

ROYAL @ TALENS

Royal Talens P.O. Box 4. Apeldoorn, NL www.royaltalens.com /2011

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

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 203 colours



Colour range Rembrandt soft pastels, Artists' Quality Extra Fine

						-					
White PW6	w	hite supersoft PW	/6			Prussian blue PE	327/PB29				
							1	Chick	- Car		
+++ 100,5		+++ 101,5				+++ 508,3	+++ 508,5	+++ 508,7	+++ 508,8		
Lemon yellow P	Y184/PY138					Phtalo blue PB1					
	1					· * * * * * * * * * * * * * * * * * * *		10 E+5	J. 24 - 2		
+++ 205,3	+++ 205,5	+++ 205,8	+++ 205,9	+++ 205,12		++ 570,3	++ 570,5	++ 570,7	++ 570,9		
Light yelow PY I	84/PY83					Turquoise blue	PG7/PB15				-
		or March				and the same					
+++ 201,3	+++ 201,5	+++ 201,7	++ 201,8			++ 522,3	++ 522,5	++ 522,8	++ 522,10		
Deep yellow PY	139					Bluish green PB	15/PY184				
3	15	1					-	1 Jan 5			
++ 202,3	++ 202,5	++ 202,7	+++ 202,9	+++ 202,12		+++ 640,3	+++ 640,5	+++ 640,7	+++ 640,9		
Light orange PY	139/PY43				Cinnabar green	deep PY184/PY74/	PB27				
31133	5			35			10 July 10	A Contract	والمجهورات		100
+++ 236,3	++ 236,5	++ 236,7	++ 236,8	++ 236,9		+++ 627,3	+++ 627,5	+++ 627,7	+++ 627,8	+++ 627,9	+++ 627,10
Orange PO43						Perm. green dee	P PY184/PY42/PB1	5			
	5. 39		100			10 E	100	10 24 5			
++ 235,3	++ 235,5	++ 235,8	++ 235,9			++ 619,3	++ 619,5	++ 619,7	+++ 619,9		
	light PR254/PO67					Phthalo green P					
Cimalent red	inglie 1 (25 l) 1 GG/	A	417			Therialo green r					
++ 370,3	++ 370,5	++ 370,7	+ 370,9			+++ 675,3	+++ 675,5	+++ 675,8			
Permanent red I						Perm. green ligh					
remanent red i	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	100				remi. green ligh	1136	· ** ***	44		
+++ 372,3	+++ 372,5	++ 372,8	++ 372,9	++ 372,10		+++ 618,3	++ 618,5	++ 618,8	++ 618,9		
			,	372,10							
	deep PR254/PR264		100	W 45		Cinnabar green	light PY184/PY83/F	D27		44.4	
+++ 371,3	+++ 371,5	+++ 371,7	++ 371,8	++ 371,9		+++ 626,3	++ 626,5	++ 626,7	++ 626,9	++ 626,10	
		371,7	371,0	,					020,7	020,10	
Carmine PR176	/PK254	2.5	0.00			rermanent yello	w green PY83/PY1		44.4		
+++ 318,3	+++ 318,5	++ 318,7	++ 318,8	++ 318,9		+++ 633,3	+++ 633,5	+++ 633,7	+++ 633,9		
		11 310,7	11 310,0	11 310,7					033,7		
Madder lake dee			** page 19	ATT TO		Olive green PYI			4. 45		
+++ 331,3	+++ 331,5	++ 331,7	++ 331,8	+ 331,9		+++ 620,3	+++ 620,5	++ 620,7	++ 620,8	++ 620,10	
		11 331,7	11 331,0	1 331,7				11 620,7	11 020,0	11 620,10	
Permanentrose				44		Yellow ochre P		100			
++ 207.2	++ 207 F	++ 207.7	++ 207.0			+++ 227,3	+++ 227 F	+++ 227.7	+++ 227,9	+++ 227 10	
++ 397,3	++ 397,5	++ 397,7	++ 397,9	++ 397,10			+++ 227,5	+++ 227,7	777 227,7	+++ 227,10	
Red violet PR20						Raw sienna PY4				A 17 18 18 18 18 18 18 18 18 18 18 18 18 18	- P
1 Jac	47.00	100	F4F.0			2242	2245	2247	2240	2240	224.10
++ 545,3	++ 545,5	++ 545,7	++ 545,8			+++ 234,3	+++ 234,5	+++ 234,7	+++ 234,8	+++ 234,9	+++ 234,10
Violet PV19/PB2	29		P 1			Gold ochre PY4	2	-F 1 . C			P. Chillian
	100					221.2	221.5	221 =	221.0	221.0	221.12
++ 536,3	++ 536,5	+++ 536,7	+++ 536,9			+++ 231,3	+++ 231,5	+++ 231,7	+++ 231,8	+++ 231,9	+++ 231,10
Blue violet PV16		n 1				Light oxide red	PR101	-		AV.	
· 1		1 Feb. 2	100				100	100	1	100	
+++ 548,3	+++ 548,5	+++ 548,7	+++ 548,8			+++ 339,3	+++ 339,5	+++ 339,7	+++ 339,8	+++ 339,9	+++ 339,10
Ultramarine dee						Raw umber PY4		r .		E. Existence	
**************************************		5	1 1 1 1 m			·		10 July 10	1 Page 1		
+++ 506,3	+++ 506,5	+++ 506,7	+++ 506,9			+++ 408,3	+++ 408,5	+++ 408,7	+++ 408,9	+++ 408,10	
Ultramarine light PB29/PB15						Burnt sienna PR	101				
		100	- P					No. of the	-	-	
+++ 505,3	+++ 505,5	+++ 505,7	+++ 505,8	+++ 505,9	+++ 505,10	+++ 411,3	+++ 411,5	+++ 411,7	+++ 411,8	+++ 411,9	+++ 411,10

