



Aquarell 1862



Finest Moist Artists' Water Colour

The "Moist Consistency" makes the Difference

LUKAS *Aquarell 1862* Finest Moist Artists' Water Colour

Introduction

Since 1862 the names Dr. Fr. Schoenfeld and LUKAS are a synonym for Artists' Colours of the highest quality. Even Vincent van Gogh worked with our colours and until this day numerous artists from all over the world trust the expertise and longstanding tradition of our house.

We do not disappoint this trust especially in the area of water colour because, in order to achieve the special character of a water colour painting, using the right materials is of supreme importance. That's why we at LUKAS have the highest standards for the quality of our products. These standards become especially apparent in research, development and production of our LUKAS Aquarell 1862 Water Colour.

In the year 1862, the year our company was established, one of the first artists' water colours made in Germany was developed according to the recipe of the company's founder Dr. Fr. Schoenfeld. Hence the name of the water colour: LUKAS Aquarell 1862. This colour was carefully further developed over time to include the most recent scientific research and artistic knowledge, this premium product continues to satisfy the needs of demanding artists across the globe.

Characteristics

Pronounced Colour Intensity and highest transparency distinguish LUKAS Aquarell 1862. This we achieve by using select pigments of the best quality in the highest possible concentration.

The extraordinary Brilliance and the outstanding mixing ability of the colours meet the requirements of the most demanding professional artist. The colours consist of one pigment only, wherever possible.

Highest possible Light Fastness is achieved with the finest artists's water colour from LUKAS. The pigments we use for production are obtained from top quality raw materials: none of our colour shades has a lower

light fastness rating than 6 to 7 on the international, standardised 8 step blue wool scale.

LUKAS finest artists' water colour is easy to lift up because of its permanently moist consistency. This is achieved through special wetting agents and a gentle production manner which avoids strong heating of the colour.

This makes it possible to lift colour easily without the painter having to „scrub“ the pan or half pan with the brush. Not only does this spare expensive specialist water colour brushes, but also it allows colour once dried up to be re-dissolved easily.

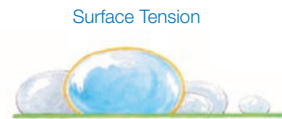


Image 1: A drop of water rests like a balloon on a dry surface, a small finely milled ...



Image 2: ...pigment is not able to pass through the skin of the drop due to its surface tension.



Image 3: In contrast to this, a pigment of LUKAS Aquarell 1862 with its wetting agents is literally soaked up by the water, this way the excellent colour characteristics can be guaranteed.

The excellent gradient **Characteristics** make LUKAS Aquarell 1862 a premium product. Every recipe is tailored to the individual colour shade and the production process is extremely gentle to the raw materials. Thus our water colour is still pressed into the pans by hand. In order to ensure the highest quality of the produce LUKAS deliberately avoids heating the colours, a procedure which is conventionally used by other manufacturers during the production process. As a result of this, LUKAS water colours enable the artist to achieve even and easily controllable gradients and an application of colour without clouds or veins.



The ideal starter set LUKAS art.-no. 6742SET2

Basic Equipment Colours

An example of an excellent starter set would be one of the high quality LUKAS Artists' Water Colour paint boxes. These paint boxes are ideal for storing and protecting the water colour. They also offer two integrated and foldable palettes for easy mixing of the colours.

Even the smallest of LUKAS Aquarell 1862 water colour paint boxes contains 12 half pans that provide a broad and well balanced colour selection (art.-no. 6728). Bigger paint boxes of our premium product contain up to 48 half pans. We offer an exclusive wooden paint box for real fans which includes 24 pans and three brushes (art.-no. 6785).

Brushes

Brushes are important tools for the water colour artist. They determine the characteristic handwriting of the artist and have a great influence on the final effect of the painting and the joy experienced during the learning process. That is why the artist should take special care to choose a high quality product.

The best brushes for water colour technique are without doubt genuine red sable hair brushes. They are fine and elastic and have excellent colour absorption ability. The very best quality red sable hair brushes are made from the tail hair of the Siberian Kolinsky sable (art.-no. 5449 and 5451). Brushes from European origin are also of high quality (art.-no. 5456 und 5458). As a cheaper alternative for the beginner we recommend the elastic nylon-brushes LUKAS Red Taklon (art.-no. 5455). A good combination for a starter set are a Red Sable Hair Brush in a size 4 and a Red Taklon in a size 10.

