

You find detailed information about mediums in our special leaflet LUKAS Mediums for Oil Painting which your retailer gladly places at your disposal.





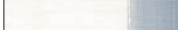

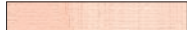

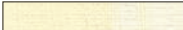









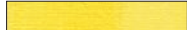









































Protection for oil paintings: When finished, all the oil paintings should be protected from dirt, dust, nicotine deposits and other negative environmental influences with a varnish. Prior to varnishing, the painting must be allowed to dry completely - and this can easily take some months if the colour 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).


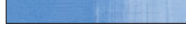

























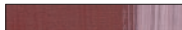
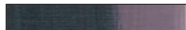

The Colour Range:


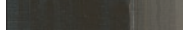

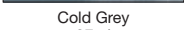
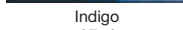
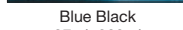


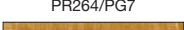
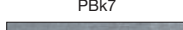
The carefully arranged colour palette of our best artists' oil colour offers you a wide spectrum of 70 selected shades which are available in 37 ml and 44 shades are also available in 200 ml tubes. Selected raw materials - such as pure Cadmium, Cobalt or Earth pigments - care in connection with the most modern and nevertheless traditionally-minded manufacturing processes as well as continual quality control for the goodness of this excellent colour.

On that base, LUKAS 1862 oil colour stands in for a quality which convinces even the most demanding artists for over 150 years.



 <p>Zinc White 37ml, 200ml 0004 ☆☆ (7-8) /  / 1 PW4</p>	 <p>Opaque White 37ml 0007 ☆☆ (7-8) /  / 1 PW5</p>	 <p>Titanium White 37ml, 200ml 0008 ☆☆ (7-8) /  / 1 PW6</p>
 <p>Flesh Colour 37ml, 200ml 0022 ☆☆ (6-7) /  / 1 PW5/PY35/PO20</p>	 <p>Beige 37ml 0009 ☆☆ (6-7) /  / 1 PW6/PW4/PY35</p>	 <p>Brilliant Yellow 37ml 0012 ☆☆ (7-8) /  / 1 PW4/PY35</p>
 <p>Naples Yellow 37ml, 200ml 0034 ☆☆ (7-8) /  / 1 PW5/PY3/PY42/PR101</p>	 <p>Naples Yellow reddish 37ml 0036 ☆☆ (6-7) /  / 1 PW5/PY3/PY42/PO34</p>	 <p>Lemon Yellow (Primary) 37ml, 200ml 0010 ☆☆ (7-8) /  / 1 PY3</p>
 <p>Cadmium Yellow lemon 37ml, 200ml 0025 ☆☆ (7-8) /  / 3 PY35</p>	 <p>Permanent Yellow light 37ml 0045 ☆☆ (6-7) /  / 1 PW6/PY1</p>	 <p>Cadmium Yellow light 37ml, 200ml 0026 ☆☆ (7-8) /  / 3 PY35</p>
 <p>Permanent Yellow deep 37ml 0047 ☆☆ (6-7) /  / 1 PY65</p>	 <p>Cadmium Yellow 37ml, 200ml 0027 ☆☆ (7-8) /  / 3 PY35</p>	 <p>Indian Yellow 37ml, 200ml 0024 ☆☆ (6-7) /  / 1 PY83/PO36</p>
 <p>Permanent Orange 37ml 0048 ☆☆ (6-7) /  / 1 PO34/PO62</p>	 <p>Cadmium Orange 37ml, 200ml 0029 ☆☆ (7-8) /  / 2 PO20</p>	 <p>Vermillion light 37ml 0085 ☆☆ (6-7) /  / 1 PO34</p>
 <p>Cadmium Red light 37ml, 200ml 0072 ☆☆ (7-8) /  / 3 PO20</p>	 <p>Permanent Red 37ml, 200ml 0100 ☆☆ (7-8) /  / 4 PR255</p>	 <p>Vermillion deep 37ml 0086 ☆☆ (6-7) /  / 1 PR9</p>
 <p>Geranium Lake 37ml 0080 ☆☆ (6-7) /  / 1 PR112</p>	 <p>Lukas Red 37ml, 200ml 0049 ☆☆ (7-8) /  / 3 PR254</p>	 <p>Cadmium Red deep 37ml, 200ml 0074 ☆☆ (7-8) /  / 3 PR108</p>
 <p>Carmine 37ml 0061 ☆☆ (6-7) /  / 1 PR170</p>	 <p>Magenta (Primary) 37ml, 200ml 0050 ☆☆ (7-8) /  / 1 PR122</p>	 <p>Madder Lake (hue) 37ml 0066 ☆☆ (6-7) /  / 1 PR101/PR176/PBK11</p>
 <p>Alizarin Crimson 37ml, 200ml 0068 ☆☆ (6-7) /  / 2 PR83:3</p>	 <p>Mauve 37ml 0129 ☆☆ (7-8) /  / 1 PV23/PV19</p>	 <p>Cobalt Violet (hue) 37ml 0130 ☆☆ (7-8) /  / 1 PV23</p>

