

Lukas Pouring Medium



Fabbrica Italiana Lapis ed Attintini

Lukas Pouring Medium Summary

- Easy to use pouring medium compatible ideal for use with both Cryl Studio and Cryl Liquid Acrylics (Tests advised before using other acrylics)
- Dries to a permanent water resistant, crack free surface
- Formulated with self levelling and anti crater additives
- Allows for good control and high definition of artwork
- Enables cell formation without the use of silicones
- Dry's non-tacky!

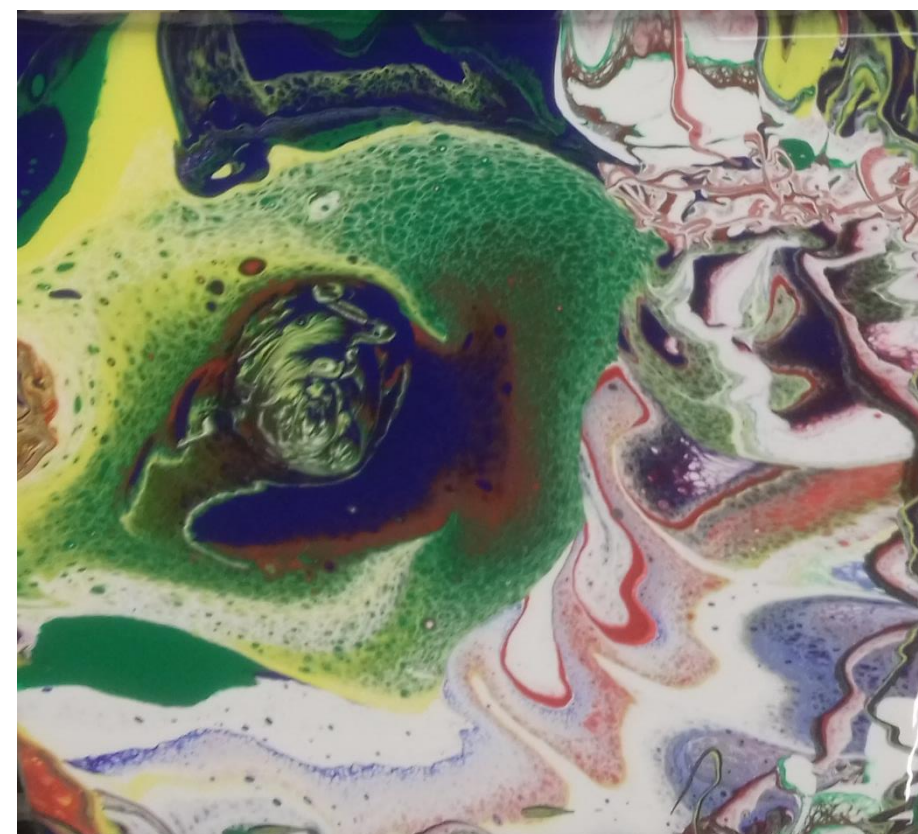
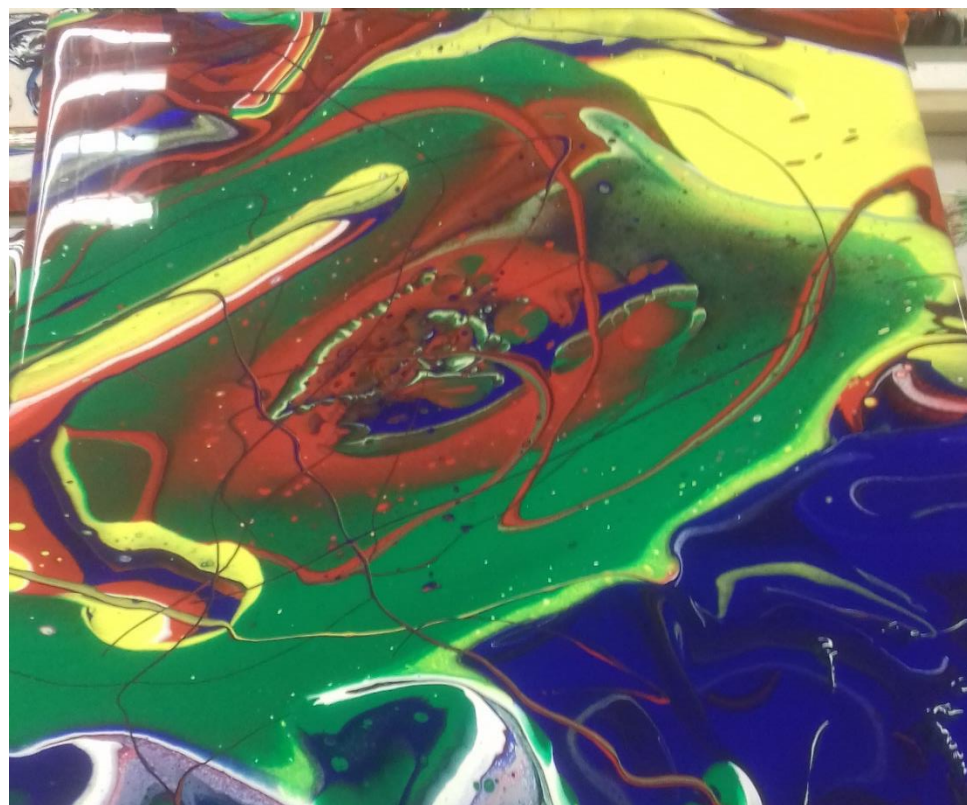
POURING ART TEST VS LIQUITEX

