



Artists' Oil Colours

The advantageous alternative for users of large quantities of oil colours

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 over 140-year-old tradition of our house. We also do not breach this trust in the classic area of oil painting.

The assortment LUKAS TERZIA was designed, as well as all other assortments, consciously following our usual high quality standards. This product range was especially developed for all the painters that require large quantities of oil colours for a limited budget, fulfilling all demands for high light fastness (even in the expensive red colour shades), gradual and thorough drying even with thicker brush strokes, together with a good adherence to the painting surface without any cracking, if of course it is used correctly.

Characteristics

A Good Covering Power is ensured through a high concentration of high quality pigments.

A Good Light Fastness is guaranteed by the use of artists' pigments. No colour has a light fastness lower than 6-7 on the internationally standardised 8-step blue wool scale.

A Good Drying of Colours is ensured through the use of high-quality linseed and sunflower oils of pharmaceutical quality. The danger of cracking of the

surface while drying of the colour is minimised – if used in the correct way

Non-yellowing is ensured through the use of the sunflower oil in the Titanium White and Opaque White colour shades to the extent that is possible nowadays.

The Famous „Buttery“ Consistency of LUKAS TERZIA oil colour is achieved through the use of the classical LUKAS consistency medium, e.g. real bees wax. At the same time the colours can be easily cleaned up.

The typical Drying Time for oil colours straight through all shades amounts on average from 2 to 4 days with thin brushstroke strength (100-120 µm).

LUKAS TERZIA can be mixed with all of the LUKAS Oil Colour assortments (LUKAS 1862 Finest Artists' oil colour, LUKAS STUDIO Fine artists' oil colour, LUKAS Berlin water mixable artists' oil colour) and with the LUKAS painting mediums for oil colours.

One of the Greatest Advantages of these colours is the remarkably low price comparing it to its intensity and the covering power, which pays off with an extended use of the colours.

Equipment

Colours: For the beginning we recommend the following colour shades: Titanium White, Cadmium Yellow light (hue), Cadmium Red (hue), Cobalt Blue (hue), Burnt Sienna and Ivory Black or the three primary colour shades completed with Titanium White and Ivory Black.

Brushes: 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 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. First of all 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.

Mediums: The basic equipment should contain a brush cleanser and a thinning medium (for example LUKAS Medium 3). Other mediums should be used additionally depending on the painting technique.



Painting Surface

In general the operational area of LUKAS oil colours is various which can be seen in the large number of suitable painting grounds.

Stretched Canvas, 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 it absorbing 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 do your own priming, we recommend the LUKAS White Primer / Gesso (art.-no. 2335).



Accessories

Palettes and Palette Dippers are needed for the mixing of colours or adding of mediums. Palettes for the oil painting are mainly wooden or metal ones (plastic palettes are not suitable as they are not turpentine resistant).



Easels: Oil paintings are usually painted upright. Therefore an easel is needed as a support. For the beginner we recommend mobile LUKAS sketching easel (art.-no. 5590 C) or the robust LUKAS academy easel (art.-no. 5591 C).

Mediums

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.

Special Mediums for Cleaning Tools: The LUKAS Brush Cleaner (art.-no. 2286) is recommended. 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.

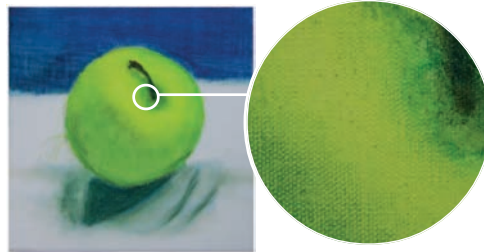
Protection for Oil Paintings: When finished, all the oil paintings should be protected from dirt, dust, nicotine deposits and other negative environmental influences with a Varnish. Prior to varnishing, the painting must be allowed to dry completely – and this can easily take some months if the colour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



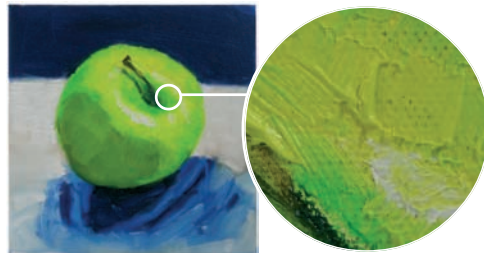
Painting Techniques

In general all classic rules of oil painting can be applied for LUKAS TERZIA as well:

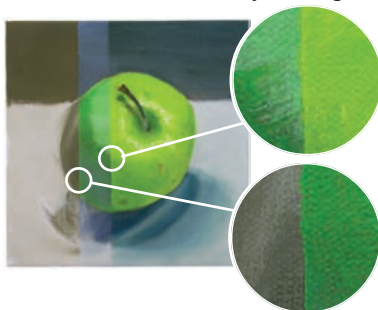
Glazing Technique: The colours used have to be diluted with plenty of painting medium to achieve a transparency. Through cutting of the painting surface or of the colour layers below, it is possible to create some interesting results.



Primary Painting using Brush or Painting Knife: The art work is completely finished in one process. The colours are being laid down side by side. This technique requires a good preparation and some experience in work with colours and brushes or painting knives.










































Painting in Layers: The colours are applied after slight drying on top and reworked to obtain fine nuances, list contrasts and finally the high lights.



The Colour Range

The new LUKAS TERZIA oil colour range consists of a well-balanced spectrum of 40 colour shades, all available in 75 ml tubes. We offer in addition 24 shades in 200 ml tubes and 16 shades in 37ml tubes and 21 buckets. Ivory Black and Titanium White are also available in 500ml jars and 5l buckets.

