



Colourfully yours,
Royal Talens

NATURALLY FROM
ROYAL TALENS

For over 115 years
Royal Talens has been a
renowned manufacturer and
worldwide supplier
of quality colour materials
and artists' materials.



ROYAL TALENS
PO. Box 4, Apeldoorn, NL
rembrandt.royaltalens.com / 2013

Mastering your inspiration

Looking at the world behind the reality.

Feeling how the elements adapt to a single will.

Working with colours and techniques that give shape to
this deepest of inspiration. That is art.

REMBRANDT
The Professional Choice

Rembrandt

Under the Rembrandt brand Royal Talens supplies a series of professional artists' products that enjoy the confidence of users worldwide. With stability and durability as the aim, each Rembrandt product combines the best from its past with modern developments in technology and raw materials.

Rembrandt soft pastels

- Excellent colour release
- Intense and pure colours
- Good to highest degree of lightfastness
- Very high colouring power due to high concentration of pigment
- Free of pigments based on the metals lead, cadmium and cobalt.
- The complete range consists of 218 colours



Colour range Rembrandt soft pastels, Artists' Quality Extra Fine

| | | |
|--|----------------------------------|---|
| White PW6 +++ 100,5 | White supersoft PW6 +++ 101,5 | Prussian blue PB27/PB29 +++ 508,2 +++ 508,3 +++ 508,5 +++ 508,7 +++ 508,8 |
| Lemon yellow PY184/PY138 +++ 205,3 +++ 205,5 +++ 205,8 +++ 205,9 +++ 205,12 | | Phthalo blue PB15 ++ 570,3 ++ 570,5 ++ 570,7 ++ 570,9 |
| Light yellow PY184/PY83 +++ 201,3 +++ 201,5 +++ 201,7 ++ 201,8 | | Turquoise blue PG7/PB15 ++ 522,2 ++ 522,3 ++ 522,5 ++ 522,8 ++ 522,10 |
| Deep yellow PY139 ++ 202,3 ++ 202,5 ++ 202,7 +++ 202,9 +++ 202,12 | | Bluish green PB15/PY184 +++ 640,2 +++ 640,3 +++ 640,5 +++ 640,7 +++ 640,9 |
| Light orange PY139/PO43 +++ 236,3 +++ 236,5 ++ 236,7 ++ 236,8 ++ 236,9 | | Cinnabar green deep PY184/PY74/PB27 +++ 627,2 +++ 627,3 +++ 627,5 +++ 627,7 +++ 627,8 +++ 627,9 +++ 627,10 |
| Orange PO43 +++ 235,2 ++ 235,3 ++ 235,5 ++ 235,8 ++ 235,9 | | Perm. green deep PY184/PY42/PB15 ++ 619,3 ++ 619,5 ++ 619,7 +++ 619,9 |
| Permanent red light PR254/PO67 ++ 370,3 ++ 370,5 ++ 370,7 ++ 370,9 | | Phthalo green PY184/PG7 +++ 675,3 +++ 675,5 +++ 675,8 |
| Permanent red PR254/PY83 +++ 372,2 +++ 372,3 +++ 372,5 ++ 372,8 ++ 372,9 ++ 372,10 | | Perm. green light PG7/PY138 +++ 618,3 ++ 618,5 ++ 618,8 ++ 618,9 |
| Permanent red deep PR254/PR264 +++ 371,3 +++ 371,5 +++ 371,7 ++ 371,8 ++ 371,9 | | Cinnabar green light PY184/PY83/PB27 +++ 626,3 ++ 626,5 ++ 626,7 ++ 626,9 ++ 626,10 |
| Carmine PR176/PR254 +++ 318,3 +++ 318,5 ++ 318,7 ++ 318,8 ++ 318,9 | | Permanent yellow green PY83/PY184/PG36 +++ 633,3 +++ 633,5 +++ 633,7 +++ 633,9 |
| Madder lake deep PR254/PR12 +++ 331,3 +++ 331,5 ++ 331,7 ++ 331,8 ++ 331,9 | | Olive green PY139/PG7 +++ 620,2 +++ 620,3 +++ 620,5 ++ 620,7 ++ 620,8 ++ 620,10 |
| Permanentrose PV19 ++ 397,3 ++ 397,5 ++ 397,7 ++ 397,9 ++ 397,10 | | Yellow ochre PY42 +++ 227,2 +++ 227,3 +++ 227,5 +++ 227,7 +++ 227,9 +++ 227,10 |
| Red violet PR202 ++ 545,2 ++ 545,3 ++ 545,5 ++ 545,7 ++ 545,8 | | Raw sienna PY42/PR101 +++ 234,2 +++ 234,3 +++ 234,5 +++ 234,7 +++ 234,8 +++ 234,9 +++ 234,10 |
| Violet PV19/PB29 ++ 536,2 ++ 536,3 ++ 536,5 +++ 536,7 +++ 536,9 | | Gold ochre PY42 +++ 231,3 +++ 231,5 +++ 231,7 +++ 231,8 +++ 231,9 +++ 231,10 |
| Blue violet PV16/PB29 +++ 548,2 +++ 548,3 +++ 548,5 +++ 548,7 +++ 548,8 | | Light oxide red PR101 +++ 339,3 +++ 339,5 +++ 339,7 +++ 339,8 +++ 339,9 +++ 339,10 |
| Ultramarine deep PB29/PB15 +++ 506,2 +++ 506,3 +++ 506,5 +++ 506,7 +++ 506,9 | | Raw umber PY42/PR101/PBK7 +++ 408,2 +++ 408,3 +++ 408,5 +++ 408,7 +++ 408,9 +++ 408,10 |
| Ultramarine light PB29/PB15 +++ 505,3 +++ 505,5 +++ 505,7 +++ 505,8 +++ 505,9 +++ 505,10 | | Burnt sienna PR101 +++ 411,3 +++ 411,5 +++ 411,7 +++ 411,8 +++ 411,9 +++ 411,10 |