Cryl Studio colours used in **both cases**: Titanium White, Ultramarine, Vermillion, Lemon Yellow, Permanent Green Light

Ratio used in **both cases** – 3:1 Medium/Ink

Surface in *both cases* – Stretched Canvass

Technique – Random Pour



Lukas Pouring Medium
Multiple cells forming
less regions of single
colours

Liquitex – Lower
number of cells –
larger areas of single
colours

10 Minutes After Pour

POURING ART TEST VS LIQUITEX

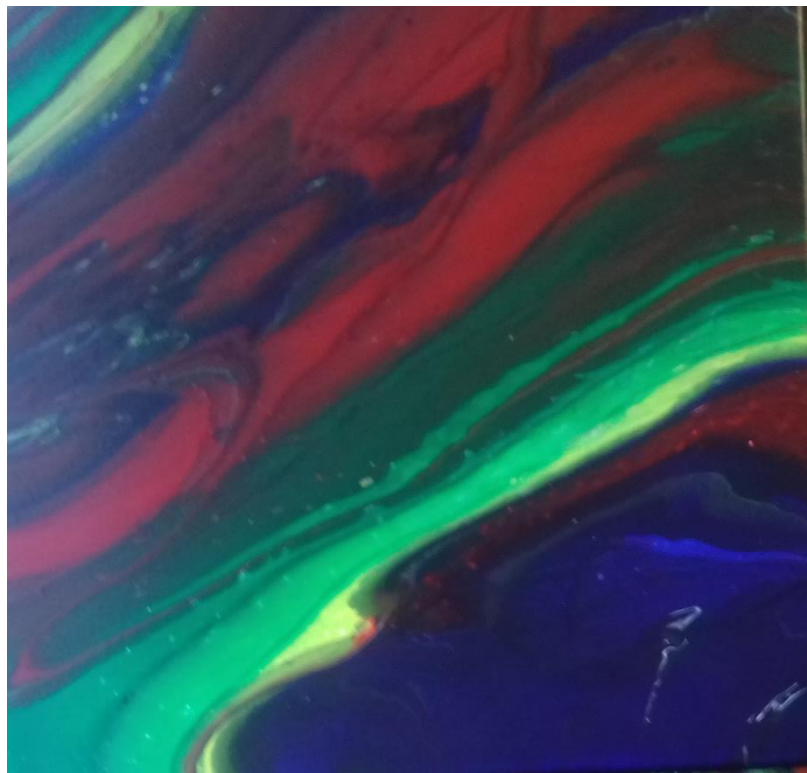
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Surface in *both cases* – Stretched Canvass