 <p>Ultramarine Violet 37ml, 200ml 0140 ☆☆ (7-8) / □ / 2 PV15</p>	 <p>Royal Blue 37ml 0150 ☆☆ (7-8) / ■ / 1 PW5/PB29</p>	 <p>Cyan Blue (Primary) 37ml, 200ml 0120 ☆☆ (7-8) / ■ / 1 PW6/PB15:3</p>
 <p>Cerlean Blue (hue) 37ml 0124 ☆☆ (7-8) / ■ / 1 PW6/PB15:1/PB16</p>	 <p>Cerulean Blue 37ml, 200ml 0121 ☆☆ (7-8) / ■ / 4 PW5/PB36</p>	 <p>Manganese Cerulean 37ml, 200ml 0119 ☆☆ (7-8) / ■ / 2 PB36/PG7</p>
 <p>Cobalt Blue (hue) 37ml 0126 ☆☆ (7-8) / □ / 1 PW6, PB29, PG7</p>	 <p>Cobalt Blue 37ml, 200ml 0125 ☆☆ (7-8) / ■ / 4 PB28</p>	 <p>Ultramarine 37ml, 200ml 0137 ☆☆ (7-8) / □ / 1 PB29</p>
 <p>Phthalo Blue 37ml, 200ml 0145 ☆☆ (7-8) / □ / 1 PB15:3</p>	 <p>Prussian Blue 37ml, 200ml 0134 ☆☆ (7-8) / □ / 1 PB27</p>	 <p>Paris Blue 37ml, 200ml 0133 ☆☆ (7-8) / □ / 1 PB27/PG7</p>
 <p>Turquoise 37ml, 200ml 0155 ☆☆ (7-8) / ■ / 1 PW5/PB15/PG7</p>	 <p>Emerald Green 37ml 0167 ☆☆ (7-8) / ■ / 1 PW5/PG7</p>	 <p>Permanent Green yellowish 37ml, 200ml 0175 ☆☆ (7-8) / □ / 1 PW6/PY3/PG7</p>
 <p>Permanent Green 37ml 0163 ☆ (6-7) / □ / 1 PW6/PY1/PG7</p>	 <p>Phthalo Green 37ml, 200ml 0194 ☆☆ (7-8) / □ / 1 PG7</p>	 <p>Viridian 37ml, 200ml 0154 ☆☆ (7-8) / □ / 4 PG18</p>
 <p>Oxide of Chromium 37ml, 200ml 0153 ☆☆ (7-8) / ■ / 2 PG17</p>	 <p>Cobalt Green 37ml, 200ml 0152 ☆☆ (7-8) / ■ / 3 PG26</p>	 <p>Sap Green 37ml, 200ml 0165 ☆ (6-7) / ■ / 1 PY42/PY83/PG7</p>
 <p>Green Earth 37ml, 200ml 0158 ☆☆ (7-8) / □ / 1 PG23</p>	 <p>Bohemian Green Earth 37ml 0157 ☆☆ (7-8) / □ / 1 PY42/PG7/PBk11</p>	 <p>Yellow Ochre 37ml, 200ml 0031 ☆☆ (7-8) / ■ / 1 PY42</p>
 <p>Raw Sienna 37ml, 200ml 0039 ☆☆ (7-8) / ■ / 1 PB7</p>	 <p>Burnt Sienna 37ml, 200ml 0109 ☆☆ (7-8) / □ / 1 PR101</p>	 <p>English Red 37ml 0054 ☆☆ (7-8) / ■ / 1 PR101</p>
 <p>Caput Mortuum 37ml 0052 ☆☆ (7-8) / ■ / 1 PR101</p>	 <p>Cassel Earth 37ml 0101 ☆ (6-7) / □ / 1 PY42/PR176/PBk7</p>	 <p>Burnt Umber 37ml, 200ml 0111 ☆☆ (7-8) / ■ / 1 PY42/PR101/PBk7</p>

 Raw Umber 37ml, 200ml 0110 ☆☆☆ (7-8) / ▣ / 1 PR101	 Van Dyck Brown 37ml, 200ml 0112 ☆☆☆ (7-8) / ▣ / 1 PB87	 Warm Grey 37ml, 200ml 0190 ☆☆☆ (7-8) / ▣ / 1 PW5/PY42/PBk7
 Cold Grey 37ml 0192 ☆☆☆ (7-8) / ▣ / 1 PW5/PG7/PBk7	 Indigo 37ml 0122 ☆☆☆ (6-7) / ▣ / 1 PR176/PB15:1/PB29/PBk7	 Blue Black 37ml, 200ml 0186 ☆☆☆ (7-8) / ▣ / 1 PR264/PB27/PG7
 Payne's Grey 37ml, 200ml 0184 ☆☆☆ (7-8) / ▣ / 1 PR264/PG7	 Ivory Black 37ml, 200ml 0182 ☆☆☆ (7-8) / ▣ / 1 PBk7	
 Gold Metallic 37ml, 200ml 0198 ☆☆☆ (7-8) / □ / 2 Pearlescent Pigment	 Silver Metallic 37ml 0199 ☆☆☆ (7-8) / □ / 2 Pearlescent Pigment	

Signs and Symbols:

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

Price Group: Pigment prices are very different. This is particularly noticeable in high-pigmented artists' colours. Therefore the LUKAS 1862 Oil 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
Dr. Fr. Schoenfeld GmbH & Co.
Artists' Colours
Düsseldorf · Germany
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Your retailer

JerrysArtarama.com

WERB 2202 (GB) Stand 03/2012



1862

Finest Artists' Oil Colour

Based on the Tradition of the Old Masters

Introduction

Since 1862, Dr. Fr. Schoenfeld and LUKAS 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 numerous artists all over the world trust the 150-year-old tradition of our house.



