

# Oil Colour

ARTISTS' QUALITY

**R**  
**REMBRANDT**  
*The Professional Choice*



Skilfully crafted in the Netherlands

ROYAL  TALENS

P.O. Box 4, Apeldoorn, NL  
[www.royaltalens.com](http://www.royaltalens.com)

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## Mono-pigmented colours

The colour is the most important ingredient of your painting. That is why we keep our oil paints as pure as possible. Of the 120 colours in the Rembrandt oil paint range, 57 are mono-pigmented. These colours allow you to create vibrant mixtures without losing intensity or saturation. Since they are so pure, the colours also offer you more predictable results when mixing, maintaining a more saturated mix and avoiding muddy colours.

Experience brighter and more brilliant paintings with these premium shades. The secret behind our mono-pigmented colours is actually quite simple: each colour contains only one high-quality pigment.

## The history behind synthetic pigments

Below you will find a brief history behind a few of our favourite mono-pigmented colours. The pigments used in these colours started out as natural ingredients but have gradually been replaced with much more reliable synthetic pigments.

### PRUSSIAN BLUE

This beloved blue shade was discovered by accident in the early 18th century by Berlin paint maker Diesbach. Around 1704, he tried making carmine red following a tried and tested formula. He mixed cochineal, alum and iron sulphate, then added some alkali borrowed from his colleague. What he did not know, however, was that this substance had actually been diluted with an animal oil. Much to his surprise, after mixing everything together in his beaker, the final colour was blue instead of red. This change in colour was caused by the animal oil which contained ferri-ferrous blood, so without realising it, Diesbach had made iron cyanide, which would later be named "Prussian blue". The colour immediately gained popularity, though nowadays we use a synthetic variant instead of the mixture discovered by Diesbach. In the Rembrandt oil colour range, this mono-pigmented colour has colour number 508. The synthetic pigment PB27 is used for this colour.

### CARMINE

Carmine, also known as cochineal, was traditionally derived from the female Mexican cochineal scale bug. Shortly before the insect lays its eggs, the red dye is extracted from its body. During the process, a small amount of sulphuric acid is added. Carmine dye is obtained from the

solution by precipitating it with aluminium hydrate. When aluminium acetate is used instead, it produces Carmine Lake. Carmine and Carmine Lake were popular due to their bright red colour. Unfortunately, however, they had a very poor lightfastness. This animal-derived pigment has since been replaced by highly lightfast synthetic pigments, which surpass the real Carmine in terms of purity, fullness and warmth of tone. In the Rembrandt oil colour range, this mono-pigmented paint has colour number 318. The synthetic pigment PR176 is used for this colour.

### MADDER

Madder is derived from the roots of the Madder plant. The Madder plant grows in the wild in Southern Europe and a region of Southwest Asia, but also used to be cultivated in the Netherlands for paint production. The roots were dried and then treated with alum, steam, acids or other solvents. The result: a purpurin Madder Rose or a light red or darker Madder shade. Although the lighter varieties are slightly less lightfast, Madders in general are fairly lightfast. Natural Madder pigments have since been replaced by the synthetic Alizarin Madder, which is chemically precisely the same as natural Madder. It is just as lightfast and easy to use. In the Rembrandt oil colour range, this mono-pigmented paint has colour number 342. The synthetic pigment PR264 is used for this colour.

Rembrandt, the choice for the professional artist



## Supporting materials

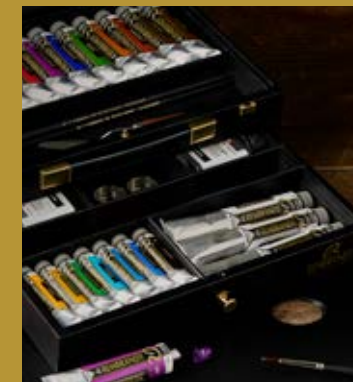
Besides high-quality paints and pastels, Rembrandt offers a range of premium brushes and paper for various purposes.