Technique – Random Pour

Liquitex – Lower
number of cells –
larger areas of single
colours – Bigger Shift
in appearance on
standing



Lukas Pouring Medium
cells retained - less
regions of single
colours

After 24 Hours

POURING ART TEST VS LIQUITEX

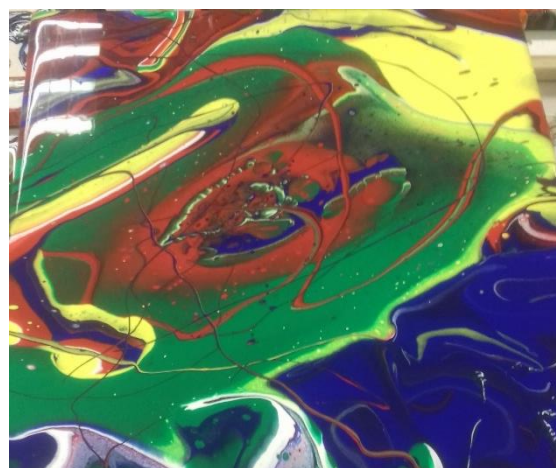
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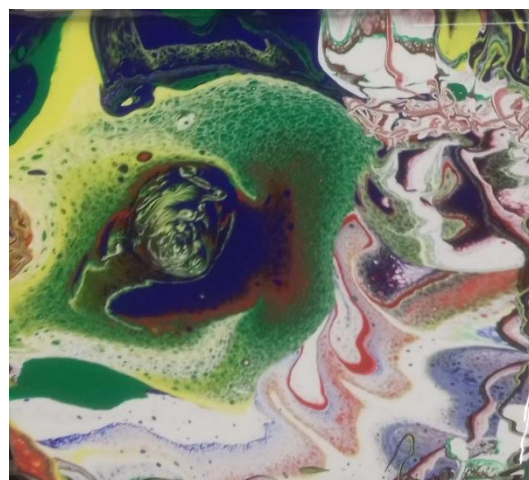
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Liquitex

