



Finest Artists' Acrylic Colour

The New Master Quality Assortment

LUKAS CRYL *pastos* Finest Artists' Acrylic Colour

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 the over 140 years experience of the house LUKAS is reflected in this most modern variant of artist's colours which represents at the same time our particular guideline: the consistent and contemporary advancement of our products under maintenance of traditional goodwill. As one of the first manufacturers of artists' colours on the European continent, in 1964 LUKAS offered an acrylic colour to satisfy the demand from artists for a modern, water-mixable, quick drying artist colour LUKAS CRYL PASTOS.

In short: LUKAS CRYL PASTOS as a top range among LUKAS Acrylic Colours and fulfils even the highest expectations.

Characteristics

The thick and buttery consistency of LUKAS CRYL PASTOS is reached by an extremely high concentration of approximately 70%. This assortment shows its special strength in palette-knife techniques or in other, thick layer works. Its super-high content of solids insures that the paint won't shrink and won't crack even in its thickest layers if application is done properly. It allows you to achieve an almost endless array of traditional painting techniques. Dries to an elastic, non-yellowing film.

An outstanding Colour Intensity and highest Light Fastness is achieved through the use of **finest unadulterated, traditional pigments** which were selected specially for the demands of an acrylic colour in the top class.

The excellent yield of LUKAS CRYL PASTOS appears by mixing it with white: only a small amount is needed to show a clear dye of the white colour.

Composition

It goes without saying that for a **Top Product** like LUKAS CRYL PASTOS only **selected ingredients** of **selected qualities** are applied, in an ideal composition. Moreover, our laboratory specialists have succeeded in improving once again the recipes of LUKAS CRYL PASTOS. In an intense analysis process, they found for some colour shades **even superior pigments**. For other recipes it was possible **to raise the pigment content** by a cautious new composition so that the colour intensity could be increased.

Pigments: For a special colour, special pigments are required. Therefore, exclusively the finest pure, unadulterated, traditional, high quality artist's pigments of the highest permanence and concentration are used in the assortment of LUKAS CRYL PASTOS. Even expensive pigments like cadmium-connections or cobalt pigments are used purely. Furthermore, we paid strict attention to the choice of raw materials: only pigments of the two highest light fastness levels are accepted.

Binder: The binder is responsible for the majority of the colour characteristics. It has the task of connecting the pigments with each other and to care for the adhesion to the painting surface. For our LUKAS CRYL PASTOS colours we use exclusively as binder a constantly controlled excellent acrylic resin dispersion. During the drying time, the watery part of the colour evaporates and the acrylic-resin-particles of the binder merge with each other. They combine to a highly transparent, high-elastic film which is responsible for the water resistance as well as the acid- and alkali resistance of the LUKAS CRYL PASTOS layers.

Quality Guarantee

When a colour of the LUKAS CRYL PASTOS range is produced in the traditional way, the colour will be controlled carefully regarding its painting technical characteristics. At that time the lab examines, for example, the colour shade, drying time, grain size, consistency and density of the colour. By this continuous and careful control we are able to guarantee the well known LUKAS Master quality. Each single production batch will only be released when the high quality standard of LUKAS CRYL PASTOS is reached.

Equipment

Colours: For the first equipment with several colour shades, we recommend the following six LUKAS CRYL PASTOS shades: Titanium White, Yellow Ochre, Permanent Yellow, Madder Lake, Phthalo Blue and Iron Oxid Black. This combination is also available as a painting set with six 37 ml tubes (art. no. 6493). For beginners we recommend the complete LUKAS CRYL PASTOS starter set in a transparent case (art. no. 6493 SET1). This set contains (in addition to the above mentioned colours) a retarder for acrylic colours, three bristle brushes of different sizes, a painting knife, a painting board and a pad.

Brushes and Painting Knives: Brushes and Painting Knives are important tools for the artist. They determine his handwriting and have influence on the success of learning this technique. A good quality brush is of great importance even if fundamentally for acrylic painting all commercial artists' brushes are suitable.