### BRUSHES

Rembrandt brushes are made with traditional craftsmanship and the greatest care. The range of Rembrandt brushes offers top-quality brushes for all painting techniques. Every hair bundle is shaped by hand and set in a nickel-plated brass ferrule. Choose from a collection of carefully selected natural hair types and durable filament (polyester fibre) in various shapes and sizes, skilfully designed to accommodate various painting styles and techniques.

### PAPER

Rembrandt paper has been specially designed for the professional artist. The collection consists of paper suitable for acrylic, oil and watercolour paint, textured paper for pastels and toned paper for different types of media. All paper in the collection is acid-free, which ensures the work stays in good condition for many years.



Thanks to the enthusiasm, perfectionism and passion of Marten Talens, a distinctive and high-quality brand called Rembrandt first saw the light of day in 1899. In the following decades, Rembrandt developed into one of the world's most renowned brands in oil colours, soft pastels, acrylic and watercolour paints for the professional artist. Rembrandt: a legendary name for a range that is known for its superior and unparalleled quality.

## History

Inspired by the production practices of the Dutch masters of the 17th century, the brand Rembrandt is driven to create the brightest, most intense colours, in line with today's requirements and techniques. The brand has been developed through pure craftsmanship and artistic insight, based on the best raw materials. As a result, Rembrandt products have unique properties, including exceptionally high fineness, lightfastness and longevity. Characteristics of Rembrandt are the extensive range of colours, as well as a consistent viscosity and uniform drying time.

The brand owes its 120+ years of proven quality to experience, craftsmanship, expertise and a close cooperation with professional artists. Each colour is made according to a unique, tried and tested recipe. The necessary raw materials for each new batch undergo stringent quality control in our own laboratory.

Skilfully crafted in the Netherlands since 1899

# Oil Colour

ARTISTS' QUALITY

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# Rembrandt Oil Colour

Rembrandt: a legendary name for a range that is known for its superior quality. Rembrandt oil paint has been developed through pure skill and artistic insight and is based on the best raw materials. These extra-fine quality oil colours have a uniform viscosity and are crafted with a high concentration of premium-quality pigments that offer the highest degree of lightfastness.

- Buttery oil paint with a pasty consistency for a clear brush stroke
- Ground multiple times on a triple roller mill to create an artists' quality fineness
- Offers a uniform viscosity and the highest degrees of lightfastness
- Available in 120 very pure and intense colours, including 57 mono-pigmented colours
- Skilfully crafted in the Netherlands since 1899

## REMBRANDT OIL COLOUR RANGE

The Rembrandt oil colour range consists of 120 colours with a well-balanced distribution across various colour areas and a good balance between opaque and transparent colours.

## WHITES

Rembrandt offers a selection of whites with different properties and applications.

- **Zinc White:** A semi-opaque cool white. Makes colours lighter without weakening the original colour. Available based on safflower oil (104) for the top layer and linseed oil (117) for lower layers.
- **Titanium White:** An opaque, warm white. Great for mixing opaque colours. Available based on safflower oil (105) for the top layer and linseed oil (118) for lower layers.
- **Mixed White:** A neutral white. Contains both zinc and titanium pigments. Based on safflower oil.
- **Transparent White:** A transparent white. Lightens transparent colours, great for glazing techniques. Based on safflower oil.
- **Pearl White:** A transparent white that adds an iridescent sheen. Works best with transparent colours. Based on safflower oil.

## Linseed vs. safflower oil

Besides the pigments used, the binder also impacts the paint's properties. As linseed oil shows some yellowing over time, it is sometimes replaced by safflower oil, particularly for white paint. Safflower oil is less yellowing, so it is great for use in the top layers of your painting, but it dries more slowly. Safflower oil is therefore less suitable for thickly painted areas or lower paint layers. For the lower layers, we recommend using a white based on linseed oil.