We also do not breach this trust in the classic area of oil painting. Since for the typical effect of an oil painting the correct material is important in every case. Therefore, we apply only the highest standards to our products.

This standard is also applied during the development and production of our best and traditional artists' oil paint in Master Quality.

Already in the year of the company foundation - therefore the name „1862“ - our finest artists' oil colour has been developed after the formulas of LUKAS founder Dr. Fr. Schoenfeld. The former demand, to produce one of the best world-wide oil colours, was maintained up to the current day. It has been cautiously developed and always adapted to the most modern scientific and artistic knowledge. LUKAS 1862 artists' oil colour convinces as an absolute top product the most demanding artists all over the world.

Characteristics

An incomparable Colour Intensity of LUKAS 1862 oil colour is guaranteed through a very high concentration of high-quality pigments.

The highest Lightfastness for an oil paint of the top class should be an absolute self-evident fact. Only exclusive outstanding artists' pigments are used which offer the highest lightfastness in the respective pigment class.

The Drying Time is normally 2-4 days on average for all the colour shades where the artist has applied the paint by brush at a medium thickness (100-120 µ m).

The exclusive use of high-quality Linseed and Sunflower oils of pharmaceutical quality **guarantees 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 the more bright shades to **greatly reduce the traditional „yellowing“** that occurs when made with linseed oil.

The famous „Buttery“ Consistency of our top oil colour assortment is achieved by only using real Bees Wax in combination with best Linseed and Sunflower oils during manufacturing.

The perfect Balance of this special colour is based on the recipe and production: The well balanced relationship between the pigment and the binder, combined with the large scale production process on triple roller mills guarantees that the colour is never too oily.

The particularly wide Colour Spectrum of altogether 70 shades orientates itself by the creative needs of the artists and leaves no wishes unfulfilled. All classic valuable shades (pure Cadmium, Cobalt, Ultramarine, Earth pigments, etc) are available to the artist. They were already found on the palette of the old masters.

LUKAS 1862 oil colour can be mixed with all of the LUKAS Oil colours (LUKAS STUDIO oil, LUKAS TERZIA oil or LUKAS BERLIN water mixable Artists' Oil Colours) and with the LUKAS painting mediums for oil colours.

Equipment

Colours: Initially, we recommend to start with the three primary colours: Lemon Yellow (Primary Yellow), Magenta (Primary Red) and Cyan (Primary Blue) completed with Titanium White, Burnt Sienna and Ivory Black. Instead of the primary shades, you can also

use Cadmium Yellow light, Cadmium Red deep and Cobalt Blue. To be able to start immediately, we particularly recommend a complete set. This set contains, in addition to the 10 colour tubes also accessories such as brushes, palette and painting medium (Art. No. 6065). Exceptional fine and high-quality equipped is the wooden mahogany stained chest (Art. No. 6001) with 27 tubes, 7 mediums, brushes, painting knives and charcoal. Only the painting surface is missing to start.



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 normal thick colour application. This results in clearly visible brush strokes. For the start with LUKAS 1862 oil colour, we recommend LUKAS Studio bristle brush Art. No. 5481 available in several 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) and the flat LUKAS Red-Taklon brush (Art. No. 5441) available in several sizes.

Very interesting tools for works with LUKAS 1862 oil colour are also palette knives with which the colour can be applied „Impasto“ and in thick layers (e.g., with additional use of painting butter). They are available in various forms and sizes and allow accurate modelling of structures.

Painting Surface

Basically the operational area of LUKAS 1862 oil colour is very wide. Therefore there are a large number of suitable painting surfaces.

Stretched Canvas: Stretchers 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 the absorbing of 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 prime yourselves, we recommend the LUKAS White Primer / Gesso (Art. No. 2335).

Accessories and Mediums

Useful Tools: In the Lukas range of products you find various accessories which are optimally adjusted for the work with oil colours and which fulfil the needs and demands of the artists.

For example **Palettes** in order to mix shades. Palettes are available in wood, metal or porcelain. Plastic palettes are not always suitable as they can be sensitive to turpentine.

Very useful are the **Palette Dippers**. These are small metal pots for mediums, which can be fixed to the palette.

Easels in various types and sizes are responsible for a perfect support during the work. For the beginner we recommend the mobile LUKAS Field Easel (Art. No. 5590 C) or the stable LUKAS Academy Easel (Art. No. 5591 C).

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.

These are also **special mediums** for cleaning of tools. The LUKAS Brush Cleaner (Art. No. 2286) is recommendable. 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.