Red-Taklon Brush, Art.-No. 5441

Naturally, it is also important to know what will be painted and in which way. To work with an undiluted, highly pasty colour like LUKAS CRYL PASTOS, bristle brushes in various sizes are particularly suitable (e.g., art. no. 5481 or 5482). The more diluted the colour is, for example for very detailed artworks, the more fine brushes – up to water colour brushes – can be used. Especially for acrylic colours, synthetic

haired brushes can be used as they can be cleaned particularly well (e.g., art. no 5441 or 5448). Very useful tools for the use of LUKAS CRYL PASTOS are also painting knives, as the colour can be applied in thick layers. They are available in various forms and sizes and allow an accurate shape of structures. Of course, all materials for acrylic painting - from the exquisite bristle brush up to the unusual Rubber Brush - exist within the extensive Lukas range, well known for its good quality.

Painting Surfaces: The variety of the application possibilities of LUKAS CRYL PASTOS acrylic colour is also reflected in the large number of the possible painting surfaces. All fat-free materials like canvas, cardboard, paper, wood, wood fibre and similar plates, stone, plastics, clay or plaster are possible. However, some preparation may be necessary. Particularly smooth surfaces - for example, glass - should be pre-treated with Lukas wetting agent (art. no 2255). For strongly sucking/absorbing surfaces like plaster or unglazed clay, a careful priming (for example, with Lukas White Primer/Gesso Art.-No 2335) is recommended. If old oil or lacquer paintings should be over-painted with LUKAS CRYL PASTOS, they must be roughened before. Suitable surfaces from the Lukas programme are, for example, **canvas** with half crayon or acrylic half crayon priming, **cotton painting boards** (white primed cotton fabric covered up on chip board), **painting boards** (covered up with special paper) or pre-primed **stretched canvas**. Canvases which are oil primed are not suitable for the acrylic painting.

Mediums

Through the addition of Mediums the characteristics of a colour can be adapted in various ways to the individual needs of the painter. For the use of LUKAS CRYL PASTOS we recommend the following carefully developed and produced Lukas mediums for acrylic painting as they correspond to this high-quality range.

Acrylic Medium: This is an acrylic resin dispersion with which LUKAS CRYL PASTOS can be diluted, without changing the outstanding adhesion qualities of the colour (art. no. 2207).

LUKAS CRYL Medium 1: This gel-like retarder keeps the fast-drying acrylic colour open so that it is paintable for longer time. The colour remains longer useable on the palette if it is covered thinly with LUKAS CRYL Medium 1 (art. no 2237).



Gloss Acrylic Medium: The brilliancy of an acrylic colour is raised by the addition of this medium (Art.-No 2258).

Matt Acrylic Medium: By the addition of this medium the acrylic colour becomes more matt (Art.-No 2259).

Acrylic Relief Paste / Modelling Paste: With this paste more or less strong structures can be worked out on the surface, up to relief structures. After drying, the relief paste can be directly over-painted with acrylic colour (art. no 2260).

Acrylic Relief Paste with Quartz Sand/extra coarse: Also with this paste more or less strong structures can be worked out on the surface, up to relief structures. The quartz in the paste produces a granulated surface which gives an exceptional character to the picture (art. no 2263).

Transparent Acrylic Gel: Through the addition of the transparent gel, the acrylic colour becomes more suitable for glazing. The transparency rises with the added amount, but it reduces a little bit the viscosity of the LUKAS CRYL PASTOS (art. no 2261).

Acrylic Retarder: This liquid medium slows down the drying of the acrylic colour and allows a longer wet-in-wet painting (art. no. 2262).

Varnish: Acrylic colours dry water resistant and are relatively durable. If you like to protect the finished work against dirt, dust, etc, you can seal the surface with a varnish. A precondition for the varnishing is always that the painting is completely dry. As acrylic colours dry very quickly, these works can often be done the next day. LUKAS offers a wide assortment of high-quality varnishes (suitable for acrylic colours) which can be applied with a brush or which are also offered as a spray:

- [LUKAS CRYL Varnish silk-brilliant \(art.-no. 2204\)](#)
- [LUKAS CRYL Varnish matt \(art.-no. 2208\)](#)
- [LUKAS CRYL Varnish brilliant \(art.-no. 2209\)](#)
- [LUKAS Spray Film gloss \(art.-no. 2321\)](#)
- [LUKAS Spray Film matt \(art.-no. 2322\)](#)
- [LUKAS Spray Film silk-brilliant \(art.-no. 2324\)](#)

The varnishes still remain, even after many years, white spirit- and turpentine oil soluble, so that the varnish can be removed at any time.