Painting Surfaces

Generally speaking water colours are executed on specialist water colour paper. A broad selection of those papers is available, those papers differ in weight, surface structure and in the raw materials used. The LUKAS range of artists' paper currently encompasses 6 different water colour papers which are available in different block formats and as sheets with sizes up to 50 x 65 cm. From study to professional and master quality, every artist will find his or her preferred paper within the LUKAS range.



Example: the LUKAS Water Colour Paper, St. Tropez

Painting Accessories and Mediums

Useful Tools

LUKAS naturally also offers high quality accessories for water colour painting. Drawing pencils and chalks are very useful for sketching initial designs and motifs. A natural artists' sponge can be used to soak up excess water colour paint or to create interesting texture effects (art.-no. 5549). And no artist can do without gum tape to fix the moist water colour paper during painting and drying (art.-no. 5570 0000 / 5570 0001).



Masking areas which are not to be painted on

You can use our priming medium (masking fluid) for water colours (art.-no. 2239) for this purpose. The areas coated with this medium will not absorb any colour and it can afterwards be removed by simply rubbing it off with a soft eraser.

Painting on problematic surfaces.

Through adding synthetic wetting agent (art.-no. 2255) or synthetic ox-gall (art.-no. 2256) the surface tension of water can be reduced and thus even less absorbent or greasy surfaces can be painted on.

Repainting of water colour paints

Normally, water colour paints remain water soluble even after drying. By adding shellac soap (Art.No. 2350) to the water, solubility can be reduced and this will enable the artist to paint over the once dried water colour paint.

Increasing the glossiness of a water colour painting.

Adding gum arabic (art.-no. 2352) which is a main component of the water colour paint binder will increase the brilliance, glossiness and transparency of the painting.

Water Colour and Varnish




















You should not apply varnish to your finished water colour paintings. The delicate water colour shades are generally altered by the varnish and the water colour paper can become brittle and yellowish. The picture should be mounted and framed behind glass instead. This provides the best protection for the painting.




























The Colour Palette


The LUKAS Aquarell 1862 water colour palette comprises a range of 70 shades in outstanding quality. Every shade of this premium product is available in half pans, pans and 24 ml tubes.

The specific requirements of the demanding water colour artist are taken into account while researching, developing and producing our colours. Best raw materials of excellent quality, modern formulas based on scientific research and over 140 years experience together with a gentle manufacturing procedure ensure top quality products that are enjoyed by professional artists and amateurs alike.

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
Washing Out	☾ = easy to wash out ☾ = difficult to wash out
Price Group	Pigment prices are very different, therefore the LUKAS Aquarell 1862 Finest Artist's Water Colour is divided into 2 price groups (price group 2 and price group 3).

 Chinese White PW4 1006 ☆☆☆ / □ / ☾ / 2	 Opaque White PW5, PW6 1007 ☆☆☆ / ■ / ☾ / 2	 Lemon Yellow (Primary) PY3 1021 ☆☆☆ / □ / ☾ / 2
 Aureolin PY175 1015 ☆☆☆ / □ / ☾ / 3	 Cadmium Yellow lemon PY35 1044 ☆☆☆ / ■ / ☾ / 2	 Permanent Yellow light PY155 1045 ☆☆☆ / □ / ☾ / 2
 Cadmium Yellow light PY35 1026 ☆☆☆ / ■ / ☾ / 3	 Gamboge PY153 1016 ☆☆☆ / □ / ☾ / 3	 Indian Yellow PY65 1024 ☆☆☆ / □ / ☾ / 2
 Naples Yellow PY53, PBr24 1034 ☆☆☆ / ■ / ☾ / 2	 Yellow Ochre light PY42 1031 ☆☆☆ / □ / ☾ / 2	 Permanent Yellow deep PO62 1048 ☆☆☆ / □ / ☾ / 2
 Cadmium Orange PO20 1028 ☆☆☆ / ■ / ☾ / 3	 Permanent Orange PO71 1047 ☆☆☆ / □ / ☾ / 2	 Cadmium Red light PO20 1072 ☆☆☆ / ■ / ☾ / 3
 Cinnabar Red PR255 1088 ☆☆☆ / □ / ☾ / 2	 Permanent Red PR242 1097 ☆☆☆ / □ / ☾ / 2	 Cadmium Red deep PR108 1074 ☆☆☆ / ■ / ☾ / 3
 Lukas Red PR254 1080 ☆☆☆ / □ / ☾ / 2	 Madder Lake deep PR264 1066 ☆☆☆ / □ / ☾ / 2	 Carmine Red PR112, PR176 1061 ☆☆ / □ / ☾ / 2
 Alizarin Crimson PR176 1064 ☆☆ / □ / ☾ / 2	 Genuine Rose PV19 1092 ☆☆☆ / □ / ☾ / 2	 Magenta (Primary) PR122 1051 ☆☆ / □ / ☾ / 2
 Ruby Red PR176, PV23 1141 ☆☆ / □ / ☾ / 2	 Purple PV19 1094 ☆☆☆ / □ / ☾ / 2	 Dioxazine Violet PV23 1142 ☆☆ / ■ / ☾ / 2