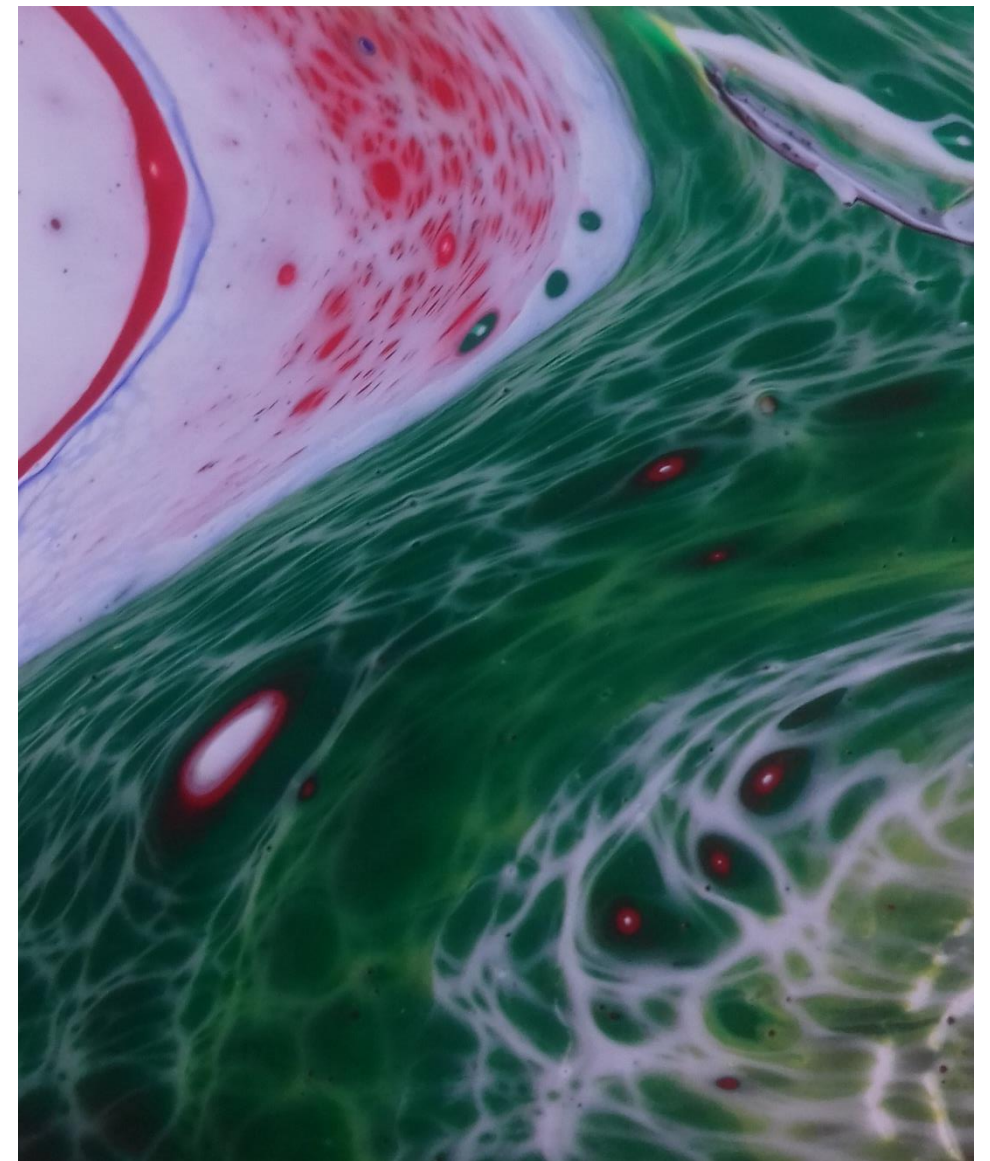


Lukas



Before & After Drying