## CADIUM COLOURS

These exclusive colours based on cadmium pigments are famous for their excellent lightfastness and opacity. For artists who prefer not to work with these heavy metals, we offer alternatives that are nearly identical to the cadmium colours. These alternatives can be found next to the cadmium colours in the colour chart and are indicated by the word Permanent in front of the colour name. For example: the alternative for Cadmium Red Purple 309 is Permanent Red Purple 348.

## TRADITIONAL EARTH TONES

Rembrandt offers traditional earth tones as well as a variety of transparent oxides that are ideal for traditional oil glazing techniques. They boast superior tinting strength and are excellent for mixing with other colours and white. Rembrandt's earth tones are perfect for both landscape and figure paintings.

## MONO-PIGMENTED COLOURS

Of the 120 colours in the Rembrandt oil paint range, 57 are mono-pigmented. These colours consist of only one pigment and allow you to create vibrant mixtures without losing intensity or saturation. Mono-pigmented colours can be identified by the black square with the words MONO PIGMENTED in the colour chart, the single pigment indicated by the Colour Index or on the back of the tube. Read more about our mono-pigmented range further on in this leaflet.



## Explanation of symbols

The numbers 1 to 5 indicate the price series.

All colours are available in 15 ml and 40 ml tubes.

▲ = also available in 60 ml tube  
● = also available in 150 ml tube

### Lightfastness

All 120 colours have the highest degree of lightfastness (+++ = at least 100 years lightfast under museum conditions). The lightfastness has been tested in accordance with ASTM Standard D4303.

