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# REMBRANDT

*The Professional Choice*

WATER COLOUR BROCHURE







# REMBRANDT

*The Professional Choice*

In 1899, the world was introduced to Rembrandt water colours, the first water colour paint from the Netherlands with maximum pigmentation and excellent lightfastness. Thanks to the quality and craftsmanship, which still very much lies at the heart of the production of the paint, Rembrandt has grown into an essential brand for the professional water colourist.

That strive for perfection has remained unchanged in all that time, and we continue to look together with artists for improvements to the colour palette. Exactly 120 years since Rembrandt water colours first appeared on the scene, we are now expanding our range from 80 to 120 colours. We are also improving the formulae of 18 existing colours, so that even more monopigmented colours and unique and innovative pigments are available. Find out more about the new colour palette of Rembrandt water colours.



NEW

+++  108  
PW4

Chinese white

+++  112  
PW6

Transparent titanium white

+++  106  
PW6

Opaque white

Thanks to the high covering power of the pigment PW6, this colour is very opaque and therefore very suitable for, for example, adding highlights in the upper layers of your work.



IMPROVED

NEW

+++  207  
PY35

Cadmium yellow lemon

+++  254  
PY184

Perm. lemon yellow

+++  272  
PY128

Transparent yellow medium

All cadmium colours of Rembrandt are from now on monopigmented, cadmium yellow lemon as well. This improvement makes it possible to obtain purer mixtures.

Transparent yellow medium is monopigmented on the basis of PY128 and is somewhere between a cool and warm yellow.

Before:





IMPROVED

IMPROVED

IMPROVED

IMPROVED

+++  246  
PY154

**Azo yellow light**

Azo yellow light is from now on monopigmented on the basis of PY154. Thanks to the purity the colour mixes well.

Before (268):



+++  209  
PY35

**Cadmium yellow**

+++  247  
PY83

**Azo yellow medium**

Azo yellow medium is from now on monopigmented on the basis of PY83. Thanks to the purity the colour mixes well.

Before (269):



+++  248  
PY110

**Azo yellow deep**

Azo yellow deep is from now on monopigmented on the basis of PY110. Thanks to the purity the colour mixes well.

Before (270):

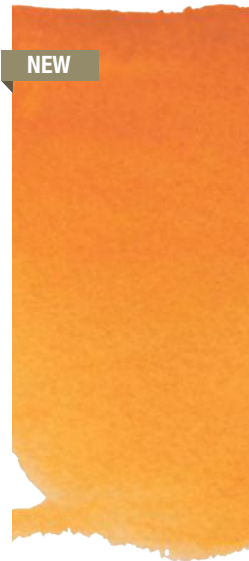
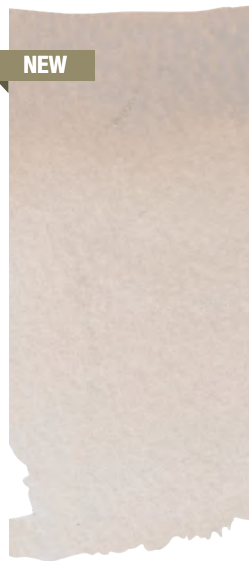
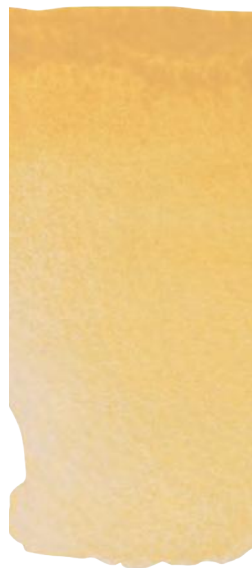


+++  244  
PY154/P048

**Indian yellow**

+++  242  
PY150

**Aureoline**



**Gamboge**  
+++ □ 238  
PY150/P048

**Naples yellow deep**  
+++ □ 223  
PBr24/PY53/PW6

**Titanium buff**  
+++ □ 291  
PW6/PBr7

**Naples yellow red**  
+++ □ 224  
PY42/P043/PW6

**Benzimidazolone orange**  
+++ □ 297  
P072

**Cadmium orange**  
+++ □ 211  
P020

Thanks to the addition of the earth pigment PBr7 to the formula, titanium buff is, as a grey white tint, an ideal alternative for the bright whites in your palette.

Benzimidazolone orange is monopigmented on the basis of P072 and has an attractive yellowish undertone. The colour has a somewhat higher covering power.

All cadmium colours of Rembrandt are from now on monopigmented, cadmium orange as well. This improvement makes it possible to obtain purer mixtures.

Before:



NEW

IMPROVED

IMPROVED

+++  278  
P071

**Pyrrole orange**

Pyrrole orange contains the pigment P071, the most lightfast, transparent orange pigment available.

+++  264  
P064

**Brilliant orange**

Brilliant orange replaces the colour 266 permanent orange and is - in contrast to its predecessor - monopigmented on the basis of P064. In pure form the colour corresponds with that of cadmium orange.  
Before (266):



+++  311  
PR255/PY154

**Vermilion**

+++  377  
PR255

**Permanent red medium**

+++  305  
PR108

**Cadmium red**

All cadmium colours of Rembrandt are from now on monopigmented, cadmium red as well. This improvement makes it possible to obtain purer mixtures.