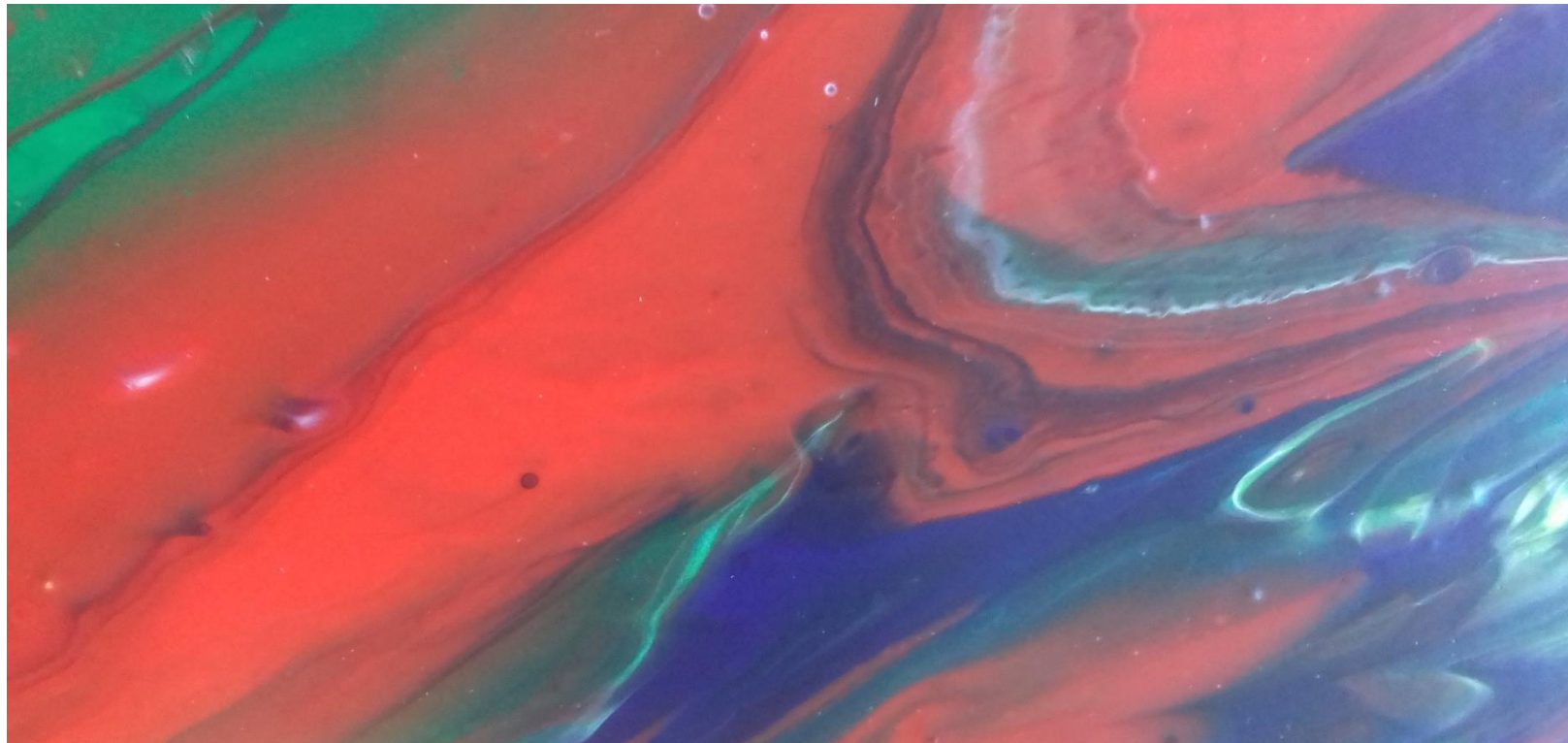
Lukas Pouring Medium – Cells without silicone