 Cobalt Violet PV14 1127 ☆☆☆/☐/☉/3	 Indanthrone Blue PB60 1126 ☆☆☆/■/☉/2	 Ultramarine Blue deep PB29 1136 ☆☆☆/☐/☉/2
 Ultramarine Blue light PB29 1135 ☆☆☆/☐/●/2	 Cobalt Blue PB28 1125 ☆☆☆/☐/☉/3	 Paris Blue PB27, PG7 1133 ☆☆☆/☐/●/2
 Prussian Blue PB27 1134 ☆☆☆/☐/●/2	 Cerulean Blue PB36 1121 ☆☆☆/☐/●/3	 Phthalo Blue PB15:6 1124 ☆☆☆/☐/●/2
 Permanent Blue PB15:1 1198 ☆☆☆/☐/●/2	 Cyan (Primary) PB15:3 1118 ☆☆☆/☐/☉/2	 Manganese Blue PB33 1119 ☆☆☆/☐/☉/2
 Turquoise PB16 1162 ☆☆☆/☐/●/2	 Cobalt Turquoise PG50 1168 ☆☆☆/☐/☉/2	 Indigo PR176, PB15:1, PBk7 1122 ☆☆/☐/●/2
 Green Yellow PY129 1152 ☆☆☆/☐/☉/2	 May Green PY175, PG7 1170 ☆☆☆/☐/☉/2	 Cinnabar Green light PY155, PG7 1171 ☆☆☆/☐/☉/2
 Sap Green PY153, PG7 1165 ☆☆☆/☐/●/2	 Permanent Green yellowish PG36, PY155 1193 ☆☆☆/☐/●/2	 Permanent Green PY155, PG7 1163 ☆☆☆/☐/●/2
 Cobalt Green PG50 1169 ☆☆☆/☐/☉/2	 Phthalo Green PG7 1195 ☆☆☆/☐/●/2	 Viridian PG18 1154 ☆☆☆/☐/●/2
 Verona Green Earth PG26 1158 ☆☆☆/☐/☉/2	 Oxide of Chromium PG17 1153 ☆☆☆/■/●/2	 Olive Green PG36, PO36 1176 ☆☆☆/☐/☉/2

 Raw Sienna PBk7 1039 ☆☆☆/☐/●/2	 Gold Ochre PY42, PR101, PBk7 1023 ☆☆☆/■/☉/2	 Naples Yellow reddish PR176, PBR24 1036 ☆☆/☐/☉/2
 Burnt Sienna PBk7 1109 ☆☆☆/☐/●/2	 English Red light PR101 1054 ☆☆☆/■/●/2	 English Red deep PR101 1055 ☆☆☆/■/●/2
 Caput Mortuum deep PR101, PBk11 1052 ☆☆☆/■/●/2	 Burnt Green Earth PY155, PR176, PBk7 1104 ☆☆/☐/●/2	 Burnt Umber PY155, PR176, PBk7 1111 ☆☆/☐/●/2
 Van Dyck Brown PY42, PY155, PR176, PBk7 1112 ☆☆☆/☐/●/2	 Raw Umber PY155, PR176, PBk7 1110 ☆☆/■/●/2	 Sepia PY42, PBk7 1106 ☆☆☆/☐/●/2
 Ivory Black PBk7 1182 ☆☆☆/☐/●/2	 Payne's Grey PR176, PB15:1, PBk7 1184 ☆☆/■/●/2	 Neutral Tint PY153, PV19, PB15:1, PG7 1186 ☆☆☆/☐/●/2
 Gold Pearlescent Pigment 1012 ☆☆☆/☐/☉/3		



