

Acrylic Relief Paste / Modeling Paste with Quartz Sand, extra coarse: Also with this paste more or less strong structures can be worked out on the surface, up to relief structures. The quartz sand in the paste produces a granulated surface which gives an exceptional character to the picture (art. no. 2263 or 2266 in Studio Quality).

Transparent Acrylic Gel / Crystal Gel: Through the addition of the transparent / crystal gel, the acrylic colour becomes more suitable for glazing. The transparency rises with the added amount, and it raises the viscosity of the LUKAS CRYL Liquid (art. no. 2261, art. no. 2267).

Acrylic Retarder: Slows down the drying of the acrylic colour and allows a longer wet-in-wet painting. We offer the retarder in 2 versions: liquid (art. no. 2262) and gel-like (art. no. 2236). In order to roughly double the drying time, a max. addition of 10% of the „liquid“ and max. 50% of the „gel-like“ mediums are recommended. Pretest necessary as colours become more transparent by addition.

Varnish: Acrylic colours dry water resistant and are relatively durable. If you like to protect the finished work against dirt, dust, nicotine deposits, etc., you can protect the surface with a varnish. A precondition for the varnishing is always that the painting is completely dry. As acrylic colours dry very quickly, these works can often be done the next day. SCHOENFELD offers a wide assortment of high-quality varnishes (suitable for acrylic colours) which can be applied with a brush or which are also offered as a spray.

The varnishes still remain the same, even after many years, white spirit – and turpentine oil soluble, so that the varnish can be removed at any time.

Detailed information about acrylic mediums and acrylic structure pastes and gels can be found in our special leaflet LUKAS Acrylic Painting Mediums.

Accessories for the Acrylic Painting

Certainly you can find further accessories for the acrylic painting in the SCHOENFELD range which is ad-justed for the use of acrylic colours and the needs of the artists. From palettes in all imaginable variants up to easels in different styles and sizes. You can choose your own individual equipment for your artistic activities. No wish will remain unfulfilled. Your retailer will be glad to help you.



The New Colour Range
The LUKAS CRYL Liquid assortment consists of 48 carefully composed shades which are all available in 250 ml and 500 ml plastic bottles.

Titanium White 4208 ☆☆☆ (7-8) / ■ / 1 PW6	Flesh Colour 4222 ☆☆☆ (7-8) / ■ / 1 PW6, PY35, PY42, PO20	Beige 4209 ☆☆☆ (7-8) / ■ / 1 PW6, PY42
Lemon Yellow (Primary) 4221 ☆☆☆ (7-8) / □ / 1 PW6, PY3	Permanent Yellow light 4246 ☆☆☆ (7-8) / ■ / 2 PY97	Cadmium Yellow light 4226 ☆☆☆ (7-8) / ■ / 2 PY35
Naples Yellow 4234 ☆☆☆ (7-8) / □ / 1 PBr24	Indian Yellow 4224 ☆☆ (6-7) / □ / 2 PY83	Cadmium Yellow deep 4228 ☆☆☆ (7-8) / ■ / 2 PO20
Permanent Orange 4247 ☆☆☆ (7-8) / □ / 1 PY65, PR9	Vermilion light 4285 ☆☆☆ (7-8) / □ / 1 PO34	Cadmium Red light 4272 ☆☆☆ (7-8) / ■ / 2 PO20, PR108
Vermilion deep 4286 ☆☆ (6-7) / □ / 1 PR9	Carmine 4261 ☆☆☆ (7-8) / □ / 3 PR264	Cadmium Red deep 4274 ☆☆☆ (7-8) / ■ / 2 PR108

Magenta Red (Primary) 4251 ☆☆☆ (7-8) / □ / 2 PR122	Permanent Rose 4268 ☆☆☆ (7-8) / □ / 2 PR122	Alizarin Crimson (hue) 4266 ☆☆ (6-7) / ■ / 1 PR112, PR176
Mauve 4329 ☆☆☆ (7-8) / □ / 2 PV19	Permanent Violet 4332 ☆☆☆ (7-8) / ■ / 2 PR122, PV23	Cyan Blue (Primary) 4320 ☆☆☆ (7-8) / ■ / 1 PW6, PB15:3
Cobalt Blue 4325 ☆☆☆ (7-8) / ■ / 2 PB28	Ultramarine light 4335 ☆☆☆ (7-8) / □ / 1 PB29	Ultramarine deep 4337 ☆☆☆ (7-8) / □ / 1 PB29
Phthalo Blue 4344 ☆☆☆ (7-8) / ■ / 1 PB15:6	Prussian Blue 4334 ☆☆☆ (7-8) / ■ / 1 PB15:1	Cobalt Turquoise 4355 ☆☆☆ (7-8) / □ / 3 PG50
Chrome Green light 4351 ☆☆☆ (7-8) / □ / 1 PY3, PY42, PG7, PG17	Permanent Green light 4363 ☆☆☆ (7-8) / □ / 1 PY3, PB15:3	Viridian 4354 ☆☆☆ (7-8) / □ / 1 PG7
Oxide of Chromium 4353 ☆☆☆ (7-8) / ■ / 1 PG17	Sap Green 4365 ☆☆☆ (7-8) / ■ / 1 PG7, PY42, PY65	Green Umber 4314 ☆☆☆ (7-8) / ■ / 1 PY42, PR101, PBk11, PG17
Yellow Ochre 4231 ☆☆☆ (7-8) / ■ / 1 PY42	Gold Ochre 4223 ☆☆☆ (7-8) / □ / 1 PY42, PR101	Raw Sienna 4239 ☆☆☆ (7-8) / ■ / 1 PY42, PR101, PBk11
Burnt Sienna 4309 ☆☆☆ (7-8) / □ / 1 PR101	English Red deep 4255 ☆☆☆ (7-8) / ■ / 1 PY42, PR101	Burnt Umber 4311 ☆☆☆ (7-8) / □ / 1 PY42, PR101, PBk7

