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 environmen-

tial 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 rec-

ommend LUKAS aerosol varnish sprays. They are well as continual quality manufacturing processes as modern and nevertheless connection with the most or Earth pigments - care in collected raw materials - such as pure Cadmium, Cobalt or Ultramarine. In the extensive LUKAS Oil Paints Color Chart, you will find all the details and information you need about the individual colours:

### Colour Range:

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. Select-

ed rare materials - such as pure Cadmium, Cobalt or Earth pigments - care in connection with the most modern and nevertheless traditionally-minded manu-

facturing processes as well as continual quality control for the goodness of this excellent colour. On that basis, LUKAS 1862 oil colour stands in for a quality which convinces even the most demand-

ing artists for over 150 years.

#### LUKAS 1862 Oil Paints Color Chart

<table>
<thead>
<tr>
<th>Colour Description</th>
<th>Code</th>
<th>Pigment Type</th>
<th>Opacity</th>
<th>Lightfastness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cadmium Red Light</td>
<td>PW6</td>
<td>PBr7</td>
<td>Semi-transparent</td>
<td>(6-7)</td>
</tr>
<tr>
<td>Permanent Orange</td>
<td>PW5</td>
<td>PB29, PG7</td>
<td>Semi-transparent</td>
<td>(6-7)</td>
</tr>
<tr>
<td>Cadmium Orange</td>
<td>PW5</td>
<td>PB15, PG7</td>
<td>Semi-transparent</td>
<td>(6-7)</td>
</tr>
<tr>
<td>Permanent Red</td>
<td>PW6</td>
<td>PB29, PG7</td>
<td>Semi-transparent</td>
<td>(6-7)</td>
</tr>
<tr>
<td>Vermilion</td>
<td>PW7</td>
<td>Pr122</td>
<td>Semi-transparent</td>
<td>(6-7)</td>
</tr>
<tr>
<td>Cadmium Yellow</td>
<td>PW6</td>
<td>PB29, PG7</td>
<td>Semi-transparent</td>
<td>(6-7)</td>
</tr>
<tr>
<td>Permanent Green Yellowish</td>
<td>PW6</td>
<td>PB29, PG7</td>
<td>Semi-transparent</td>
<td>(6-7)</td>
</tr>
<tr>
<td>Burnt Umber</td>
<td>PW7</td>
<td>PBk11</td>
<td>Transparent</td>
<td>(7-8)</td>
</tr>
<tr>
<td>Raw Sienna</td>
<td>PW5</td>
<td>PB15, PG7</td>
<td>Semi-transparent</td>
<td>(6-7)</td>
</tr>
<tr>
<td>Van Dyck Brown</td>
<td>PW6</td>
<td>PBk11</td>
<td>Semi-transparent</td>
<td>(7-8)</td>
</tr>
<tr>
<td>Ivory Black</td>
<td>PW5</td>
<td>PBk7</td>
<td>Semi-transparent</td>
<td>(7-8)</td>
</tr>
</tbody>
</table>

#### Signs and Symbols:

- **Lightfastness:**
  - (7-8): excellent lightfastness
  - (6-7): good lightfastness
  - (5-6): moderate lightfastness
- **Opacity:**
  - Transparent
  - Semi-transparent
  - Opaque
- **Pigment Name:**
  - Pigment names are very detailed. They are particularly valuable in high-quality oil colours. Therefore the designated pigments are significant for all pigments.

#### Your retailer

JerrysArtarama.com

**Finest Artists’ Oil Colour**

Based on the Tradition of the Old Masters
The highest Lightfastness of LUKAS 1862 oil Characteristics and production of our best and traditional artists’ oil exclusive outstanding artists’ pigments are used concentration of high-quality pigments. 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, com paired with the large scale production process on triple rolls 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. The choice of 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. 6055), Exceptional fine and high quality equipped to the professional monogamy chest (Art. No. 6001) with 27 tubes, 7 mediums, brushes, painting knives and charcoal. Only the painting surface is missing to start.

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 µm). 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 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. Initially, we recommend to start with the three primary colours: Lemon Yellow (Primary Yellow), Magenta (Primary Red) and Cyan (Primary Blue) combined 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. 6055), Exceptional fine and high quality equipped to the professional monogamy chest (Art. No. 6001) with 27 tubes, 7 mediums, brushes, painting knives and charcoal. Only the painting surface is missing to start.

Painting Surface: Based on the operational area of LUKAS 1862 oil colour is very wide. Therefore there are a large number of suitable painting surfaces. Stretched Canvas: Stretched Canvas which is 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 oil painting - the old masters like Raphael or Leonardo da Vinci have already used these! However, it is in every case important to prima 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 primers from Multichem for ex ample stretched canvas, cotton painting boards and oil pads. These are all ready to paint, no preparation is required. Nevertheless, if you like to prime your selves, we recommend the LUKAS White Primer / Gesso (Art. No. 7100). Brushes and Palette Knives: Brushes are important tools for the artist. They influence the artist’s tech nique. 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. 5418 available in several sizes. When using oils, brushes are applied more thinly a thicker haired brush is necessary. Initially, we recommend the fine pointed LUKAS Red-Tak ton brush (Art. No. 5409) and the flat LUKAS Red- Takton brush (Art. No. 5441) available in several sizes.

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 (STULCAN). Plastic palettes are not always suitable as they can be sensitive to turpentine. Very useful are the Palettes 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). Change of Drying Time: A typical characteristic of oil colour is the slow drying. Therefore, there are dif ferent mediums which accelerate the drying time. Classic mediums are for example Cobalt Siccative (Art. No. 2200) or Siccative de Harlein (Art. No. 2226). These are balsam turpentine and Turpentine Sub stitute. Both are used to dilute oil colours or me diums. 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 recom mendable. 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 but terly, while at the same time avoiding the „wrink ling“ of the colours when drying, we recommend using LUKAS Medium 5 “Painting Butter” (Art. No. 2253). This medium gives the colours more body and still enables oxygen to reach the lower layers.

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