| |
|--|
| Caput mortuum red PR101 +++ 343,3 +++ 343,5 +++ 343,7 +++ 343,8 +++ 343,9 |
| Indian red PR101/PB29 +++ 347,2 +++ 347,3 +++ 347,5 +++ 347,7 +++ 347,9 |
| Mars violet PR101/PBK7 +++ 538,3 +++ 538,5 +++ 538,7 +++ 538,8 +++ 538,9 +++ 538,10 |
| Burnt umber PR101/PBr7/PBK7 +++ 409,3 +++ 409,5 +++ 409,7 +++ 409,8 +++ 409,9 +++ 409,10 |
| Grey PY42/PBK7 +++ 704,3 +++ 704,5 +++ 704,7 +++ 704,8 +++ 704,9 +++ 704,10 |
| Bluish grey PB29/PBK6 +++ 727,3 +++ 727,5 +++ 727,7 +++ 727,8 +++ 727,9 +++ 727,10 |
| Mouse grey PB29/PV16/PBK6 +++ 707,3 +++ 707,5 +++ 707,7 +++ 707,8 +++ 707,9 +++ 707,10 |
| Green grey PG17/PBK6 +++ 709,3 +++ 709,5 +++ 709,7 +++ 709,8 +++ 709,9 +++ 709,10 |
| Black PBK7/PBK11 +++ 700,5 A |

EXPLANATION OF SIGNS FROM LEFT TO RIGHT

Example:

| | | |
|-------------------|-----------|--|
| Yellow ochre PY42 | 227,3 | = colour number and shade |
| | ,2 and ,3 | = mixture with black |
| +++ 227,3 | ,5 | = pure colour |
| | ,7 to ,12 | = mixture with an increasing amount of white |

EXPLANATION OF SIGNS OF LIGHTFASTNESS

+++ = at least 100 years lightfast under museum conditions (157 colours)
++ = 25 – 100 years lightfast under museum conditions (61 colours)
The lightfastness has been tested in accordance with ASTM Standard D4303.
Colours illustrated approximate to the real colours as nearly as possible.

COLOUR INDEX

For professional grades of paint we list the pigments used. The pigment is indicated by letters and figures according to the Colour Index. The Colour Index is an international system which allows one to check which pigments are used in a particular colour and what the properties of that pigment are. The letters stand for a particular colour, the figures give the specific type of pigment. For example: PW6 = Pigment White, 6 = Titanium dioxide. The following pigment designations are currently used:

| | | |
|--------------------|---------------------|---------------------|
| PW = Pigment White | PY = Pigment Yellow | PO = Pigment Orange |
| PR = Pigment Red | PB = Pigment Blue | PV = Pigment Violet |
| PG = Pigment Green | PBr = Pigment Brown | PBK = Pigment Black |



REMBRANDT

SOFT PASTELS

REMBRANDT
The Professional Choice



ROYAL TALENS
rembrandt.royaltalens.com

The unique characteristics of Rembrandt soft pastels

Rembrandt soft pastels owe their quality to the close collaboration with professional artists, traditional expertise and more than a century of experience. Each colour is made according to a unique formula and the necessary raw materials go through very strict controls for each new batch. Rembrandt pastels have for many years been the most commonly used pastels in the world.