Cryl Studio colours used : Titanium White, Ultramarine, Vermillion,
Lemon Yellow, Permanent Green Light
3:1 Medium/Ink
Surface Stretched Canvass
Technique – Dirty Pour

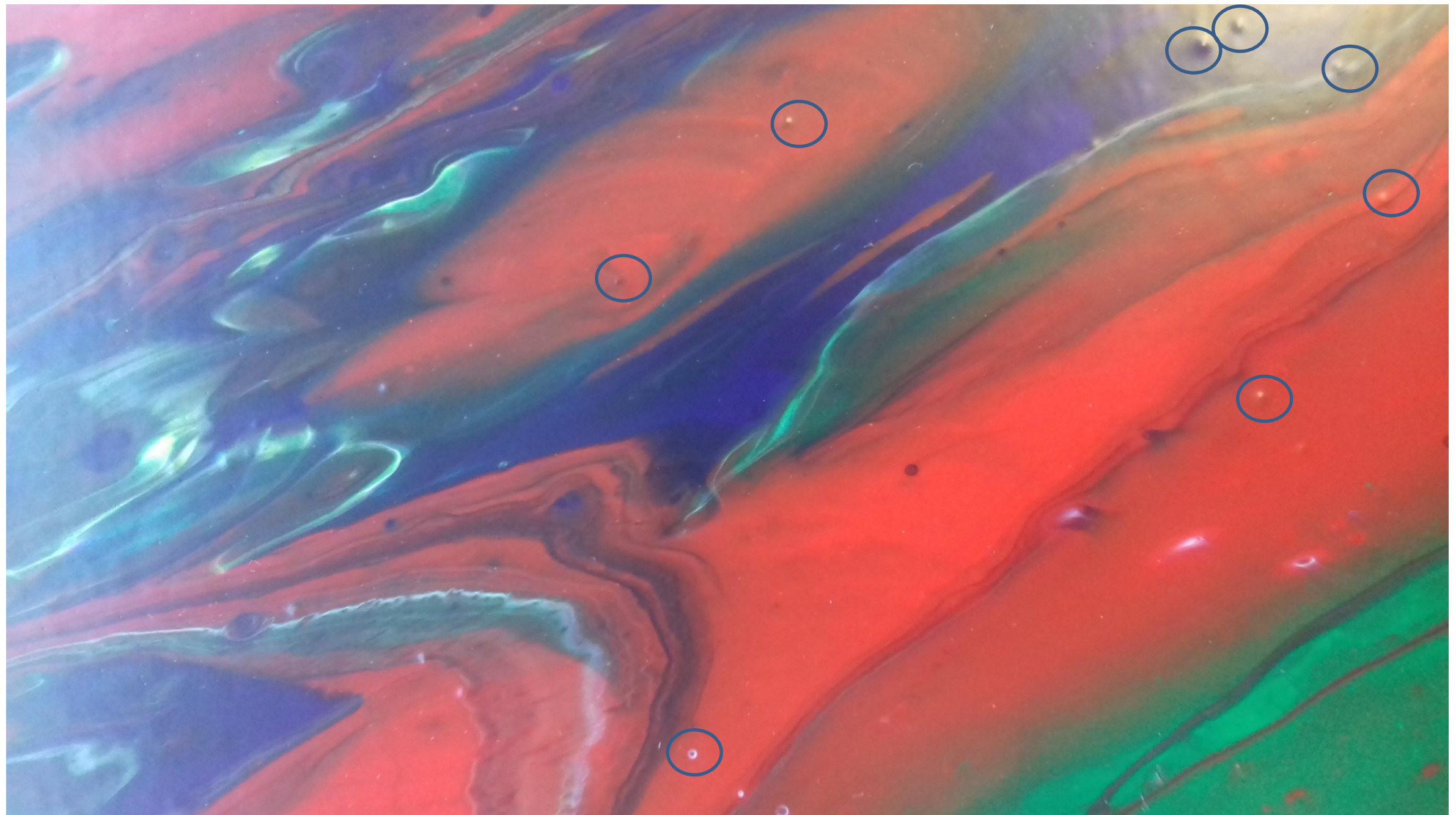
Lukas PM - Multiple Cells Without Silicone

Liquitex Pouring Medium – Minimal Cells Without silicone



Cryl Studio colours used : Titanium White, Ultramarine, Vermillion,
Lemon Yellow, Permanent Green Light
3:1 Medium/Ink
Surface Stretched Canvass
Technique – Dirty Pour

Liquitex Pouring Medium – Surface Defects – Craters/Large Pinholes



POURING MEDIUM TESTS WITH CRYL LIQUID

Cryl Liquid Colours used : Titanium White, Cadmium Yellow Deep, Permanent Rose, Vermillion, Ultramarine

1:1 Medium/Colour

Surface: Wood Panel

Technique – Random pour centrally – controlled pour edges

Liquitex Pouring Medium

Notable surface defects

Uneven sheen

Less Cell Formation

More Surface Tack



Lukas Pouring Medium

Smoother Surface Finish
(less defects)

Even sheen (Satin/Matt)

Higher Definition

Greater cell formation

Less tacky

POURING MEDIUM TESTS WITH CRYL LIQUID

Cryl Liquid Colours used : Titanium White, Cadmium Yellow Deep, Permanent Violet, Vermillion, Permanent Green

