

**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. LUKAS 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 in the LUKAS range which is adjusted to the needs and demands of the artists. From palettes in all imaginable variants up to various easels in different styles and sizes. You can choose your own individual equipment for your artistic activities. No wish will remain unfulfilled.

### The Colour Range

The LUKAS CRYL pastos. Top Assortment consists of 70 carefully composed shades which are all available in 37ml and 200ml tubes. In addition, 12 colour shades are available in 500ml jars.

 Titanium White 37ml, 200ml, 500ml, 5l <b>4008</b> ☆☆☆ (7-8) / ■ / 1 PW6	 Beige 37ml, 200ml <b>4009</b> ☆☆☆ (7-8) / ■ / 1 PW6, PY42	 Flesh Colour 37ml, 200ml <b>4022</b> ☆☆☆ (7-8) / ■ / 1 PW6, PY35, PY42, PO20
 Brilliant Yellow light 37ml, 200ml <b>4011</b> ☆☆☆ (7-8) / ■ / 1 PW6, PY35	 Brilliant Yellow deep 37ml, 200ml <b>4012</b> ☆☆☆ (7-8) / ■ / 1 PW6, PY35, PO20	 Lemon Yellow (Primary) 37ml, 200ml, 500ml <b>4021</b> ☆☆☆ (7-8) / □ / 1 PW6, PY3
 Cadmium Yellow lemon 37ml, 200ml <b>4025</b> ☆☆☆ (7-8) / ■ / 2 PY35	 Permanent Yellow light 37ml, 200ml, 500ml <b>4046</b> ☆☆☆ (7-8) / ■ / 2 PY97	 Cadmium Yellow light 37ml, 200ml <b>4026</b> ☆☆☆ (7-8) / ■ / 2 PY35
 Naples Yellow 37ml, 200ml <b>4034</b> ☆☆☆ (7-8) / □ / 1 PBr24	 Indian Yellow 37ml, 200ml <b>4024</b> ☆☆☆ (7-8) / □ / 2 PY65	 Cadmium Yellow deep 37ml, 200ml <b>4028</b> ☆☆☆ (7-8) / ■ / 2 PO20
 Permanent Orange 37ml, 200ml, 500ml <b>4047</b> ☆☆☆ (7-8) / □ / 1 PY65, PR9	 Cadmium Orange 37ml, 200ml <b>4029</b> ☆☆☆ (7-8) / ■ / 2 PO20	 Cadmium Red light 37ml, 200ml <b>4072</b> ☆☆☆ (7-8) / ■ / 3 PO20, PR108
 Vermilion light 37ml, 200ml <b>4085</b> ☆☆☆ (7-8) / □ / 1 PR9	 Cadmium Red deep 37ml, 200ml <b>4074</b> ☆☆☆ (7-8) / ■ / 3 PR108	 Vermilion deep 37ml, 200ml, 500ml <b>4086</b> ☆☆ (6-7) / □ / 1 PR112
 Lukas Red 37ml, 200ml <b>4049</b> ☆☆ (6-7) / ■ / 2 PR9, PR170	 Quinacridone Rose 37ml, 200ml, 500ml <b>4062</b> ☆☆☆ (7-8) / □ / 2 PV 19	 Madder Lake (hue) 37ml, 200ml, 500ml <b>4066</b> ☆☆ (6-7) / ■ / 2 PR112, PR176
 Carmine 37ml, 200ml <b>4061</b> ☆☆☆ (7-8) / □ / 3 PR264	 Alizarin Crimson (hue) 37ml, 200ml <b>4067</b> ☆☆☆ (7-8) / □ / 3 PR264, PBk11	 Magenta Red (Primary) 37ml, 200ml <b>4051</b> ☆☆☆ (7-8) / □ / 2 PR122
 Permanent Rose 37ml, 200ml <b>4068</b> ☆☆☆ (7-8) / □ / 2 PR122	 Mauve 37ml, 200ml <b>4129</b> ☆☆☆ (7-8) / □ / 2 PV19	 Permanent Violet 37ml, 200ml <b>4132</b> ☆☆☆ (7-8) / ■ / 2 PR122, PV23
 Ultramarine Violet (hue) 37ml, 200ml <b>4140</b> ☆☆☆ (7-8) / ■ / 1 PV23, PW6	 Indanthrone Blue 37ml, 200ml <b>4127</b> ☆☆☆ (7-8) / ■ / 2 PB60	 Indigo 37ml, 200ml <b>4122</b> ☆☆☆ (7-8) / ■ / 2 PR176, PB15:1, PBk7