THE COMPOSITION

The composition of soft pastels is such that the colour on the ground approaches that of pure pigment as much as possible. This is achieved through a combination of pigment, a minimal amount of binder and the purest and softest types of kaolin, also referred to as pipe clay or China clay. The balanced proportion of these ingredients results in an as spontaneous as possible colour transfer and a velvety look.

THE RIGHT SOFTNESS

The softness has been chosen in such a way that the pastels easily transfer their colour while at the same time not fall apart or turn to powder.

TINTING STRENGTH, COLOUR PURITY AND LIGHTFASTNESS

The Rembrandt pastels owe their very high tinting strength and colour purity to a well-chosen selection of pigments and the pigment concentration. Besides, the pigments determine the lightfastness. Only through a strict selection of the pigments used can the best combination of these properties be achieved.

NO HARMFUL PIGMENTS

The range is free of pigments based on heavy-metals such as cadmium, lead and cobalt.

COMPOSITION OF THE RANGE

The range consists of 218 colours of a balanced selection across the entire colour range. With the pastel painting technique the colours are mixed in the artwork itself. If too many layers are placed on top of one another the grounds can become saturated and new layers will not be able to adhere. One can therefore not apply layer upon layer. For this reason the range has many intermediate shades with black and white so that dark and light gradations of colour do not have to be mixed. The Rembrandt range consists of 44 pure colours (full tones), 56 colours mixed with black and 118 colours mixed with white. The colour number indicates whether a colour has been diluted. Each colour has its own number. With pure colours this number is followed by the code .5. In the case of pure yellow ochre the label says 227.5. The intermediate shade with black is indicated by 227.2 and 227.3 and the intermediate shades with an increasing amount of white with a series with increasing numbers. In this case: 227.7, 227.9 and 227.10. Some colours also have the gradations .8 and .12. The extra soft white pastel with the name White Supersoft (colour number 101.5) is for applying light accents in the final layers.



Ground and adhesion

When using pastels the dry, coloured powder of the pastel is transferred onto the ground. In theory every ground can be used, providing this has sufficient surface structure. Special pastel paper is usually used. Contrary to paint, pastel does not bind to the ground through use of a binder. The pastel powder remains within the fibre of the paper.

Auxiliaries and accessories

When working with Rembrandt pastels a number of accessories are essential, such as:

Pastel fixative. Improves the adhesion of the pastel particles on the ground. It is colourless, quick drying and does not turn yellow. It is best to apply the fixative with a spray can. Apply it sparingly at a distance of approx. 40 cm. If too much fixative is applied the colours can become considerably darker. A safe way is to lightly fix each layer and then apply the next layer once the fixative is dry. Available in bottles of 75 ml and 1 litre. Also available under the name Concentrated fixative, in spray cans of 150 ml and 400 ml. For more information about fixatives ask for the booklet "Auxiliaries" art.no. 88150084.

Fixative atomiser. For spraying fixative from the bottle.

Kneadable eraser. Grey kneadable eraser, which can easily absorb pastel, graphite and charcoal particles. Can be used many times (until the eraser is saturated).

Charcoal. Excellent "artist quality" charcoal, made from specially selected willow twigs. Through a precise manufacture process the charcoal has a full, rich colour which is easily applied. Available in three thicknesses.

Packings

All 218 colours are separately available.



Sets and boxes

Rembrandt soft pastels are available in a wide selection of sets, luxury boxes and exclusive wooden boxes. In addition to sets and boxes with a general selection there are also ranges for portraits and landscapes and ranges of half pastels. All sets come with information, including tips on working with Rembrandt pastels. In order to protect the fragile pastels, each pastel is "embedded" in a special foam base.