Accessories for the Acrylic Painting































Certainly you can find further accessories in the LUKAS range which is adjusted to the needs and demands of the artists. From palettes in all imaginable variants up to various easels in different styles and sizes. You can choose your own individual equipment for your artistic activities. No wish will remain unfilled. Your retailer will be glad to help you.




























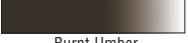

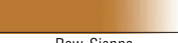
The new Colour Range











The New LUKAS CRYL PASTOS Top Assortment consists of **70** carefully composed shades which are all available in **37ml** and **200ml** tubes.

In addition, **12** colour shades are available in **500ml** jars: Titanium White, Lemon Yellow (Primary), Yellow Ochre, Permanent Yellow light, Permanent Orange, Madder Lake, Vermilion deep, Van Dyck Brown, Cyan (Primary Blue), Ultramarine deep, Viridian, Deep Black.

2 shades are also available in **5L** buckets: Titanium White and Iron Oxid Black.

 Titanium White 4008 ☆☆☆ (7-8) / ■ / 1 PW6	 Beige 4009 ☆☆☆ (7-8) / ■ / 1 PW6, PY42	 Flesh Colour 4022 ☆☆☆ (7-8) / ■ / 1 PW6, PY35, PY42, P020
 Brilliant Yellow light 4011 ☆☆☆ (7-8) / ■ / 1 PW6, PY35	 Brilliant Yellow deep 4012 ☆☆☆ (7-8) / ■ / 1 PW6, PY35, P020	 Lemon Yellow (Primary) 4021 ☆☆☆ (7-8) / □ / 1 PW6, PY3
 Cadmium Yellow lemon 4025 ☆☆☆ (7-8) / ■ / 2 PY35	 Permanent Yellow light 4046 ☆☆☆ (7-8) / ■ / 2 PY97	 Cadmium Yellow light 4026 ☆☆☆ (7-8) / ■ / 2 PY35
 Naples Yellow 4034 ☆☆☆ (7-8) / □ / 1 PBr24	 Indian Yellow 4024 ☆☆☆ (7-8) / □ / 2 PY65	 Cadmium Yellow deep 4028 ☆☆☆ (7-8) / ■ / 2 P020
 Permanent Orange 4047 ☆☆☆ (7-8) / □ / 1 PY65, PR9	 Cadmium Orange 4029 ☆☆☆ (7-8) / ■ / 2 P020	 Cadmium Red light 4072 ☆☆☆ (7-8) / ■ / 3 P020, PR108
 Vermilion light 4085 ☆☆☆ (7-8) / □ / 1 PR9	 Cadmium Red deep 4074 ☆☆☆ (7-8) / ■ / 3 PR108	 Vermilion deep 4086 ☆☆ (6-7) / □ / 1 PR112
 Lukas Red 4049 ☆☆ (6-7) / ■ / 2 PR9, PR170	 Quinacridone Rose 4062 ☆☆☆ (7-8) / □ / 2 PV19	 Madder Lake 4066 ☆☆ (6-7) / ■ / 2 PR112, PR176
 Carmine 4061 ☆☆☆ (7-8) / □ / 3 PR264	 Alizarin Crimson 4067 ☆☆☆ (7-8) / □ / 3 PR264, PBk11	 Magenta Red (Primary) 4051 ☆☆☆ (7-8) / □ / 2 PR122
 Permanent Rose 4068 ☆☆☆ (7-8) / □ / 2 PR122	 Mauve 4129 ☆☆☆ (7-8) / □ / 2 PV19	 Permanent Violet 4132 ☆☆☆ (7-8) / ■ / 2 PR122, PV23
 Ultramarine Violet (hue) 4140 ☆☆☆ (7-8) / ■ / 1 PV23, PW6	 Indanthrone Blue 4127 ☆☆☆ (7-8) / ■ / 2 PB60	 Indigo 4122 ☆☆☆ (7-8) / ■ / 2 PR176, PB15:1, PBk7