Before (303):



+++  371  
PR254

**Permanent red deep**



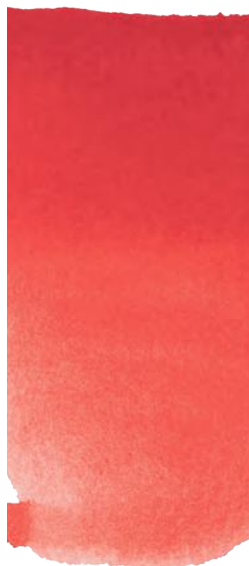


NEW

+++  354  
PR178

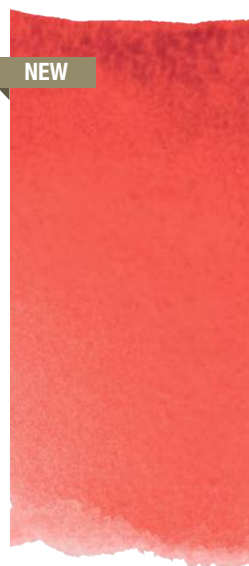
**Perylene red deep**

Perylene red deep has a warm red undertone and is monopigmented on the basis of PR178.



+++  306  
PR108

**Cadmium red deep**

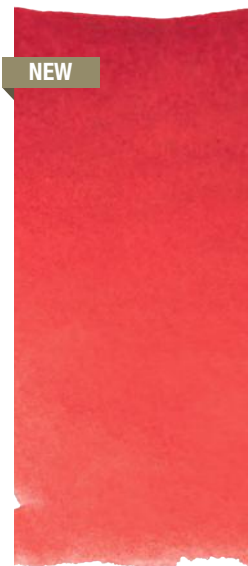


NEW

+++  364  
PR207

**Quinacridone red**

Quinacridone pigments are known for their brightness and excellent lightfastness. This quinacridone red is monopigmented on the basis of PR207, which is exceptionally transparent.



NEW

+++  379  
PR149

**Perylene red**

Perylene red is an intense medium red and is monopigmented on the basis of PR149.



NEW

++  355  
PR170

**Naphtol red bluish**

Naphtol red bluish is monopigmented on the basis of PR170 and is a bluish red with a somewhat higher covering power.



+  326  
PR83

**Alizarin crimson**





Madder lake deep

+ □ 331  
PR83



IMPROVED

Permanent madder lake

+++ □ 336  
PR187

Permanent madder lake is from now on monopigmented on the basis of PR187. This improvement makes it possible to obtain purer and more attractive mixtures.

Before:



IMPROVED

Carmine

+++ □ 318  
PR264

Carmine is from now on monopigmented on the basis of PR264. This improvement makes it possible to obtain purer and more attractive mixtures.

Before:



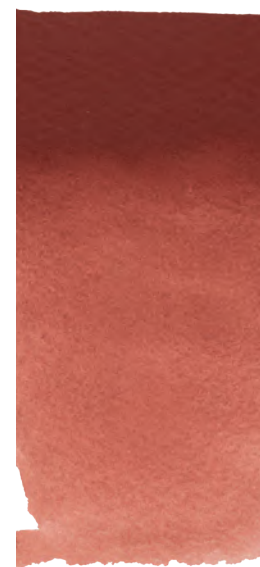
Permanent madder brownish

+++ □ 324  
PR264/PR101



Permanent madder purple

+++ □ 325  
PR264/PV19



Venetian red

+++ □ 349  
PR101



+++  347  
PR101/PR264

Indian red



+++  321  
PR254/PV19

Permanent madder light



+++  366  
PV19

Quinacridone rose



+++  367  
PV19

Quinacridone rose reddish



++  368  
PR122

Quinacridone rose magenta



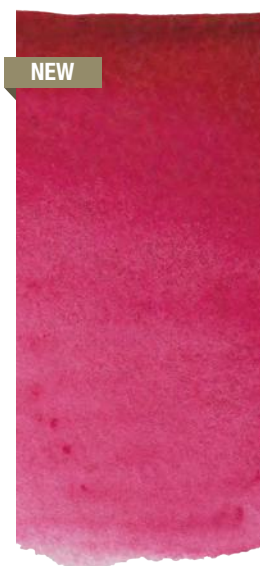
++  357  
PR122/PW6

Rose

Quinacridone pigments are known for their brightness and excellent lightfastness. This Quinacridone rose reddish is monopigmented on the basis of PV19.

Quinacridone pigments are known for their brightness. This quinacridone rose magenta is monopigmented on the basis of PR122 and is the transparent equivalent of the colour 257 Rose.

Rose has a brilliant colour and is opaque due to the addition of pigment PW6.



+++ □ 567  
PV19

Permanent red violet

+++ □ 365  
PR202

Quinacridone red violet

+++ □ 595  
PV32

Benzimidazolone violet

+++ □ 532  
PR19/PB15

Mauve

+++ □ 593  
PV55

Quinacridone purple bluish

+++ □ 596 G  
PV16

Manganese violet

Quinacridone pigments are known for their brightness and excellent lightfastness. This quinacridone red violet is monopigmented on the basis of PR202 and is transparent with a brilliant undertone.