2:1 Medium/Colour

Surface: Wood Panel

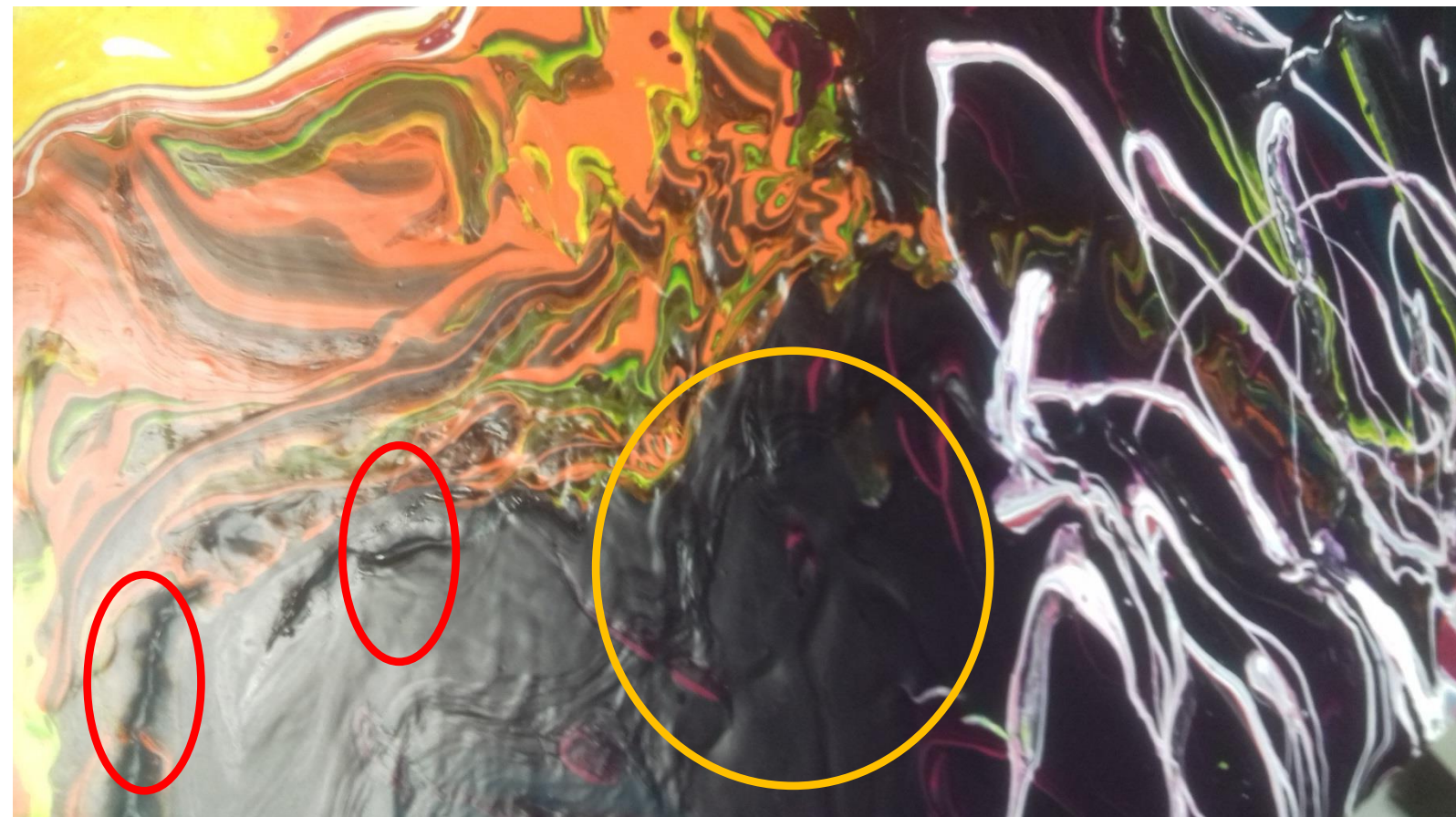
Technique – Random pour centrally – controlled pour edges

Liquitex Pouring Medium

Notable surface defects

Crevices

‘Curdling’



POURING MEDIUM TESTS WITH CRYL LIQUID

Cryl Liquid Colours used : Titanium White, Cadmium Yellow Deep, Permanent Rose, Vermillion, Ultramarine

