

LUKAS AQUARELL STUDIO



Fine Moist Artists' Water-Colours
Special Quality for Beginners and Professionals

Introduction

Since 1862, Dr. Fr. Schoenfeld and LUKAS Artists' Colours have been a sign of top quality artist's 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 water colour painting. Therefore, we apply only the highest standards to our products. Standards which are also in the foreground of the development and production of our LUKAS AQUARELL STUDIO quality. On that principle, we created a water colour which – compared to the master quality - has a moderate price and is suitable for beginners as well as professionals.

Characteristics

Colour Intensity and Transparency is achieved through the use of high quality artist's pigments which are used in all shades in high concentration.

Convincing Brilliance and Outstanding Mixing Behaviour distinguish this colour -as almost 80 per cent of the shades consist of only one pigment.

The High Light Fastness of the pigments used is enormous - no single AQUARELL STUDIO shade has a light fastness less than 6-7 on the international standardized 8-step blue wool scale.

The Colour Spectrum of LUKAS AQUARELL STUDIO was adapted to the needs of the modern water colour artist: The existing 24 shades are complementary to an optimized, complete basic equipment.

Equipment

Colours: For a start, LUKAS offers an optimal LUKAS AQUARELL STUDIO water colour box: In this box the water colour pans are well protected, moreover, the integrated palettes offer a simple mixing of the colours. Even the smallest box which contains 12 half pans, offers a wide and well balanced colour spectrum. Large AQUARELL STUDIO boxes are available with 14, 16 or 24 half pans.



LUKAS AQUARELL STUDIO
Metal Box with 16 half pans (Art.-No. 6739)

Brushes: They are important tools of the water colour painter. They determine his handwriting and have a big influence on the success experienced when learning the technique. Therefore, the artist should use a good quality brush. The best brushes for the water colour painter are undoubtedly **Pure Red Sable Hair Brushes**. They are fine and elastic and have an extremely high colour absorbing ability. The very best quality comes from the back-hairs of the Siberian Kolinsky sable (art. no. 5449 and 5451). The European qualities (art. no. 5456 and 5458) are also very good.



As a more advantageous alternative, we recommend for the beginner the elastic nylon-brushes LUKAS Red Taklon (art. no. 5455). A good combination as starter-set are the size 4 from the Red-Sable Brush and the size 10 from the synthetic-brush.

Painting Surfaces

An absorbent, stable paper is normally used for water colour. There is a wide selection of water colour papers, with differences in surface-weight, surface-structure and absorbency. The exclusive LUKAS artists' paper programme includes 4 different water colour papers, which are all available in different block-formats.



Student Quality:
ROMA and HAMBURG

Professional Quality:
VENEZIA and OSAKA

Mediums

Masking Fluid for Water Colours can be used to cover parts which are not be painted. The areas that are coated with this medium will not absorb any colour. It can be simply removed with a soft eraser or rubbed off with a finger (article no. 2239).

Wetting Agent („Ox Gall“): This medium should be used to pretreat painting supports which have slightly fat surfaces (e.g. fingerprints on paper) or badly water absorbing surfaces (very dense, highly glued papers). The surface tension of water can be reduced by the addition of wetting agent. In this way, you can improve surfaces that are slightly greasy or badly absorbent. (article no. 2255).

Shellac Soap: Normally, water colours remain water soluble after drying. By adding shellac-soap to the water, you can reduce this water solubility so that over painting is possible (article no. 2350).

Gum Arabic: A better adhesion of the water colour on the painting surface is obtained if this binder is added to the colour. However thereby the gloss level, the brilliance and the transparency is increased which contradicts the normal matt water colour character. (article no. 2352).

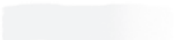








Accessories

Very useful are, for example, **Drawing Pencils** and **Chalks** for sketching or an **Artists' Natural Sponge** (article no. 5549) for special effects like erosions. Every water colour equipment should include a **Wet Adhesive Tape** (article no. 5570 for 200 m / 5570 0001 for 100 m), for fixing the moistened paper. It avoids that the paper is cockling during painting and drying.

The Colour Palette

The LUKAS AQUARELL STUDIO colour palette includes a carefully selected, well balanced spectrum of 24 shades. All shades are available in 1/2 pans as well as in tubes of 10 ml content.



 Chinese White 1402 ☆☆☆ / <input type="checkbox"/> PW4	 Lemon Yellow (Primary) 1404 ☆☆☆ / <input type="checkbox"/> PY3	 Cadmium Yellow (hue) 1408 ☆☆☆ / <input type="checkbox"/> PY155
 Indian Yellow 1410 ☆☆☆ / <input type="checkbox"/> PY65	 Cadmium Orange (hue) 1412 ☆☆☆ / <input type="checkbox"/> PO71	 Cadmium Red (hue) 1420 ☆☆☆ / <input type="checkbox"/> PR242
 Magenta (Primary) 1416 ☆☆ / <input type="checkbox"/> PR122	 Alizarin Crimson 1418 ☆☆☆ / <input type="checkbox"/> PR176	 English Red 1414 ☆☆☆ / <input checked="" type="checkbox"/> PR101

 Cyan (Primary) 1428 ☆☆☆ / <input type="checkbox"/> PB15:3	 Cobalt Blue (Phthalo) 1436 ☆☆☆ / <input checked="" type="checkbox"/> PB15:6	 Ultramarine 1434 ☆☆☆ / <input checked="" type="checkbox"/> PB29
 Prussian Blue 1440 ☆☆☆ / <input checked="" type="checkbox"/> PB27	 Violet 1432 ☆☆ / <input checked="" type="checkbox"/> PV23	 Indigo 1430 ☆☆ / <input checked="" type="checkbox"/> PR176, PB15:1, PBk7
 Sap Green 1444 ☆☆☆ / <input checked="" type="checkbox"/> PY153, PG7	 Olive Green 1438 ☆☆☆ / <input checked="" type="checkbox"/> PG17	 Viridian (Phthalo) 1442 ☆☆☆ / <input checked="" type="checkbox"/> PG7
 Yellow Ochre 1406 ☆☆☆ / <input checked="" type="checkbox"/> PY42	 Burnt Sienna 1422 ☆☆☆ / <input checked="" type="checkbox"/> PB7	 Burnt Umber 1424 ☆☆ / <input checked="" type="checkbox"/> PY155, PR176, PBk7
 Raw Umber 1426 ☆☆ / <input checked="" type="checkbox"/> PY155, PR176, PBk7	 Payne's Grey 1446 ☆☆ / <input checked="" type="checkbox"/> PR176, PB15:1, PBk7	 Ivory Black 1448 ☆☆☆ / <input checked="" type="checkbox"/> PBk7

List of conventional signs:

Colour name
Article number
Light fastness: ☆☆☆ = highest degree of light fastness (7-8 on the blue wool scale)
☆☆ = high degree of light fastness (6-7 on the blue wool scale)
Opacity: = transparent = semi-transparent = semi-opaque = opaque
Pigments (Colour Index)

This colour chart is produced within the limitations of printing and is intended as a guide only.

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