 Ultramarine deep 37ml, 200ml, 500ml <b>4137</b> ☆☆☆ (7-8) / □ / 1 PB29	 Ultramarine light 37ml, 200ml <b>4135</b> ☆☆☆ (7-8) / □ / 1 PB29	 Royal Blue light 37ml, 200ml <b>4149</b> ☆☆☆ (7-8) / ■ / 1 PW6, PB29
 Cobalt Blue (hue) 37ml, 200ml <b>4126</b> ☆☆☆ (7-8) / □ / 1 PB29, PG7, PW6	 Cobalt Blue 37ml, 200ml <b>4125</b> ☆☆☆ (7-8) / ■ / 3 PB28	 Phthalo Blue 37ml, 200ml <b>4144</b> ☆☆☆ (7-8) / ■ / 2 PB15:6
 Prussian Blue 37ml, 200ml <b>4134</b> ☆☆☆ (7-8) / ■ / 1 PB15:1	 Cerulean Blue 37ml, 200ml <b>4121</b> ☆☆☆ (7-8) / ■ / 3 PB36	 Cyan (Primary Blue) 37ml, 200ml, 500ml <b>4120</b> ☆☆☆ (7-8) / ■ / 1 PW6, PB15:3
 Phthalo Turquoise 37ml, 200ml <b>4123</b> ☆☆☆ (7-8) / □ / 2 PB16	 Turquoise 37ml, 200ml <b>4124</b> ☆☆☆ (7-8) / ■ / 1 PW6, PB15:3, PG7	 Cobalt Turquoise 37ml, 200ml <b>4155</b> ☆☆ (7-8) / □ / 2 PG50
 Green yellowish 37ml, 200ml <b>4173</b> ☆☆☆ (7-8) / □ / 1 PY129	 Cinnabar Green lightest 37ml, 200ml <b>4172</b> ☆☆☆ (7-8) / ■ / 2 PY3, PB15:3	 Chrome Green light 37ml, 200ml <b>4151</b> ☆☆☆ (7-8) / □ / 2 PY3, PY42, PG7, PG17
 Sap Green 37ml, 200ml <b>4165</b> ☆☆☆ (7-8) / ■ / 2 PG7, PY42, PY65	 Oxide of Chromium 37ml, 200ml <b>4153</b> ☆☆☆ (7-8) / ■ / 1 PG17	 Permanent Green light 37ml, 200ml <b>4163</b> ☆☆ (7-8) / □ / 1 PY3, PB15:3
 Viridian 37ml, 200ml, 500ml <b>4154</b> ☆☆☆ (7-8) / □ / 1 PG7	 Cobalt Green 37ml, 200ml <b>4169</b> ☆☆☆ (7-8) / ■ / 2 PG26	 Green Umber 37ml, 200ml <b>4114</b> ☆☆☆ (7-8) / ■ / 1 PY42, PR101, PG17, PBk11
 Raw Umber 37ml, 200ml <b>4110</b> ☆☆☆ (7-8) / ■ / 1 PY42, PR101, PBk11	 Sepia 37ml, 200ml <b>4106</b> ☆☆☆ (7-8) / ■ / 2 PY97, PR176, PBk7	 Van Dyck Brown 37ml, 200ml, 500ml <b>4112</b> ☆☆ (7-8) / ■ / 1 PY42, PR101, PBk11
 English Red deep 37ml, 200ml <b>4055</b> ☆☆☆ (7-8) / ■ / 1 PR101	 Iron Oxide Brown 37ml, 200ml <b>4108</b> ☆☆☆ (7-8) / ■ / 1 PY42, PR101	 Burnt Sienna 37ml, 200ml <b>4109</b> ☆☆☆ (7-8) / □ / 2 PR101
 Burnt Umber 37ml, 200ml <b>4111</b> ☆☆☆ (7-8) / □ / 1 PY42, PR101, PBk7	 Gold Ochre 37ml, 200ml <b>4023</b> ☆☆☆ (7-8) / □ / 1 PY42, PR101	 Raw Sienna 37ml, 200ml <b>4039</b> ☆☆☆ (7-8) / ■ / 1 PY42, PR101, PBk11

 Yellow Ochre 37ml, 200ml, 500ml <b>4031</b> ☆☆☆ (7-8) / ■ / 1 PY42	 Warm Grey 37ml, 200ml <b>4190</b> ☆☆☆ (7-8) / ■ / 1 PW6, PBk7, PY42	 Cold Grey 37ml, 200ml <b>4191</b> ☆☆☆ (7-8) / ■ / 1 PW6, PBk7
 Payne's Grey 37ml, 200ml <b>4184</b> ☆☆☆ (7-8) / ■ / 1 PR176, PB29, PBk7	 Deep Black 37ml, 200ml, 500ml <b>4198</b> ☆☆☆ (7-8) / ■ / 1 PBk7	 Iron Oxide Black 37ml, 200ml, 5l <b>4199</b> ☆☆☆ (7-8) / ■ / 1 PBk11
 Gold 37ml, 200ml <b>4192</b> ☆☆☆ (7-8) / □ / 2 nacrescent pigment	 Bronze 37ml, 200ml <b>4195</b> ☆☆☆ (7-8) / □ / 2 nacrescent pigment	 Copper 37ml, 200ml <b>4194</b> ☆☆☆ (7-8) / □ / 1 nacrescent pigment
 Silver 37ml, 200ml <b>4193</b> ☆☆☆ (7-8) / □ / 1 nacrescent pigment		

### Signs and Symbols:

Colour, Filling Size, 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 PASTOS 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.