 NEW		
Opaque White 75ml, 200ml 0550 ☑/☆☆☆ PW5		
	 NEW	 NEW
Titanium White 37ml, 75ml, 200ml, 500ml, 2l, 5l 0552 ☑/☆☆☆ PW6	Ivory 75ml 0553 ☑/☆☆ PW5/PY42	Flesh Colour 75ml, 200ml 0555 ☑/☆☆ PW5/PY42/PO20
 NEW		
Naples Yellow 75ml 0557 ☑/☆☆☆ PY3, PY42, PR101	Lemon Yellow (Primary) 37ml, 75ml, 200ml, 2l 0556 ☐/☆☆☆ PY3	Cadmium Yellow light (hue) 37ml, 75ml, 200ml, 2l 0558 ☐/☆☆ PY1
 NEW		
Indian Yellow 75ml 0559 ☐/☆☆ PY65	Cadmium Yellow deep (hue) 75ml 0560 ☐/☆☆ PY1, P062, P034	Cadmium Orange (hue) 75ml, 200ml 0562 ☑/☆☆ P062, PR188
 NEW		 NEW
Vermilion 37ml, 75ml, 200ml, 2l 0563 ☑/☆☆☆ P034	Cadmium Red (hue) 37ml, 75ml, 200ml, 2l 0566 ☑/☆☆☆ PR112	Carmine 75ml, 200ml 0565 ☑/☆☆☆ PR170
 NEW		 NEW
Alizarin Crimson (hue) 37ml, 75ml, 200ml, 2l 0567 ☑/☆☆☆ PR101, PR176, PBk11	Magenta Red (Primary) 37ml, 75ml, 200ml, 2l 0568 ☑/☆☆☆ PR122	Mauve 75ml 0569 ☑/☆☆☆ PV19, PV23

 Permanent Violet 75ml, 200ml 0570 ☑/☆☆☆ PV23	 Cyan Blue (Primary) 37ml, 75ml, 200ml, 2l 0572 ☑/☆☆☆ PW6, PB15:3	 Cerulean Blue (hue) 75ml 0573 ☑/☆☆☆ PW4, PB15:1, PB16
 Cobalt Blue (hue) 75ml, 200ml 0571 ☑/☆☆☆ PW4, PB29, PG7	 Ultramarine 37ml, 75ml, 200ml, 2l 0574 ☑/☆☆☆ PB29	 Phthalo Blue 75ml, 200ml 0575 ☑/☆☆☆ PB15:3
 Prussian Blue 37ml, 75ml, 200ml, 2l 0577 ☑/☆☆☆ PB27	 Indigo 75ml 0579 ☑/☆☆☆ PR176, PB15:1, PB29, PBk7	 Turquoise 75ml, 200ml 0580 ☑/☆☆☆ PW6, PB15:3, PG7
 Chrome Green light 75ml 0582 ☐/☆☆☆ PY3, PB15:3	 Permanent Green light 75ml 0584 ☑/☆☆☆ PY1, PG7	 Viridian (Phthalo) 37ml, 75ml, 200ml, 2l 0586 ☑/☆☆☆ PG7
 Sap Green 37ml, 75ml, 200ml, 2l 0587 ☑/☆☆☆ PY42, PY83, PG7	 Oxide of Chromium 75ml 0588 ☑/☆☆☆ PG17	 Green Earth 75ml 0589 ☑/☆☆☆ PY42, PR101, PBk11
 Yellow Ochre 37ml, 75ml, 200ml, 2l 0590 ☑/☆☆☆ PY42	 Raw Sienna 75ml 0592 ☑/☆☆☆ PY42, PBk7	 English Red 75ml 0593 ☑/☆☆☆ PR101
 Burnt Sienna 37ml, 75ml, 200ml, 2l 0594 ☑/☆☆☆ PR101, PBk7	 Burnt Umber 75ml 0595 ☑/☆☆☆ PY42, PR101, PBk11	 Raw Umber 75ml 0597 ☑/☆☆☆ PY42, PR101, PBk11
 Van Dyck Brown 37ml, 75ml, 200ml, 2l 0596 ☑/☆☆☆ PY1, PR176, PBk7	 Payne's Grey 75ml 0591 ☑/☆☆☆ PR264, PG7	 Ivory Black 37ml, 75ml, 200ml, 500ml, 2l, 5l 0598 ☑/☆☆☆ PBk7

The new assortment LUKAS Terzia oil shows the following characteristics:

- In total **40 Colour Shades** (20 new ones)
- **Improved Recipes** => higher number of single-pigment-shades for an improved mixing behaviour
- Famous **Buttery Consistency** of LUKAS oil colours
- **Professional Sizes** with particularly positive price-performance relation => 16 shades in 2 L buckets and Titanium White and Black in 5 L buckets

List of Changes from the old LUKAS Basics / Terzia oil assortment

Art. No.	Shade	Changes/Notes
0554	Flesh Colour	Shade discontinues. Alternative in the new assortment: Flesh colour 0555 (more reddish)
0564	Cadmium Red light	Shade discontinues. Alternative in the new assortment: Vermilion 0563 (more reddish)
0576	Cobalt Blue deep	Shade discontinues. Alternative in the new assortment: Cobalt Blue (hue) 0571 (lighter)
0578	Paris Blue	Shade discontinues. Alternative in the new assortment: Prussian Blue 0577 (shade unchanged)

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.

Light fastness ☆☆☆ = 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



LUKAS

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Your Retailer: