and **Highest Transparency** distinguish LUKAS Aquarell 1862. This we achieve by using selected pigments of the best quality in the highest possible concentration.

**The extraordinary Brilliance** and the **Outstanding Mixing Ability** of the colours meet the requirements of the most demanding professional artist. The colours consist of one pigment only, wherever possible.

**Highest possible Lightfastness** is achieved with the finest artists's water colour from SCHOENFELD. The pigments we use for production are obtained from top quality raw materials: none of our colour shades has a lower lightfastness rating than 6 to 7 on the international, standardised 8 step blue wool scale.

**LUKAS finest artists' water colour** is **easy to lift up** because of its permanently **moist consistency**. This is achieved through special wetting agents and a gentle production manner which avoids strong heating of the colour.

This makes it possible to lift colour easily without the painter having to „scrub“ the pan or half pan with the brush. Not only does this spare expensive specialist water colour brushes, but also it allows colour once dried up to be re-dissolved easily.



A drop of water rests like a balloon on a dry surface, a small finely milled ...



...pigment is not able to pass through the skin of the drop due to its surface tension.



In contrast to this, a pigment of LUKAS Aquarell 1862 with its wetting agents is literally soaked up by the water, this way the excellent colour characteristics can be guaranteed.

**The excellent gradient Characteristics** make LUKAS Aquarell 1862 a premium product. Every recipe is tailored to the individual colour shade and the production process is extremely gentle to the raw materials. Thus our water colour is still pressed into the pans by hand. In order to ensure the highest quality of the product we deliberately avoid heating the colours, a procedure which is conventionally used by other manufacturers during the production process. As a result of this, LUKAS water colours enable the artist to achieve even and easily controllable gradients and an application of colour without clouds or veins.

## Equipment Colours

An example of an excellent starter set would be one of the high quality LUKAS Aquarell 1862 water colour paint boxes. These paint boxes are ideal for storing and protecting the water colour. They also offer two integrated and foldable palettes for easy mixing of the colours.



Even the smallest of LUKAS Aquarell 1862 water colour paint boxes contains 12 half pans that provide a broad and well balanced colour selection (Art. No. 6728). Bigger paint boxes of our premium product contain up to 48 half pans.



## Brushes

Brushes are important tools for the water colour artist. They determine the characteristic handwriting of the artist and have a great influence on the final effect of the painting and the joy experienced during the learning process. That is why the artist should take special care to choose a high quality product.



The best brushes for water colour technique are without doubt genuine red sable hair brushes. They are fine and elastic and have excellent colour absorption ability. The very best quality red sable hair brushes are made from the tail hair of the Siberian Kolinsky sable (Art. No. 5449 and 5451). Brushes from European origin are also of high quality (Art. No. 5456 und 5458). As a cheaper alternative for the beginner we recommend the elastic nylon-brushes LUKAS Red Taklon (Art. No. 5455).

## Painting Surfaces

Generally speaking water colours are executed on special water colour paper. A broad selection of those papers is available, those papers differ in weight, surface structure and in the raw materials used. The LUKAS range of artists' paper currently encompasses 5 different water colour papers which are available in different block formats. From study to professional and master quality, every artist will find his or her preferred paper within the LUKAS range.



## Painting Accessories and Mediums

### Useful Tools

LUKAS naturally also offers high quality accessories for water colour painting. Drawing pencils and chinks are very useful for sketching initial designs and motifs. A natural artists' sponge can be used to soak up excess water colour paint or to create interesting texture effects (Art. No. 5549). And no artist can do without gum tape to fix the moist water colour paper during painting and drying (Art. No. 5570 0000 / 5570 0001).



### Masking areas which are not to be painted on

You can use our Priming Medium (Masking Fluid) for water colours (Art. No. 2239) for this purpose. The areas coated with this medium will not absorb any colour and it can afterwards be removed by simply rubbing it off with a soft eraser.

### Painting on problematic surfaces.

Through adding Synthetic Wetting Agent (Art. No. 2255) or Synthetic Ox-Gall (Art. No. 2256) the surface tension of water can be reduced and thus even less absorbent or greasy surfaces can be painted on.

### Repainting of water colour paints

Normally, water colour paints remain water soluble even after drying. By adding Shellac Soap (Art. No. 2350) to the water, solubility can be reduced and this will enable the artist to paint over the once dried water colour paint.

### Increasing the glossiness of a water colour painting.

Adding Gum Arabic (Art. No. 2352) which is a main component of the water colour paint binder will increase the brilliance, glossiness and transparency of the painting.