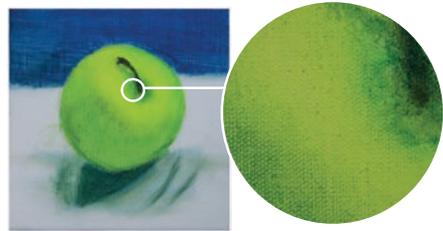


Painting Techniques

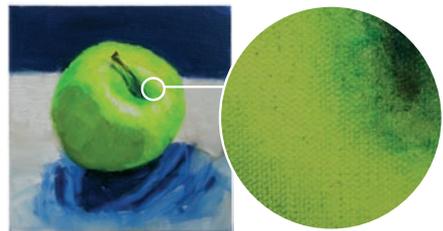
In general all classic rules of oil painting can be applied for LUKAS TERZIA as well:

Glazing Technique: The colours used have to be diluted with plenty of painting medium to achieve a transparency. Through cutting of the painting surface or of the colour layers below, it is possible to create some interesting results.

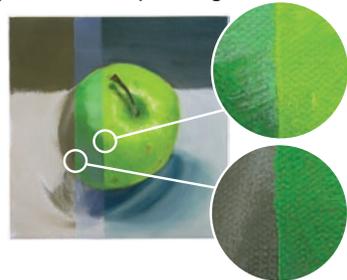


Primary Painting using Brush or Painting Knife:

The art work is completely finished in one process. The colours are being laid down side by side. This technique requires a good preparation and some experience in work with colours and brushes or painting knives. If needed use LUKAS Medium 5 "Painting Butter".



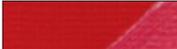
Layer by Layer Painting (each layer should be dry before the next layer is applied): Several colour layers are placed on top of each other and produce the typical visual richness, texture and depth of the oil painting.



The Colour Range

The LUKAS TERZIA oil colour range consists of a well-balanced spectrum of 40 colour shades, all available in 75 ml tubes. We offer in addition 24 shades in 200 ml tubes, 16 shades in 37ml tubes and 6 shades in 2l buckets. Ivory Black and Titanium White are also available in 500 ml jars and 5l buckets.



 Opaque White 75ml, 200ml 0550 ☆☆ / █ PW5	 Titanium White 37ml, 75ml, 200ml, 500ml, 2l, 5l 0552 ☆☆☆ / █ PW6	 Ivory 75ml 0553 ☆☆ / █ PW5/PY42
 Flesh Colour 75ml, 200ml 0555 ☆☆ / █ PW5/PY42/PO20	 Naples Yellow 75ml 0557 ☆☆ / █ PY3, PY42, PR101	 Lemon Yellow (Primary) 37ml, 75ml, 200ml 0556 ☆☆☆ / □ PY3
 Cadmium Yellow light (hue) 37ml, 75ml, 200ml, 2l 0558 ☆☆ / □ PY1	 Indian Yellow 75ml 0559 ☆☆ / □ PY65	 Cadmium Yellow deep 75ml 0560 ☆☆ / □ PY1, PO62, PO34
 Cadmium Orange (hue) 75ml, 200ml 0562 ☆☆ / █ PO62, PR188	 Vermilion 37ml, 75ml, 200ml 0563 ☆☆ / █ PO34	 Cadmium Red (hue) 37ml, 75ml, 200ml, 2l 0566 ☆☆ / █ PR112

 Carmine 75ml, 200ml 0565 ☆☆ / █ PR170	 Alizarin Crimson (hue) 37ml, 75ml, 200ml 0567 ☆☆ / █ PR101, PR176, PBk11	 Magenta Red (Primary) 37ml, 75ml, 200ml 0568 ☆☆ / █ PR122
 Mauve 75ml 0569 ☆☆☆ / █ PV19, PV23	 Permanent Violet 75ml, 200ml 0570 ☆☆☆ / █ PV23	 Cyan Blue (Primary) 37ml, 75ml, 200ml 0572 ☆☆☆ / █ PW6, PB15:3
 Cerulean Blue (hue) 75ml 0573 ☆☆☆ / █ PW4, PB15:1, PB16	 Cobalt Blue (hue) 75ml, 200ml 0571 ☆☆☆ / █ PW6, PB29, PG7	 Ultramarine 37ml, 75ml, 200ml, 2l 0574 ☆☆☆ / █ PB29
 Phthalo Blue 75ml, 200ml 0575 ☆☆☆ / █ PB15:3	 Prussian Blue 37ml, 75ml, 200ml 0577 ☆☆☆ / █ PB27	 Indigo 75ml 0579 ☆☆ / █ PR176, PB15:1, PB29, PBk7
 Turquoise 75ml, 200ml 0580 ☆☆☆ / █ PW6, PB15:3, PG7	 Chrome Green light 75ml 0582 ☆☆☆ / □ PY3, PB15:3	 Permanent Green light 75ml 0584 ☆☆ / █ PY1, PG7
 Viridian (Phthalo) 37ml, 75ml, 200ml 0586 ☆☆☆ / █ PG7	 Sap Green 37ml, 75ml, 200ml 0587 ☆☆ / █ PY42, PY83, PG7	 Oxide of Chromium 75ml 0588 ☆☆☆ / █ PG17
 Green Earth 75ml 0589 ☆☆☆ / █ PY42, PR101, PBk11	 Yellow Ochre 37ml, 75ml, 200ml, 2l 0590 ☆☆☆ / █ PY42	 Raw Sienna 75ml 0592 ☆☆☆ / █ PY42, PB7

 English Red 75ml 0593 ☆☆☆ / █ PR101	 Burnt Sienna 37ml, 75ml, 200ml 0594 ☆☆☆ / █ PR101, PBk7	 Burnt Umber 75ml 0595 ☆☆☆ / █ PY42, PR101, PBk11
 Raw Umber 75ml 0597 ☆☆☆ / █ PY42, PR101, PBk11	 Van Dyck Brown 37ml, 75ml, 200ml 0596 ☆☆☆ / █ PY1, PR176, PBk7	 Payne's Grey 75ml 0591 ☆☆ / █ PR264, PG7
 Ivory Black 37ml, 75ml, 200ml, 500ml, 2l, 5l 0598 ☆☆☆ / █ PBk7		

Signs and Symbols:

Colour, Filling Size, Art. No., Lightfastness, Opacity, 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

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.



a brand of
Dr. Fr. Schoenfeld GmbH & Co.
Artists' Colours
Düsseldorf · Germany
www.lukas.eu · Phone: +49(0)211-7813-0

Your retailer

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LUKAS TERZIA

Artists' Oil Colours
The advantageous alternative for
users of large quantities of oil colours

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 over 150-year-old tradition of our house. We also do not breach this trust in the classic area of oil painting. The assortment LUKAS TERZIA was designed, as well as all other assortments, consciously following our usual high quality standards. This product range was especially developed for all the painters that require large quantities of oil colours for a limited budget, fulfilling all demands for high lightfastness (even in the expensive red colour shades), gradual and thorough drying even with thicker brush strokes, together with a good adherence to the painting surface without any cracking, if of course it is used correctly.

Characteristics

A Good Covering Power is ensured through a high concentration of high quality pigments.

A Very Good Lightfastness is guaranteed by the use of artists' pigments. No colour has a lightfastness lower than 6-7 on the internationally standardised 8-step blue wool scale.

A Good Drying of Colours is ensured through the use of high-quality linseed and sunflower oils of pharmaceutical quality. The danger of cracking of the surface while drying of the colour is minimised – if used in the correct way.

The exclusive use of high-quality linseed and sunflower oils of pharmaceutical quality **guarantee good and even drying** of the colours. The **risk of cracking** of the surface while the colours are drying is **minimised**, when used properly.

Sunflower oil is used in the manufacture of pale shades to **greatly reduce the traditional „yellowing“** that occurs when made with linseed.

The famous **„buttery“ consistency** of LUKAS TERZIA oil colours is achieved by only using real Bees Wax during manufacturing.

The **typical drying** time for oil colours straight through all shades amounts on average from 2 to 4 days with thin brushstroke strength (100 to 120 µ m).

LUKAS TERZIA can be mixed with all of the LUKAS Oil Colour assortments (LUKAS 1862 Finest Artists' oil colour, LUKAS STUDIO Fine artists' oil colour, LUKAS Berlin water mixable artists' oil colour) and with the LUKAS painting mediums for oil colours.

