



Fine Artists' Oil-Colours

The professional assortment

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 140-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 fine artists' oil paint in Studio quality.

On that basis we can provide an oil colour with a balance of performance and cost, compared to Master qualities, which fulfils the demands of beginners and professional artists.

Characteristics

An exemplary covering power is ensured through a high concentration of valuable pigments, significantly higher than in typical economic colours.

The pigments used guarantee good levels of light fastness. No colour has a lower light fastness than 6-7 on the international 8-step blue wool scale.

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).

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 Oil colours is achieved by only using real Bees Wax during manufacturing.

The range has a well balanced colour spectrum of 48 colours. It offers the ideal opportunity to work in the area of the creative-artistic oil painting. The range allows painting directly from the tube with a fine nuance.

LUKAS Studio Oil colour can be mixed with all of the LUKAS Oil colours (LUKAS 1862 oil colour, LUKAS Basics oil colour or LUKAS Berlin water mixable oil colour) and with the LUKAS painting mediums for oil colours.



LUKAS STUDIO Oil Colour
Starter Set
Art.-No. 6482 SET2

Equipment

Colours: Initially, we recommend for the start the three primary colours: Lemon Yellow (Primary Yellow), Magenta (Primary Red) and Cyan (Primary Blue) completed with Titanium White and Ivory Black. A useful combination is the following six shades: Titanium White, Cadmium Yellow light (hue), Cadmium Red deep (hue), Cobalt Blue (hue), Burnt Sienna and Ivory Black. To be able to start immediately, we particularly recommend the complete starter set. Those sets contain (beside the colour tubes) accessories like brushes or painting surfaces (art. no 6482 SET2 and 6542 SET2).

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) in the sizes 4, 8 and 12. Where colour and glazes are applied more thinly a thicker haired brush is necessary. Initially we recommend the round, fine pointed LUKAS Red-Taklon brush (art.-no. 5454) in the size 6 and the flat LUKAS Red-Taklon brush (art.-no. 5441) in the sizes 4, 8 and 12. Very interesting tools for works with Lukas Studio 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

Lukas Studio oil colour can be used on various 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, oil pads and other painting boards. 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.

There 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“. 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).

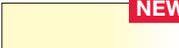
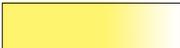


The colour range: The LUKAS Studio oil colour range consists of a wide spectrum of 48 colour shades, available in 20 ml, 37 ml, 75 ml and 200 ml tubes. The three White shades and Ivory Black are also available in 500 ml tins as well as in 2 l and 5 l plastic buckets. The extremely well balanced colour spectrum combined with a high intensity and covering power fulfils the demands of hobby artists and professionals.

Lightfastness ☆☆☆ = very high light fastness (7-8 on the blue wool scale)
 ☆☆ = high light fastness (6-7 on the blue wool scale)

Opacity □ = transparent ▣ = semi-transparent
 ▣ = semi-opaque ■ = opaque

Pigment name The two letters in front of the digits determine the type of colourant used (pigment, dye etc.) and the following digits the type of pigment

 Zinc White 20ml, 37ml, 75ml, 200ml, 500ml, 2l, 5l 0204 ☆☆☆ (7-8) / ▣ PW4	 Opaque White 20ml, 37ml, 75ml, 200ml, 500ml, 2l, 5l 0207 ☆☆☆ (7-8) / ■ PW5	 Titanium White 20ml, 37ml, 75ml, 200ml, 500ml, 2l, 5l 0208 ☆☆☆ (7-8) / ■ PW6
 Flesh Colour 20ml, 37ml, 75ml, 200ml 0222 ☆☆ (6-7) / ■ PW5, PY35, PO20	 Beige 20ml, 37ml, 75ml, 200ml 0209 ☆☆ (6-7) / ■ PW6/PW4/PY35	 Brilliant Yellow 20ml, 37ml, 75ml, 200ml 0212 ☆☆☆ (7-8) / ■ PW4/PY35
 Naples Yellow 20ml, 37ml, 75ml, 200ml 0234 ☆☆☆ (7-8) / ■ PW5/PY3/PY42/PR101	 Naples Yellow reddish 20ml, 37ml, 75ml, 200ml 0236 ☆☆ (6-7) / ■ PW5/PY3/PY42/PO34	 Lemon Yellow (Primary) 20ml, 37ml, 75ml, 200ml 0210 ☆☆☆ (7-8) / ▣ PY3
 Cadmium Yellow light (hue) 20ml, 37ml, 75ml, 200ml 0226 ☆☆ (6-7) / ▣ PW4/PY1	 Cadmium Yellow (hue) 20ml, 37ml, 75ml, 200ml 0227 ☆☆ (6-7) / ▣ PY65	 Indian Yellow 20ml, 37ml, 75ml, 200ml 0224 ☆☆ (6-7) / □ PY83/PO36
 Cadmium Orange (hue) 20ml, 37ml, 75ml, 200ml 0229 ☆☆ (6-7) / ▣ PO34/PO62	 Cadmium Red light (hue) 20ml, 37ml, 75ml, 200ml 0272 ☆☆ (6-7) / ▣ PO34	 Vermilion 20ml, 37ml, 75ml, 200ml 0286 ☆☆ (6-7) / ▣ PR9