			A Company	The second	
+++ 343,3	+++ 343,5	+++ 343,7	+++ 343,8	+++ 343,9	
Indian red PR10	I/PB29				
	10 245				
+++ 347,3	+++ 347,5	+++ 347,7	+++ 347,9		
Mars violet PRI	01/PBk7				
	وي المحيح ال	Sec. 16.	5		-
+++ 538,3	+++ 538,5	+++ 538,7	+++ 538,8	+++ 538,9	+++ 538,10
Burnt umber PR	101/PBr7/PBk7				
		والمنهيج أأوو		🐣 جسے 📆	
+++ 409,3	+++ 409,5	+++ 409,7	+++ 409,8	+++ 409,9	+++ 409,10
Grey PY42/PBk	7				
	٠ ٠ 🚓 ٢٠٠		ڪهي ڪ		
+++ 704,3	+++ 704,5	+++ 704,7	+++ 704,8	+++ 704,9	+++ 704,10
Bluish grey PB29	9/PBk6				
1.	44.		A	1 54 m	
+++ 727,3	+++ 727,5	+++ 727,7	+++ 727,8	+++ 727,9	+++ 727,10
Mouse grey PB2	9/PV16/PBk6				
			ومنجهم المناز		-
+++ 707,3	+++ 707,5	+++ 707,7	+++ 707,8	+++ 707,9	+++ 707,10
Green grey PGI	7/PBk6				
	نه مهمار د اسم. ا		A 100		

Black PBk7/PBk11

EXPLANATION OF SIGNS FROM LEFT TO RIGHT

Lemon yellow PY184/PY138 205,3 = colour number and shade = mixture with black = pure colour

EXPLANATION OF SIGNS OF LIGHTFASTNESS

+++ = at least 100 years lightfast under museum conditions (142 colours)

,7 to ,12 = mixture with an increasing amount of white

++ = 25 - 100 years lightfast under museum conditions (60 colours)

+ = 10 - 25 years lightfast under museum conditions (Icolour) The lightfastness has been tested in accordance with ASTM Standard D4303. Colours illustrated approximate to the real colours as nearly as possible.

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 PR = Pigment Red

PY = Pigment Yellow PG = Pigment Green

PB = Pigment Blue PBr = Pigment Brown PO = Pigment Orange PV = Pigment Violet PBk = Pigment Black

The Professional Choice



ROYAL **3** TALENS

S

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.

COMPOSITION OF THE RANGE

many intermediate shades with

black and white so that dark and

light gradations of colour do not

white. The colour number indicates

whether a colour has been diluted.

Supersoft (colour number 101,5) is

THE COMPOSITION

The composition of soft pastels is The range consists of 203 colours such that the colour on the ground of a balanced selection across the approaches that of pure pigment as entire colour range. With the pastel much as possible. This is achieved painting technique the colours are through a combination of pigment, mixed in the artwork itself. If too a minimal amount of binder and the many layers are placed on top of purest and softest types of kaolin, one another the grounds can also referred to as pipe clay or become saturated and new layers China clay. The balanced proportion will not be able to adhere. One of these ingredients results in an can therefore not apply layer upon as spontaneous as possible colour layer. For this reason the range has transfer and a velvety look.

THE RIGHT SOFTNESS

The softness has been chosen in have to be mixed. The Rembrandt such a way that the pastels easily range consists of 44 pure colours transfer their colour while at the (full tones), 41 colours mixed with same time not fall apart or turn to black and 118 colours mixed with

TINTING STRENGTH, COLOUR Each colour has its own number. **PURITY AND LIGHTFASTNESS** With pure colours this number is

The Rembrandt pastels owe their followed by the code ,5. In the case very high tinting strength and of pure Lemon yellow the label colour purity to a well-chosen says 205,5. The intermediate shade selection of pigments and the with black is indicated by 205,3 and pigment concentration. Besides, the the intermediate shades with an pigments determine the lightfastness. increasing amount of white with a Only through a strict selection of series with increasing numbers. In the pigments used can the best this case: 205,8, 205,9 and 205,12. combination of these properties be Some colours also have the gradations ,7 and ,10. The extra soft achieved. white pastel with the name White

NO HARMFUL PIGMENTS

The range is free of pigments based for applying light accents in the final on heavy-metals such as cadmium, layers. lead and cobalt.

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



Auxiliaries and accessories

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

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.

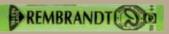
Fixative atomiser. For spraying fixative from the bottle.

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 203 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 30.5: set with 30 half pastels

300 H 15: set with 15 whole pastels



Portrait selection

Generously filled luxury cardboard Cardboard sets sets and wooden boxes with a 300 C 30P with 30 pastels selection varying from 30 to 90 300 C 90P with 90 pastels colours.

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

These practical boxes allow the pastel artist to store his own personal assortment of pastels. The boxes are made of plain beech-wood and have been designed for storing pastels neatly and cleanly. Available in three models:

300 H60 E; with foam mats for the storage and protection of 60 pastels; dimensions $39.7 \times 30.7 \times 3.7$ cm (length x width x height) 300 H60 ES; construction similar to the 300 H 60 box,

complete with a sieve to clean the pastels; dimensions: $40 \times 31 \times 4$ cm (length x width x height)

300 HI50 E; with foam mats; construction similar to the H I50; dimensions: $49.5 \times 31.0 \times 8.5$ cm (length x width x height)

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





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

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 Apeldoom.

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.