One of the Greatest Advantages of these colours is the remarkably low price comparing it to its intensity and the covering power, which pays off with an extended use of the colours.

Equipment

Colours: For the beginning we recommend the following colour shades: Titanium White, Cadmium Yellow light (hue), Cadmium Red (hue), Cobalt Blue (hue), Burnt Sienna and Ivory Black or the three primary colour shades completed with Titanium White and Ivory Black.

Brushes and Palette Knives: Brushes are important tools for the artist. They influence the artist's technique. A good quality brush is of great importance. A bristle brush should be used when painting with a



thick colour application. This results in clearly visible brush strokes.

For the beginners, we recommend LUKAS Studio bristle brush (Art. No. 5483), available in different sizes. Where colour and glazes are applied more thinly a thicker haired brush is necessary. Initially we recommend the fine pointed LUKAS Red-Taklon brush (Art. No. 5439), the flat LUKAS Red-Taklon brush (Art. No. 5441) and the filbert-form LUKAS Red-Taklon brush (Art. No. 5444).

Painting Surface

In general the operational area of LUKAS oil colours is various which can be seen in the large number of suitable painting grounds.



Stretched Canvas, which are covered with primed linen or cotton canvas are undoubtedly considered the classic painting surface.

Cotton Painting Boards, painting boards or oil pads are suitable particularly for smaller works or also for study purposes.

Wooden Boards of every kind can also be used for the oil painting – the old masters like Raffael or Leonardo da Vinci have already used these!

However, it is in every case important to prime the surface. The primer isolates the surface to avoid it absorbing the binder. The colour remains brilliant and does not crack. Easy and safe to use are all ready prepared LUKAS surfaces, for example stretched canvas, cotton-painting boards and oil pads. These are all ready to paint, no preparation is required. Nevertheless, if you like to do your own priming, we recommend the LUKAS STUDIO White Primer / Gesso (Art. No. 2345).



Accessories

Palettes and Palette Dippers are needed for the mixing of colours or adding of mediums. Palettes for the oil painting are mainly wooden or metal ones (plastic palettes are not suitable as they are not turpentine resistant).



Easels: Oil paintings are usually painted upright. Therefore an easel is needed as a support. For the beginner we recommend mobile LUKAS Field Easel (Art. No. 5590 C) or the stable LUKAS Academy Easel (Art. No. 5591 C).

Mediums

Dilute, Solve, Clean: As classic oil colours cannot be mixed with water, special mediums must be used.

These are Balsam Turpentine and Turpentine Substitute: Both are used to dilute oil colours or mediums. They are used also as a solvent for resins like Mastic or Dammar. We recommend LUKAS Balsam Turpentine rectified (Art. No. 2211), a top quality turpentine which is cleaned several times.

Special Mediums for Cleaning Tools: The LUKAS Brush Cleaner (Art. No. 2286) is recommended. This cleaner dissolves dried oil paint from brushes more effectively than turpentine and is much kinder to brushes.

Painting in Thick Layers: To keep paints thick and buttery, while at the same time avoiding the „wrinkling“ of the colours when drying, we recommend using LUKAS MEDIUM 5 „Painting Butter“ (Art. No. 2225). This medium gives the colours more body and still enables oxygen to reach the lower layers.

Change of Drying Time: A typical characteristic of oil colour is the slow drying. Therefore, there are different mediums which accelerate the drying time. Classic mediums are for example Cobalt Siccative (Art. No. 2229) or Siccative de Haarlem (Art. No. 2226). **Attention:** The first one should be used only extremely economically! The drying is also accelerated with LUKAS Medium 1, 3 and 4. The slower drying of an oil colour can be achieved by the addition of suitable oil as well as of LUKAS Medium 2. You find detailed information about mediums in our special leaflet „LUKAS Mediums for Oil Painting“ which your retailer gladly places at your disposal.



Protection for Oil Paintings: When finished, all the oil paintings should be protected from dirt, dust, nicotine deposits and other negative environmental influences with a Varnish. Prior to varnishing, the painting must be allowed to dry completely – and this can easily take some months if the colour layers are thicker. Therefore: Do not Rush! We recommend LUKAS Aerosol Varnish Sprays. They are available in three sorts: gloss (Art. No. 2321), matt (Art. No. 2322) or silk brilliant (Art. No. 2324).