Cadmium Red deep (hue)
20ml, 37ml, 75ml,
200ml
0274
☆☆ (6-7) / ☐
PR112



Carmine
20ml, 37ml, 75ml,
200ml
0261
☆☆ (6-7) / ☐
PR170



Magenta Red (Primary)
20ml, 37ml, 75ml,
200ml
0250
☆☆☆ (7-8) / ☐
PR122



Alizarin Crimson (hue)
20ml, 37ml, 75ml,
200ml
0266
☆☆ (6-7) / ☐
PR101/PR176/PBk11



Mauve
20ml, 37ml, 75ml,
200ml
0329
☆☆☆ (7-8) / ☐
PV23/PR19



Cobalt Violet (hue)
20ml, 37ml, 75ml,
200ml
0327
☆☆☆ (7-8) / ☐
PV23



Sky Blue
20ml, 37ml, 75ml,
200ml
0338
☆☆☆ (7-8) / ■
PW5/PB29



Cyan Blue (Primary)
20ml, 37ml, 75ml,
200ml
0320
☆☆☆ (7-8) / ☐
PW4/PB15:3



Cerulean Blue (hue)
20ml, 37ml, 75ml,
200ml
0321
☆☆☆ (7-8) / ■
PW4/PB15:1/PB16



Cobalt Blue (hue)
20ml, 37ml, 75ml,
200ml
0323
☆☆☆ (7-8) / ☐
PW6/PB29/PG7



Ultramarine
20ml, 37ml, 75ml,
200ml
0337
☆☆☆ (7-8) / ☐
PB29



Phthalo Blue
20ml, 37ml, 75ml,
200ml
0345
☆☆☆ (7-8) / ☐
PB15:3



Prussian Blue
20ml, 37ml, 75ml,
200ml
0334
☆☆☆ (7-8) / ☐
PB27



Turquoise
20ml, 37ml, 75ml,
200ml
0355
☆☆☆ (7-8) / ■
PW5/PB15/PG7



Emerald Green
20ml, 37ml, 75ml,
200ml
0356
☆☆☆ (7-8) / ☐
PW5/PG7



Permanent Green
20ml, 37ml, 75ml,
200ml
0363
☆☆ (6-7) / ☐
PY4/PY1/PG7



Viridian (Phthalo)
20ml, 37ml, 75ml,
200ml
0354
☆☆☆ (7-8) / ☐
PG7



Green yellowish
20ml, 37ml, 75ml,
200ml
0375
☆☆☆ (7-8) / ☐
PW6/PY3/PG7



Sap Green
20ml, 37ml, 75ml,
200ml
0365
☆☆ (6-7) / ■
PY42/PY83/PG7



Green Earth
20ml, 37ml, 75ml,
200ml
0358
☆☆☆ (7-8) / ☐
PG23



Olive Green
20ml, 37ml, 75ml,
200ml
0357
☆☆☆ (7-8) / ☐
PY42/PG7/PBk11



Yellow Ochre
20ml, 37ml, 75ml,
200ml
0231
☆☆☆ (7-8) / ■
PY42



Raw Sienna
20ml, 37ml, 75ml,
200ml
0239
☆☆☆ (7-8) / ■
PBr7



Burnt Sienna
20ml, 37ml, 75ml,
200ml
0309
☆☆☆ (7-8) / ☐
PR101



English Red
20ml, 37ml, 75ml,
200ml
0254
☆☆☆ (7-8) / ■
PR101



Caput Mortuum
20ml, 37ml, 75ml,
200ml
0252
☆☆☆ (7-8) / ■
PR101



Cassel Earth
20ml, 37ml, 75ml,
200ml
0301
☆☆ (6-7) / ☐
PY74/PR176/PBk7



Burnt Umber
20ml, 37ml, 75ml,
200ml
0311
☆☆☆ (7-8) / ☐
PY42/PR101/PBk7



Raw Umber
20ml, 37ml, 75ml,
200ml
0310
☆☆☆ (7-8) / ☐
PR101



Van Dyck Brown
20ml, 37ml, 75ml,
200ml
0312
☆☆☆ (7-8) / ☐
PBr7



Indigo
20ml, 37ml, 75ml,
200ml
0322
☆☆ (6-7) / ☐
PR176/PB29/PB15:1/PBk7



Payne's Grey
20ml, 37ml, 75ml,
200ml
0384
☆☆☆ (7-8) / ☐
PR264/PG7



Ivory Black
20ml, 37ml, 75ml,
200ml, 500ml, 2l, 5l
0382
☆☆☆ (7-8) / ☐
PBk7



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