Raw Umber 4310 ☆☆☆ (7-8) / ■ / 1 PY42, PR101, PBk11	Van Dyck Brown 4312 ☆☆☆ (7-8) / ■ / 1 PY42, PR101, PBk11	Payne's Grey 4384 ☆☆☆ (7-8) / ■ / 1 PR176, PBk7, PB29
Deep Black 4398 ☆☆☆ (7-8) / ■ / 1 PBk7	Iron Oxide Black 4399 ☆☆☆ (7-8) / ■ / 1 PBk11	Gold 4392 ☆☆☆ (7-8) / ■ / 3 Pearlescent Pigment
Bronze 4395 ☆☆☆ (7-8) / ■ / 3 Pearlescent Pigment	Copper 4394 ☆☆☆ (7-8) / ■ / 3 Pearlescent Pigment	Silver 4393 ☆☆☆ (7-8) / ■ / 3 Pearlescent Pigment

Signs and Symbols:

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

Lightfastness: ☆☆☆ = very high lightfastness (7-8 on the blue wool scale)
☆☆ = high lightfastness (6-7 on the blue wool scale)

Opacity: □ = transparent □ = semi-transparent
■ = semi-opaque ■ = opaque

Price Group: Pigment prices are very different. This is particularly noticeable in high-pigmented artists' colours. Therefore the LUKAS CRYL LIQUID 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.

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Your retailer

WERB 2122 GB Stand 03/2012



LUKAS
CRYL Liquid

Finest Artists' Acrylic Colour
The „liquid“ Master Assortment

Introduction

Since 1862 Dr. Fr. Schoenfeld and LUKAS Artists' Colours 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 over 150 years experience of the house SCHOENFELD is reflected in this most modern variant of artists' colours which represents at the same time our particular guideline: The consistent and contemporary advancement of our products under maintenance of traditional goodwill.

As one of the first manufacturers of artists' colours on the European continent, in 1964 LUKAS offered an acrylic colour to satisfy the demand from artists' for a modern, water-mixable, quick drying artist colour: LUKAS[®]CRYL.

During the last decades the following four artists' assortments have been arisen from the primal assortment:

- The Finest Artists' assortments **LUKAS CRYL pastos** and **LUKAS CRYL Liquid** in master quality which are basically different in the consistency.
- The Fine Artists' assortment **LUKAS CRYL STUDIO** in professional quality with an optimised price – performance ratio.
- The Artists' assortment **LUKAS CRYL TERZIA** in student quality which is optimal for student purposes and for the fast preparation of large painting – areas because of its attractive price.

Characteristics

LUKAS CRYL Liquid as a top range among LUKAS Acrylic Colours and fulfils even the highest expectations:

An outstanding Colour Intensity and Brilliance of the colour is achieved through the use of the finest unadulterated, traditional pigments which are selected specially for the demands of an acrylic colour in the top class. Even expensive pigments like cadmium – connections or cobalt pigments are used purely. (Notice: As the acrylic resin dispersion appears milky in a wet state, the colours brighten up and the brilliance will be intensified after drying.)

The Excellent Yield of **LUKAS CRYL Liquid** appears by mixing it with white: Only a small amount is needed to show a clear dye of the white colour.

Excellent Absorption on a great variety of surfaces (cardboard, canvas, plastics, glass...) and a high elasticity and tensile strength of the colour film are guaranteed by the exclusive use of a constantly controlled excellent pure acrylic resin dispersion as binder in high concentration. (The binder in a colour has the task of connecting the pigments together and to ensure the adhesion to the painting surface. During the drying time, the water part of the colour evaporates and the acrylic-resin-particles of the binder merge with each other. They combine to a highly transparent, high-elastic film which is responsible for the water resistance as well as the acid- and alkali resistance of the **LUKAS CRYL Liquid** layers.)