### Opacity/Transparency

□ = transparent  
◻ = semi-transparent  
◻ = semi-opaque  
■ = opaque

MONO PIGMENTED +++ 104 ▲ 1 PW4 Zinc White (Safflower Oil)	MONO PIGMENTED +++ 117 ▲ 1 PW4 Zinc White (Linseed Oil)	MONO PIGMENTED +++ 105 ▲ 1 PW6/PW4 Titanium White (Safflower Oil)	+++ 118 ▲ 1 PW6/PW4 Titanium White (Linseed Oil)	+++ 103 ▲ 1 PW6/PW4 Mixed White (Safflower Oil)	+++ 119 □ 1 PW6/PW4 Transparent White (Safflower Oil)	MONO PIGMENTED +++ 207 ▲ 4 PY35 Cadmium Yellow Lemon	MONO PIGMENTED +++ 254 ▲ 3 PY184 Permanent Lemon Yellow	MONO PIGMENTED +++ 208 ▲ 4 PY35 Cadmium Yellow Light	MONO PIGMENTED +++ 283 ▲ 3 PY154 Permanent Yellow Light	MONO PIGMENTED +++ 271 ▲ 4 PY35 Cadmium Yellow Medium	+++ 284 ▲ 3 PY154/PO43 Permanent Yellow Medium	+++ 210 ▲ 4 PY35/PO20 Cadmium Yellow Deep	+++ 285 ▲ 3 PY154/PO43 Permanent Yellow Deep	MONO PIGMENTED +++ 272 □ 3 PY128 Transparent Yellow Medium	MONO PIGMENTED +++ 251 □ 3 PY110 Stil de Grain Yellow	MONO PIGMENTED +++ 242 ▲ 4 PY150 Aureoline	MONO PIGMENTED +++ 281 □ 3 PY129 Transparent Yellow Green
+++ 282 ▲ 2 PW6/PY42/PY17 Naples Yellow Green	+++ 279 ▲ 2 PW6/PY184 Nickel Titanium Yellow Light	+++ 222 ▲ 2 PW6/PY154/PBr24 Naples Yellow Light	+++ 280 ▲ 2 PW6/PY154/PBr24 Nickel Titanium Yellow Deep	+++ 223 ▲ 2 PW6/PY154/PBr24 Naples Yellow Deep	MONO PIGMENTED +++ 228 ▲ 1 PBr24 Yellow Ochre Light	+++ 224 ▲ 2 PW6/PO43/PBr24 Naples Yellow Red	+++ 211 ▲ 4 PO20/PY35 Cadmium Orange	+++ 266 ▲ 3 PO73/PY154 Permanent Orange	MONO PIGMENTED +++ 311 ▲ 3 PO73 Vermilion	+++ 303 ▲ 4 PR108/PO20 Cadmium Red Light	+++ 370 ▲ 3 PR255/PO73 Permanent Red Light	MONO PIGMENTED +++ 314 ▲ 4 PR108 Cadmium Red Medium	MONO PIGMENTED +++ 317 □ 3 PR207 Transparent Red Medium	MONO PIGMENTED +++ 377 ▲ 3 PR255 Permanent Red Medium	MONO PIGMENTED +++ 334 ▲ 3 PR149 Scarlet	+++ 306 ▲ 4 PR108 Cadmium Red Deep	MONO PIGMENTED +++ 371 ▲ 3 PR254 Permanent Red Deep
MONO PIGMENTED +++ 309 ▲ 4 PR108 Cadmium Red Purple	+++ 348 ▲ 3 PR264/PW6 Permanent Red Purple	+++ 321 ▲ 3 PR254/PR264/PV19 Permanent Madder Light	+++ 395 ▲ 3 PR264/PV19 Permanent Madder Medium	MONO PIGMENTED +++ 342 ▲ 3 PR264 Permanent Madder Deep	+++ 323 ▲ 3 PR264/PB29 Burnt Carmine	+++ 318 ▲ 3 PR176 Carmine	+++ 366 □ 3 PV19 Quinacridone Rose	+++ 567 ▲ 3 PR202 Permanent Red Violet	+++ 537 ▲ 3 PV19 Permanent Violet Medium	MONO PIGMENTED +++ 539 ▲ 5 PV14 Cobalt Violet	MONO PIGMENTED +++ 568 ▲ 3 PV16 Permanent Blue Violet	MONO PIGMENTED +++ 507 □ 2 PV15 Ultramarine Violet	MONO PIGMENTED +++ 505 □ 2 PB29 Ultramarine Light	MONO PIGMENTED +++ 506 □ 2 PB29 Ultramarine Deep	MONO PIGMENTED +++ 513 ▲ 5 PB28 Cobalt Blue Light	+++ 512 ▲ 2 PB29/PB15 Cobalt Blue (Ultramarine)	MONO PIGMENTED +++ 515 ▲ 5 PB74 Cobalt Blue Deep