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Your retailer

Art.Nr.	Old Name	New Name	Changes
1006	Chinese White	Chinese White	Shade unchanged
1007	Opaque White	Opaque White	Shade unchanged
1012	Gold	Gold	Shade unchanged
1013	Silver	-	Shade discontinues
1014	Copper	-	Shade discontinues
1015	-	Aureolin	A transparent lemon yellow of great luminosity
1016	-	Gamboge	A slightly orange yellow
1021	Primary Yellow	Lemon Yellow (Primary)	Improved colour intensity
1023	Gold Ochre	Gold Ochre	Shade unchanged
1024	Indian Yellow	Indian Yellow	Improved light fastness, shade more orange; only one pigment
1026	Cadmium Yellow light	Cadmium Yellow light	Shade unchanged
1028	Cadmium Yellow deep	Cadmium Orange	Shade more orange (adding 1026 will result in old shade)
1031	Yellow Ochre light	Yellow Ochre light	Shade unchanged
1034	Naples Yellow	Naples Yellow	Shade unchanged
1036	Naples Yellow reddish	Naples Yellow reddish	Improved light fastness
1039	Raw Sienna	Raw Sienna	Shade unchanged
1044	Helio Genuine Yellow Lemon	Cadmium Yellow lemon	Shade was changed significantly, old shade similar to 1021; Cadmium Yellow lemon consists of genuine cadmium pigment of great colour brilliance and opacity
1045	Helio Genuine Yellow	Permanent Yellow light	Improved light fastness
1047	Helio Genuine Yellow deep	Permanent Orange	Improved light fastness; Shade more orange; (old shade roughly corresponds to 1024); only one pigment
1048	Helio Genuine Orange	Permanent Yellow deep	Improved colour intensity
1051	Primary Red	Magenta (Primary)	Improved colour brilliance; Shade more blue; (adding 1092 will result in old shade); only one pigment
1052	Caput Mortuum deep	Caput Mortuum deep	Shade unchanged
1054	English Red light	English Red light	Shade unchanged
1055	English Red deep	English Red deep	Shade unchanged
1061	Carmine Red	Carmine Red	Shade unchanged
1064	Aliz. Madder Lake light	Alizarin Crimson	Improved colour brilliance; Shade more blue; (adding 1045 will result in old shade); only one pigment

1066	Aliz. Madder Lake deep	Madder Lake deep	Improved light fastness; Shade more yellow; (old shade similar to 1141); only one pigment
1072	Cadmium Red light	Cadmium Red light	Shade unchanged
1074	Cadmium Red deep	Cadmium Red deep	Shade unchanged
1080	-	Lukas Red	A red of great colour brilliance and very high light fastness
1081	Geranium Lake bluish	-	Shade discontinues, old shade similar to 1051
1083	Pozzuoli Earth	-	Shade discontinues, (mixing 1054 + 1031 will result in old shade)
1088	Cinnabar Red	Cinnabar Red	Improved light fastness; Shade more reddish; (adding 1045 will result in old shade)
1092	Genuine Rose	Genuine Rose	Improved light fastness and colour brilliance; only one pigment.
1094	Ultramarine Red	Purple	Shade changed significantly, old shade similar to 1127; purple is a bluish red.
1097	Permanent Red deep	Permanent Red	Improved light fastness; shade more orange; (adding 1080 will result in old shade)
1099	Permanent Red light	-	Shade discontinues, (mixing 1047 + 1088 will result in old shade)
1104	Burnt Green Earth	Burnt Green Earth	Improved light fastness
1106	Sepia	Sepia	Improved light fastness; shade a bit more brown; (adding 1182 will result in old shade)
1109	Burnt Sienna	Burnt Sienna	Shade unchanged
1110	Raw Umber	Raw Umber	Improved light fastness
1111	Burnt Umber	Burnt Umber	Improved light fastness
1112	Van Dyck Brown	Van Dyck Brown	Improved light fastness
1118	Primary-Blue	Cyan (Primary)	Shade unchanged
1119	Manganese Blue	Manganese Blue	Shade unchanged
1121	Cerulean Blue	Cerulean Blue	Shade unchanged
1122	Indigo	Indigo	Shade unchanged
1124	-	Phthalo Blue	A medium blue of great colour brilliance
1125	Cobalt Blue deep	Cobalt Blue	Shade unchanged
1126	Cobalt Blue	Indanthrone Blue	Shade changed significantly, old shade similar to 1135. Indanthrone blue is a reddish blue of great colour intensity, only one pigment
1127	Cobalt Violet deep	Cobalt Violet	Shade unchanged