Excellent Lightfastness and Non-yellowing Ageing Consistency are guaranteed by highest quality pigments and binders. No colour has a lower lightfastness than 6-7 on the international standardised 8-step wool scale. So that the colours will still shine after a long time just like they do today.

The colour has a Semi-liquid Consistency to allow the most variable application. It is ideal for the finest glazes right up to large scale murals in a very colour intensive colour layer.

The Average Drying Time is 10 minutes with a brush stroke thickness of 100µ. Afterwards the colour is waterproofed.

The surface of the colour in a dry state appears silk brilliant, but it can be varnished glossy or matt smoothly.

LUKAS CRYL LIQUID can be mixed with all LUKAS assortments, which are based on acrylic binders and LUKAS painting mediums for acrylic colours (LUKAS CRYL STUDIO, LUKAS CRYL TERZIA, LUKAS CRYL PASTOS and LUKAS Illu-Color (finest artists' airbrush colour).



Quality Guarantee

When a colour of the LUKAS CRYL Liquid range is produced in the traditional way, the colour will be controlled carefully regarding its painting technical characteristics. At that time the lab examines, for example, the colour shade, drying time, grain size, consistency and density of the colour. By this continuous and careful control we are able to guarantee the well known LUKAS Master quality.

Processing Instructions

LUKAS CRYL Liquid should never be exposed to frost and should not be used by temperatures under 15°C as otherwise the colour has no stable colour film and the risk of cracking may arise.

Due to the quick drying process, all painting tools such as brushes, palettes, etc. should be cleaned with water immediately after use. Once the colour is dry, it can not be removed. This is especially important for stains on garments, carpets, furniture, etc.

Equipment

Colours: For the first equipment with several colour shades, we recommend the following six **LUKAS CRYL Liquid** – shades: Titanium White, Yellow Ochre, Permanent Yellow light, Alizarin Crimson, Phthalo Blue and Iron Oxide Black.

Brushes: Brushes are important tools for the artist. They determine his handwriting and have influence on the success of learning this technique. A good quality brush is of great importance even if fundamentally for acrylic painting all commercial artists' brushes are suitable. Especially for acrylic colours, synthetic haired brushes can be used as they can be cleaned particularly well (e.g., art. no.: 5441 or 5448).



Naturally, it is important to know what will be painted and in which way. The more diluted the colour is, for example for very detailed artworks, the more fine brushes – up to Pure Red Sable Kolinsky brushes, which are used usually for very fine details in the water colour painting – can be used.

Painting Surfaces: The variety of the application possibilities of **LUKAS CRYL Liquid** acrylic colour is also reflected in the large number of the possible painting surfaces. All fat-free materials like canvas, cardboard, paper, wood, wood fibre and similar plates, stone, plastics, clay or plaster are possible. However, some preparation may be necessary. For highly absorbent surfaces like plaster or unglazed clay, a careful priming (for example, with LUKAS White Primer / Gesso art. no.: 2335) is recommended. If old oil or lacquer paintings should be over-painted with **LUKAS CRYL Liquid**, they must be roughened before. Suitable surfaces from the LUKAS programme are, for example, canvas with half crayon or acrylic half crayon priming, cotton painting boards (white primed cotton fabric covered up on chip board), painting boards (covered up with special paper) or pre-primed stretched canvas. Canvases which are oil primed are not suitable for the acrylic painting.

Mediums

Through the addition of Mediums the characteristics of a colour can be adapted in various ways to the individual needs of the painter. You can e.g. extend the drying time, change its properties and try new techniques. Browse through this list to get an idea of the possibilities of mediums.

Acrylic Medium / Acrylic Binder: This is an acrylic resin dispersion with which **LUKAS CRYL Liquid** can be diluted, without changing the outstanding adhesion qualities of the colour (art. no. 2207).

LUKAS CRYL Medium 1: This gel – like retarder keeps the fast – drying acrylic colour open so that it is paintable for a longer time. The colour remains useable longer on the palette if it is covered thinly with LUKAS CRYL Medium 1 (art. no. 2237).

Glossy Acrylic Medium: The brilliancy of an acrylic colour is raised by the addition of this medium (art. no. 2258).



Matt Acrylic Medium: By the addition of this medium the acrylic colour has a matt finish (art. no. 2259).

Acrylic Relief Paste / Modeling Paste: With this paste more or less strong structures can be worked out on the surface, up to relief structures. After drying, the relief paste can be directly painted over with acrylic colour (art. no. 2260 or 2264).

Light Structure Paste: With this opaque paste more or less white drying structures with a very low weight can be worked out on the surface. This paste is particularly suitable for large size works or when working with thick layers as it reduces the liability of linen or canvas (art. no. 2265).