+++ 517 ▲ 3 PB28/PW6 King's Blue	+++ 530 ▲ 3 PB15/PW6 Sèvres Blue	MONO PIGMENTED +++ 534 ▲ 5 PB35 Cerulean Blue	+++ 582 ▲ 3 PB15 Manganese Blue Phthalo	MONO PIGMENTED +++ 583 □ 3 PB15 Phthalo Blue Reddish	MONO PIGMENTED +++ 576 □ 3 PB15 Phthalo Blue Greenish	MONO PIGMENTED +++ 508 □ 2 PB27 Prussian Blue	+++ 585 ▲ 3 PB60 Indanthrene Blue	+++ 533 ▲ 2 PB15/PB29/PBK9 Indigo	+++ 683 ▲ 3 PB29/PY129 Ultramarine Green	MONO PIGMENTED +++ 586 ▲ 5 PB36 Cobalt Turquoise Blue	+++ 522 ▲ 3 PB15/PG7/PW6 Turquoise Blue	+++ 565 □ 3 PB15/PG7 Phthalo Turquoise Blue	+++ 633 ▲ 3 PG7/PY154 Permanent Yellowish Green	+++ 618 ▲ 3 PG7/PY154 Permanent Green Light	+++ 614 ▲ 3 PG7/PY154 Permanent Green Medium	+++ 615 ▲ 2 PG36/PY154/PW6 Emerald Green	+++ 619 ▲ 3 PG7/PY154 Permanent Green Deep
MONO PIGMENTED +++ 681 □ 3 PG36 Phthalo Green Yellow	MONO PIGMENTED +++ 680 □ 3 PG7 Phthalo Green Blue	MONO PIGMENTED +++ 616 ▲ 3 PG18 Viridian	+++ 650 ▲ 3 PG7/PW6 Sèvres Green	MONO PIGMENTED +++ 610 ▲ 5 PG26 Cobalt Green	MONO PIGMENTED +++ 682 ▲ 5 PG50 Cobalt Turquoise Green	+++ 627 ▲ 2 PG7/PY42/PR101 Cinnabar Green Deep	+++ 623 □ 2 PG7/PY110 Sap Green	+++ 625 ▲ 2 PG7/PY154/PY42 Cinnabar Green Medium	+++ 626 ▲ 2 PG7/PY154/PY42 Cinnabar Green Light	+++ 620 □ 2 PG7/PY110/PR264 Olive Green	+++ 629 ▲ 1 PY42/PB15 Green Earth	MONO PIGMENTED +++ 668 ▲ 3 PG17 Chromium Oxide Green	MONO PIGMENTED +++ 227 ▲ 1 PY42 Yellow Ochre	+++ 234 ▲ 1 PY42/PR101 Raw Sienna	+++ 231 ▲ 1 PY42 Gold Ochre	+++ 232 ▲ 1 PY42 Orange Ochre	+++ 339 ▲ 1 PR101 Light Oxide Red
MONO PIGMENTED +++ 349 ▲ 1 PR101 Venetian Red	MONO PIGMENTED +++ 347 ▲ 1 PR101 Indian Red	+++ 344 ▲ 1 PR101/PB29/PR264 Caput Mortuum Violet	+++ 430 ▲ 1 PR101/PBK11 Brown Ochre	MONO PIGMENTED +++ 403 ▲ 1 PR101/PBK11 Vandyke Brown	+++ 416 ▲ 1 PY42/PR101/PBK11 Sepia	+++ 265 ▲ 3 PY42 Transparent Oxide Yellow	+++ 414 ▲ 1 PY110/PR264/PG7 Asphaltum	+++ 273 □ 3 PY42/PR101 Transparent Oxide Orange	+++ 411 ▲ 1 PR101 Burnt Sienna	+++ 324 ▲ 3 PR264/PR101/PV19 Permanent Madder Brownish	+++ 378 □ 3 PR101 Transparent Oxide Red	+++ 418 □ 3 PY110/PR264/PG7 Stil de Grain Brown	+++ 426 □ 3 PR101 Transparent Oxide Brown	+++ 409 ▲ 1 PR101/PBK11 Burnt Umber	+++ 408 ▲ 1 PY42/PR101/PBK11 Raw Umber	+++ 410 ▲ 1 PY42/PBK9 Greenish Umber	+++ 718 ▲ 1 PBK9/PR101/PW6 Warm Grey
+++ 717 ▲ 1 PBK9/PW6 Cold Grey	+++ 708 ▲ 1 PBK11/PB29/PV19 Payne's Grey	+++ 701 ▲ 1 PBK9/PB29 Ivory Black	MONO PIGMENTED +++ 702 ▲ 1 PBK9 Lamp Black	MONO PIGMENTED +++ 735 ▲ 1 PBK11 Oxide Black	+++ 800 ▲ 3 Coated Mica Silver	+++ 815 ▲ 3 Coated Mica/PBK11 Pewter	+++ 802 ▲ 3 Coated Mica Light Gold	+++ 803 ▲ 3 Coated Mica Deep Gold	+++ 811 ▲ 3 Coated Mica Bronze	+++ 805 ▲ 3 Coated Mica Copper	+++ 817 □ 3 Coated Mica Pearl White						



Find out more about our Rembrandt products:

