

## Accessories

Very useful are, for example, **Drawing Pencils** and **Chalks** for sketching or an **Artists' Natural Sponge** (Art. No. 5549) for special effects like erosions. Every water colour equipment should include a **Wet Adhesive Tape** (Art. No. 5570 0050 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 ½ pans as well as in tubes of 10 ml content.



Chinese White <b>1402</b> ☆☆☆ (7-8) / □ PW4	Lemon Yellow (Primary) <b>1404</b> ☆☆☆ (7-8) / □ PY3	Cadmium Yellow (hue) <b>1408</b> ☆☆☆ (7-8) / □ PY155
Indian Yellow <b>1410</b> ☆☆☆ (7-8) / □ PY65	Cadmium Orange (hue) <b>1412</b> ☆☆☆ (7-8) / □ PO71	Cadmium Red (hue) <b>1420</b> ☆☆☆ (7-8) / □ PR242
Magenta (Primary) <b>1416</b> ☆☆ (6-7) / □ PR122	Alizarin Crimson <b>1418</b> ☆☆ (6-7) / □ PR176	English Red <b>1414</b> ☆☆☆ (7-8) / ■ PR101
Cyan (Primary) <b>1428</b> ☆☆☆ (7-8) / □ PB15:3	Cobalt Blue (Phthalo) <b>1436</b> ☆☆☆ (7-8) / □ PB15:6	Ultramarine <b>1434</b> ☆☆☆ (7-8) / □ PB29

Prussian Blue <b>1440</b> ☆☆☆ (7-8) / ■ PB27	Violet <b>1432</b> ☆☆ (6-7) / ■ PV23	Indigo <b>1430</b> ☆☆ (6-7) / □ PR176, PB15:1, PBk7
Sap Green <b>1444</b> ☆☆☆ (7-8) / □ PY153, PG7	Olive Green <b>1438</b> ☆☆☆ (7-8) / ■ PG17	Viridian (Phthalo) <b>1442</b> ☆☆☆ (7-8) / □ PG7
Yellow Ochre <b>1406</b> ☆☆☆ (7-8) / □ PY42	Burnt Sienna <b>1422</b> ☆☆☆ (7-8) / ■ PBr7	Burnt Umber <b>1424</b> ☆☆ (6-7) / □ PY155, PR176, PBk7
Raw Umber <b>1426</b> ☆☆ (6-7) / ■ PY155, PR176, PBk7	Payne's Grey <b>1446</b> ☆☆ (6-7) / ■ PR176, PB15:1, PBk7	Ivory Black <b>1448</b> ☆☆☆ (7-8) / ■ PBk7

## Signs and Symbols:

Colour, 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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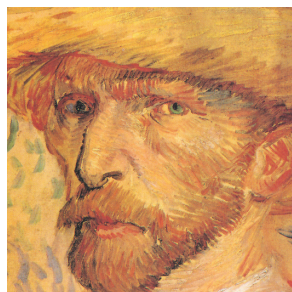


**LUKAS**  
AQUARELL STUDIO

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

## 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 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 Lightfastness** 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 or 16 half pans.



**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. 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).

## 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 different water colour papers in professional and student quality, which are all available in different block-formats.



## Mediums

**Masking Fluid for Water Colours** can be used to cover parts which are not to 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 (Art. 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. (Art. 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 (Art. 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. (Art. No. 2352).