Cardboard sets, general selection with half pastels

- 300 C 15.5: set with 15 half pastels
- 300 C 30.5: set with 30 half pastels
- 300 C 60.5: set with 60 half pastels
- 300 C 90.5: set with 90 half pastels

Cardboard sets, general selection with whole pastels

- 300 C 15: set with 15 whole pastels
- 300 C 30: set with 30 whole pastels
- 300 C 45: set with 45 whole pastels

Cardboard set, general selection with half and whole pastels

- 300 C 60/60.5, with 60 half and 60 whole pastels

Wooden boxes, general selection

- 300 H 15: set with 15 whole pastels
- 300 H 30.5: set with 30 half pastels



Portrait selection

Generously filled luxury cardboard sets and wooden boxes with a selection varying from 30 to 90 colours.

Cardboard sets

- 300 C 30P with 30 pastels
- 300 C 90P with 90 pastels

Luxury wooden boxes

- 300 H 45P with 45 pastels
- 300 H 60P with 60 pastels
- 300 H 90P with 90 pastels

Landscape selection

Generously filled luxury cardboard sets and wooden boxes with a selection varying from 30 to 90 colours.

Cardboard sets

- 300 C 30L with 30 pastels
- 300 C 90L with 90 pastels

Luxury wooden boxes

- 300 H 45L with 45 pastels
- 300 H 60L with 60 pastels
- 300 H 90L with 90 pastels

Rembrandt Pastel box Royal de Luxe

- 300 H 150; 145 colours Rembrandt

soft pastels supplemented with

extra white and black make this pastel box a wonderfully complete collection of 150 pastels, in which every pastel artist can find the right colours for every subject

Rembrandt Pastel box Royal de Luxe Extra

300 H 225; all 203 colours are also available in a prestigious wooden box, which is supplemented with an extra number of commonly used colours to bring this to a total range of 225 pastels.

Empty boxes

300 H 150 E; with foam mats; construction similar to the H 150; dimensions: 49.5 x 31.0 x 8.5 cm (length x width x height)

The ranges (both separate colours and sets and packagings) may differ according to country.



Rembrandt carré pastels

The centuries-old tradition of using natural materials such as chalk, china clay and coloured earth is honoured by Rembrandt carré pastels. The carré pastels are an exclusive range of eighteen traditional colours, namely earth colours, greys, white and black. The raw materials are the same as those for Rembrandt soft pastels, but applied in another ratio. This makes carré pastels less soft and ideal for sketching. The Rembrandt carré pastels have a number of important features:

- A high colour transfer and tinting strength
- The highest possible lightfastness
- Good adhesion on virtually all types of paper
- Extra hard, so they are less brittle and produce less dust
- Washable

The potential of carré pastels

With Rembrandt carré pastels you can work in detail (with the point) as well as in large areas (by holding the pastel flat). Lines can be easily smudged without them disappearing completely making shadow effects possible. Carré pastels are also ideal for the so-called washing technique, where a brush and water is used to partially wash the colour thereby leaving the lines. Carré pastels can also be combined with for example soft pastels, water colour, poster colour and charcoal.

Rembrandt carré pastels are available in 3 assortment sets:

- 34 C 8: set with 6 carré pastels
- 34 C 13: set with 12 carré pastels
- 34 C 18: set with 18 carré pastels



More than a century of experience, knowledge and expertise

Rembrandt is the oldest quality brand of Royal Talens. Its history dates back to 1899, the year that the founder Marten Talens started up his family business in Apeldoorn. Rembrandt developed into one of the world's most reputable brands of oil paints, soft pastels, acrylics and water colour for the professional artist.

Marten Talens was a passionate man for whom only the best was good enough. His enthusiasm and constant drive to experiment and innovate, led to a distinctive and professional-quality range of products. Completely in accordance with the tradition of the old Dutch masters, the emphasis lay particularly on colour, lightfastness and pigments. These are properties that were embraced by numerous artists from both Europe and the United States, and then later Russia already at the start of the 20th century. Royal Talens now supplies the Rembrandt brand in more than 80 countries and is among the top in the world. And yet the production is still carried out in the Dutch city of Apeldoorn.

In over 100 years the Rembrandt brand has built up an unprecedented wealth of experience, knowledge and expertise, which is employed in its efforts to continue innovating. The professional artist is Rembrandt's most important source of inspiration for this.

Royal Talens, Royal quality

Rembrandt is a brand of Royal Talens. Under Queen Wilhelmina Talens received the designation Royal in 1949.

