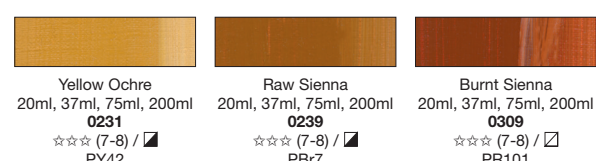
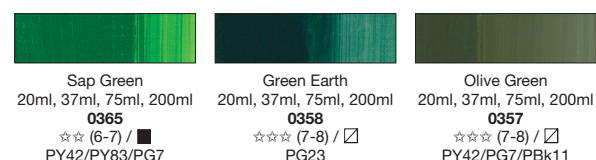
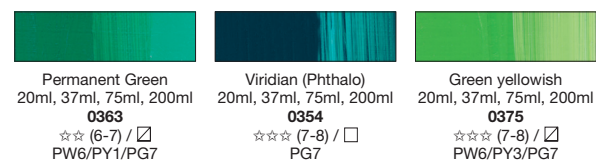
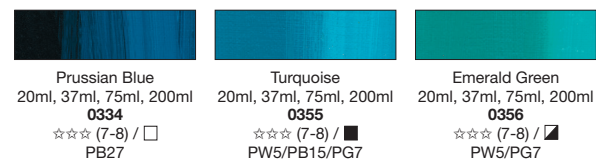
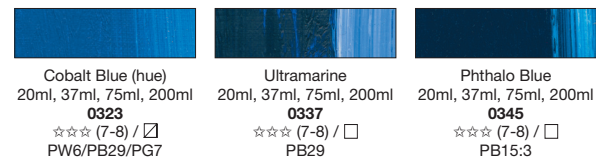
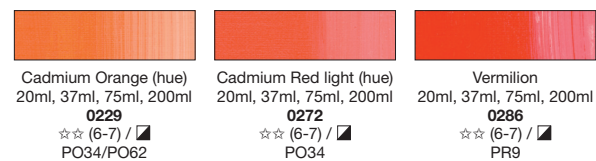
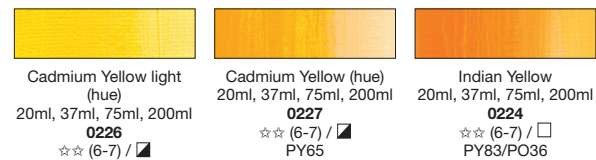
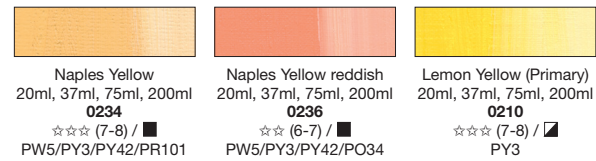


You find detailed information about mediums in our special leaflet Lukas Mediums for Oil Painting which your retailer gladly places at your disposal.

**Protection for oil paintings:** When finished, all 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. Titanium White 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 of the LUKAS Studio oil assortment combined with a high intensity and covering power fulfils the demands of hobby artists and professionals.



**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.



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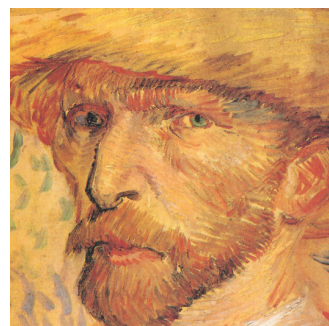


**LUKAS**  
**STUDIO ÖL**

Fine Artists' Oil Colours  
 The Professional Assortment

## Introduction

Since 1862, the brand LUKAS Artists' Colours is 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. 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 excellent 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 minimized, 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 TERZIA oil colour or LUKAS Berlin water mixable oil colour) and with the LUKAS painting mediums for oil colours.

## 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.



In the LUKAS STUDIO Oil Assortment Box you will find a well-coordinated colour palette. In addition to this the LUKAS STUDIO Oil wooden boxes include several brushes and a painting medium.



**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 commend 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).

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 oil pads. They are 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 can not 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“ (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 (Art. No. 2220).