**LUKAS**

a brand of  
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Your retailer



**LUKAS**  
**CRYL pastos**

Finest Artists' Acrylic Colour  
The Master Quality Assortment

## Introduction

Since 1862 Dr. Fr. Schoenfeld and LUKAS Artists' Colours have been a sign of top quality artist's 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 the over 150 years experience of the house SCHOENFELD is reflected in this most modern variant of artist's 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 SCHOENFELD offered an acrylic colour to satisfy the demand from artists for a modern, water-mixable, quick drying artist colour LUKAS<sup>®</sup>CRYL.

In short: LUKAS CRYL pastos as a top range among LUKAS Acrylic Colours and fulfils even the highest expectations.

## Characteristics

The character of the Heavy Body LUKAS CRYL pastos is due to the very high solids content of approximately 70%. The thick and buttery consistency shows its special strength in in palette-knife techniques or in other, thick layer works. The high level of solids in the paint film ensures that the paint won't shrink or crack even in heavy impasto application. Perfect for structural painting as well as the thinnest glazes. Dries to an elastic, non-yellowing film.

An outstanding Colour Intensity and highest Light-fastness is achieved through the use of finest unadulterated, traditional pigments which were selected specially for the demands of an acrylic colour in the top class.

The excellent yield of LUKAS CRYL pastos appears by mixing it with white: only a small amount is needed to show a clear dye of the white colour.

## Composition

It goes without saying that for a Top Product like LUKAS CRYL pastos only selected ingredients of selected qualities are applied in an ideal composition. Moreover, our laboratory specialists have succeeded in improving once again the recipes of LUKAS CRYL pastos. In an intense analysis process, they found for some colour shades even superior pigments. For other recipes it was possible to raise the pigment content by a cautious new composition so that the colour intensity could be increased.

**Pigments:** For a special colour, special pigments are required. Therefore, exclusively the finest pure, unadulterated, traditional, high quality artist's pigments of the highest permanence and concentration are used in the assortment of LUKAS CRYL pastos. Even expensive pigments like cadmium-connections or cobalt pigments are used purely. Furthermore, we paid strict attention to the choice of raw materials: only pigments of the two highest lightfastness levels are accepted.

**Binder:** The binder is responsible for the majority of the colour characteristics. It has the task of connecting the pigments with each other and to care for the adhesion to the painting surface. For our LUKAS CRYL pastos colours we use exclusively as binder a constantly controlled excellent acrylic resin dispersion. During the drying time, the watery 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 pastos layers.

## Quality Guarantee

When a colour of the LUKAS CRYL pastos 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 pastos 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 pastos shades: Titanium White, Yellow Ochre, Permanent Yellow light, Madder Lake, Phthalo Blue and Iron Oxid Black. This combination is also available as a painting set with six 37 ml tubes (art. no. 6493).

**Brushes and Painting Knives:** Brushes and Painting Knives 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.

Naturally, it is also important to know what will be painted and in which way. To work with an undiluted, highly pasty colour like LUKAS CRYL pastos, bristle brushes in various sizes are particularly suitable (e.g., art. no. 5481 or 5482). The



more diluted the colour is, for example for very detailed artworks, the more fine brushes – up to water colour brushes - can be used. Especially for acrylic colours, synthetic haired brushes can be used as they can be cleaned particularly well (e.g., art. no. 5441 or 5448). Very useful tools for the use of LUKAS CRYL pastos are also painting knives, as the colour can be applied in thick layers. They are available in various forms and sizes and allow

an accurate shape of structures. Of course, all materials for acrylic painting - from the exquisite bristle brush up to the unusual Rubber Brush - exist within the extensive LUKAS range, well known for its good quality.

**Painting Surfaces:** The variety of the application possibilities of LUKAS CRYL pastos 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. Particularly smooth surfaces - for example, glass - should be pre-treated with LUKAS Wetting Agent (art. no. 2255). For strongly sucking/absorbing 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 pastos, 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 pastos 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).

**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).

**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 pastos (art. no. 2261, art. no. 2267).