1128	Violet Lake	-	Mixing 1142 + 1198 will result in old shade
1133	Paris Blue	Paris Blue	Shade unchanged
1134	Prussian Blue	Prussian Blue	Shade unchanged, now only one pigment
1135	Ultramarine finest	Ultramarine light	Shade unchanged
1136	-	Ultramarine Blue deep	An intensive, granulating shade of blue
1141	Magenta	Ruby Red	Improved colour brilliance
1142	Mauve	Dioxazine Violet	Improved light fastness; now only one pigment
1152	-	Green Yellow	A light shade of yellowish green
1153	Oxide of Chromium	Oxide of Chromium	Shade unchanged
1154	Viridian	Viridian	Shade unchanged
1158	Verona Green Earth	Verona Green Earth	Improved light fastness; shade lighter and granulating; now only one pigment
1162	-	Turquoise	New shade, added to close a gap in the colour palette; a greenish blue
1163	Permanent Green light	Permanent Green	Improved light fastness
1164	Permanent Green deep	-	Shade discontinued, old shade similar to 1195
1165	Sap Green	Sap Green	Improved light fastness
1167	Emerald Green	-	Shade discontinued, old shade similar to 1195
1168	-	Cobalt Turquoise	New shade, added to close a gap in the colour palette; a clear, granulating turquoise
1169	-	Cobalt Green	New shade, a granulating green with a slight olive tint
1170	Hookersgreen	May Green	Shade changed significantly, old shade similar to 1158. A luminous green of great colour brilliance
1171	Cinnabar Green light	Cinnabar Green light	Improved light fastness and colour brilliance; shade more yellow
1173	Cinnabar Green deep	-	Shade discontinued, mixing 1045 + 1162 + 1182 will result in old shade
1176	Olive Green	Olive Green	Improved light fastness; shade more blue
1182	Ivory Black	Ivory Black	Shade unchanged
1184	Payne's Grey	Payne's Grey	Shade unchanged
1186	Neutral Tint	Neutral Tint	Improved light fastness
1193	Helio Genuine Green light	Permanent Green yellowish	Improved light fastness
1195	Helio Genuine Green deep	Phthalo Green	Improved colour intensity
1198	Helio Blue	Permanent Blue	Shade unchanged

Our finest moist artists' water colour - revised and further improved

Some of the characteristics of our improved water colour range are listed below :

14 new colour shades

33 colour shades whose formulas have once more been improved

23 colour shades with classical and approved Aquarell 1862 recipe

48 one-pigment colour shades

Utilisation of the best of the classical and modern artists' pigments in highest concentration.

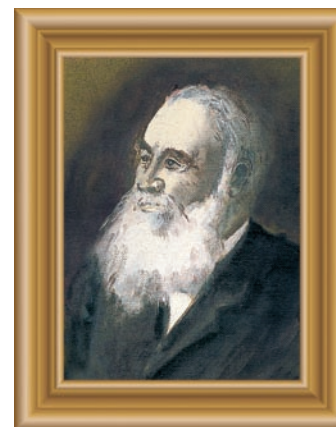
Highest possible light fastness

The colour is very easy to lift up due to its wetting agents

Excellent gradient characteristics

New colour names that are precise and internationally used.

LUKAS Aquarell 1862 stands for a range of water colour of the highest quality. What was started in 1862 by the company's founder Dr. Fr. Schoenfeld, today is conscientiously continued by the LUKAS staff and management. Thus the expertise of more than 140 years standing is reflected especially in the quality of this water colour range. It is one of the pillars on which the company's founder built his success.



Dr. Fr. Schoenfeld - Company Founder

From the beginning our attitude was always in keeping with the motto:

Consistent and up-to-date further development of our products while retaining traditional company values.

According to this maxim we have constantly further developed our finest artist's water colour LUKAS Aquarell 1862 and have adjusted it to include current scientific research and artistic knowledge. Therefore we are delighted to present you with our fully revised and further improved water colour range.

The focus of this development process was to achieve an even higher quality regarding the light fastness and the mixability of the colour.

The Lukas laboratory has succeeded in improving these properties by utilising pigments of even higher quality and by carefully modifying the formulas. Now there are a higher number of shades with only one pigment. Many shades are now even more brilliant in hue because the concentration of pigment was increased.



While defining the colour palette for the Aquarell 1862 water colour range we took special care to achieve a colour balance. Thus shades that were very almost identical in colour were eliminated and new shades were introduced to close gaps in the colour palette.

We adjusted the colour names to international conventions where possible. This simplifies recognising the colour shades. A characteristic especially useful if you want to use colours recommended in painting manuals or tutorials.

The table in this brochure will help you to instantly grasp the innovations of the Aquarell 1862 water colour range and enable you to use our premium product with the usual joy and enthusiasm!



24 ml tube



half pan



whole pan