 Ultramarine deep 4137 ☆☆☆ (7-8) / □ / 1 PB29	 Ultramarine light 4135 ☆☆☆ (7-8) / □ / 1 PB29	 Royal Blue light 4149 ☆☆☆ (7-8) / ■ / 1 PW6, PB29
 Cobalt Blue (hue) 4126 ☆☆☆ (7-8) / □ / 1 PB29, PG7, PW6	 Cobalt Blue 4125 ☆☆☆ (7-8) / ■ / 3 PB28	 Phthalo Blue 4144 ☆☆☆ (7-8) / ■ / 2 PB15:6
 Prussian Blue 4134 ☆☆☆ (7-8) / ■ / 1 PB15:1	 Cerulean Blue 4121 ☆☆☆ (7-8) / ■ / 3 PB36	 Cyan (Primary Blue) 4120 ☆☆☆ (7-8) / ■ / 1 PW6, PB15:3
 Phthalo Turquoise 4123 ☆☆☆ (7-8) / □ / 2 PB16	 Turquoise 4124 ☆☆☆ (7-8) / ■ / 1 PW6, PB15:3, PG7	 Cobalt Turquoise 4155 ☆☆☆ (7-8) / □ / 2 PG50
 Green yellowish 4173 ☆☆☆ (7-8) / □ / 1 PY129	 Cinnabar Green lightest 4172 ☆☆☆ (7-8) / ■ / 2 PY3, PB15:3	 Chrome Green light 4151 ☆☆☆ (7-8) / □ / 2 PY3, PY42, PG7, PG17
 Sap Green 4165 ☆☆☆ (7-8) / ■ / 2 PG7, PY42, PY65	 Oxide of Chromium 4153 ☆☆☆ (7-8) / ■ / 1 PG17	 Permanent Green light 4163 ☆☆☆ (7-8) / □ / 1 PY3, PB15:3
 Viridian 4154 ☆☆☆ (7-8) / □ / 1 PG7	 Cobalt Green 4169 ☆☆☆ (7-8) / ■ / 2 PG26	 Green Umber 4114 ☆☆☆ (7-8) / ■ / 1 PY42, PR101, PG17, PBk11
 Raw Umber 4110 ☆☆☆ (7-8) / ■ / 1 PY42, PR101, PBk11	 Sepia 4106 ☆☆☆ (7-8) / ■ / 2 PY97, PR176, PBk7	 Van Dyck Brown 4112 ☆☆☆ (7-8) / ■ / 1 PY42, PR101, PBk11
 English Red deep 4055 ☆☆☆ (7-8) / ■ / 1 PR101	 Iron Oxide Brown 4108 ☆☆☆ (7-8) / ■ / 1 PY42, PR101	 Burnt Sienna 4109 ☆☆☆ (7-8) / □ / 2 PR101
 Burnt Umber 4111 ☆☆☆ (7-8) / □ / 1 PY42, PR101, PBk7	 Gold Ochre 4023 ☆☆☆ (7-8) / □ / 1 PY42, PR101	 Raw Sienna 4039 ☆☆☆ (7-8) / ■ / 1 PY42, PR101, PBk11

 Yellow Ochre 4031 ☆☆☆ (7-8) / ■ / 1 PY42	 Warm Grey 4190 ☆☆☆ (7-8) / ■ / 1 PW6, PBk7, PY42	 Cold Grey 4191 ☆☆☆ (7-8) / ■ / 1 PW6, PBk7
 Payne's Grey 4184 ☆☆☆ (7-8) / ■ / 1 PR176, PB29, PBk7	 Deep Black 4198 ☆☆☆ (7-8) / ■ / 1 PBk7	 Iron Oxide Black 4199 ☆☆☆ (7-8) / ■ / 1 PBk11
 Gold 4192 ☆☆☆ (7-8) / □ / 2 nacreous pigment	 Bronze 4195 ☆☆☆ (7-8) / □ / 2 nacreous pigment	 Copper 4194 ☆☆☆ (7-8) / □ / 1 nacreous pigment
 Silver 4193 ☆☆☆ (7-8) / □ / 1 nacreous pigment		

List of Conventional Signs:

Colour Name, Article Number, Light Fastness, Opacity, Price Group.

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

Pigments (Colour Index)

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



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