1:1 Medium/Colour

Surface: Wood Panel

Technique – Random pour centrally – controlled pour edges

**Liquitex Pouring
Medium**

Uneven sheen

Areas of Gloss and Matt



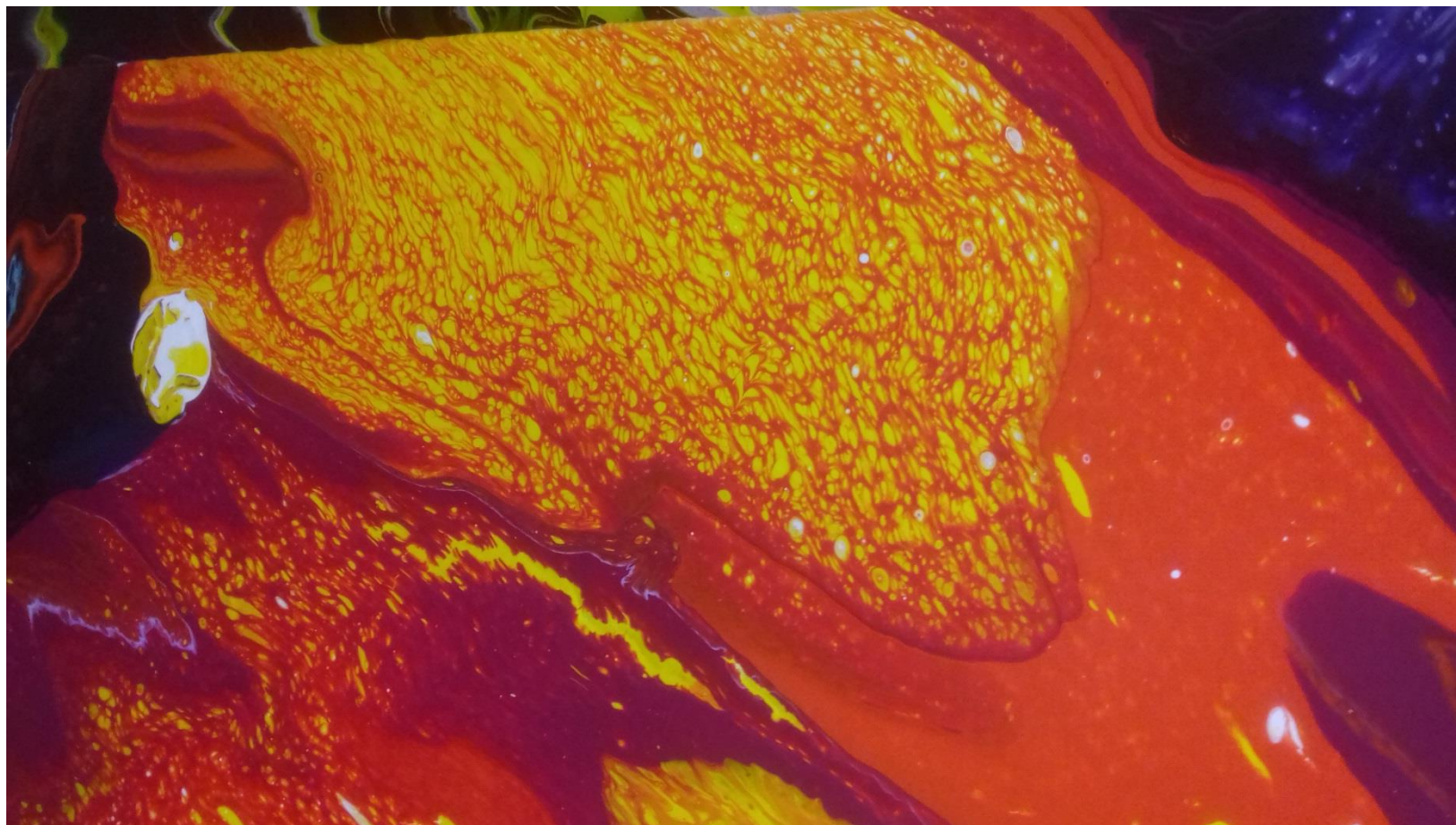
POURING MEDIUM TESTS WITH CRYL LIQUID

Cryl Liquid Colours used : Titanium White, Cadmium Yellow Deep, Permanent Rose, Vermillion, Ultramarine

1:1 Medium/Colour

Surface: Wood Panel

Technique – Random pour centrally – controlled pour edges



Lukas Pouring Medium

**Smoother Surface Finish
(less defects)**

Even sheen

Higher Definition

Greater cell formation

Less tacky

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