Benzimidazolone violet is monopigmented on the basis of PV32 and has a red violet colour tone with a high degree of lightfastness.

Quinacridone pigments are known for their brightness and excellent lightfastness. Quinacridone purple bluish is monopigmented on the basis of PV55, a pigment that has recently been introduced to the market.

Manganese violet is monopigmented on the basis of PV16. These bright tints granulate somewhat.



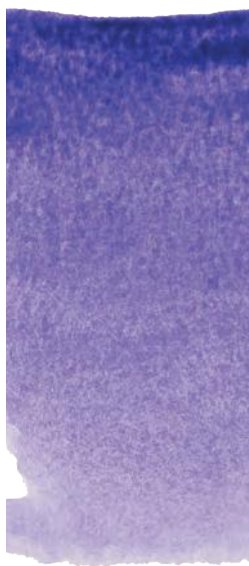
IMPROVED

++ □ 548  
PV23

Blue violet

Blue violet is monopigmented on the basis of PV23 and has an intense, transparent colour tone.

Before (568):



+++ □ 507 G  
PV15

Ultramarine violet



+++ □ 539 G  
PV14

Cobalt violet

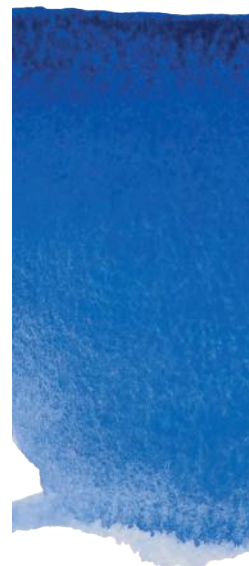


NEW

+++ ▣ 525  
PB29/PV15/PW6

Lavender

Lavender has a soft blue colour tone and is somewhat opaque due to the addition of the pigment PW6.



+++ □ 506 G  
PB29

Ultramarine deep



IMPROVED

+++ □ 503 G  
PB29

French ultramarine

The type of pigment that is used for French ultramarine remains the same, but from now on is derived from another source. The result is a very granulated ultramarine.

Before:







+++  512  
PB29/PB15/PW6

Cobalt blue (ultram.)



+++  511 G  
PB28

Cobalt blue



+++  583  
PB15

Phthalo blue reddish



+++  576  
PB15

Phthalo blue greenish



+++  508  
PB27

Prussian blue



+++  585  
PB60

Indanthrene blue



Indigo

+++  533  
PB15/PBK6

Cerulean blue greenish

+++  598 G  
PB36

Cerulean blue

+++  534  
PB35

Cerulean blue (phthalo)

+++  535  
PB15/PW6

Cobalt turquoise blue

+++  586  
PB28

Turquoise blue

+++  522  
PB15/P67

Cerulean blue greenish is monopigmented on the basis of PB36, which has excellent lightfastness and granulates somewhat.

Cerulean blue based on phthalo pigments is a synthetic equivalent for the natural cerulean blue. This variant is characterised by the intense bright blue colour tone.

Before:



Cobalt turquoise blue is monopigmented PB28, and a brilliant colour with light granulation and very good lightfastness.



NEW

IMPROVED



+++  550 G  
PB36

**Cerulean blue deep**



+++  682 G  
PG26

**Cobalt turquoise green**



+++  640  
PG7/PB15

**Bluish green**



+++  616 G  
PG18

**Viridian**



+++  675  
PG7

**Phthalo green**



+++  615  
PG36

**Emerald green**

Cerulean blue deep is monopigmented on the basis of PB36, and is a granulated pigment which is extremely lightfast.

The type of pigment that is used for cobalt green remains the same, but from now on is derived from another source. The result is a turquoise colour tone that is more brilliant than its predecessor.  
Before (610):



NEW



+++ □ 681  
PG36

Phthalo green yellow



+++ □ 662  
PG7/PY154

Permanent green



+++ □ 633  
PY154/PG7

Permanent yellowish green



+++ □ 623  
PY150/PG7

Sap green



+++ □ 644  
PG7/PY150

Hooker green light

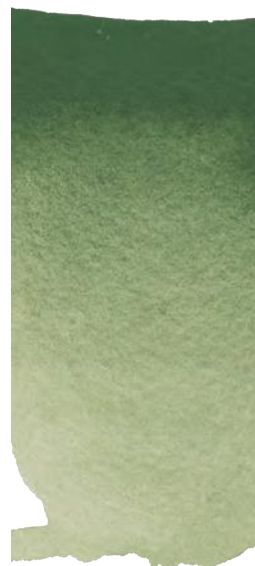


+++ □ 645  
PG7/PY150

Hooker green deep

Phthalo green yellow is monopigmented on the basis of PG36. Whereas the colour 675 Phthalo green has a more bluish undertone, this phthalo green is more yellowish with a very good lightfastness.





+++  668  
PG17

Chromium oxide green



+++  629 G  
PG23

Green earth



+++  620  
PG7/PY150/PY19

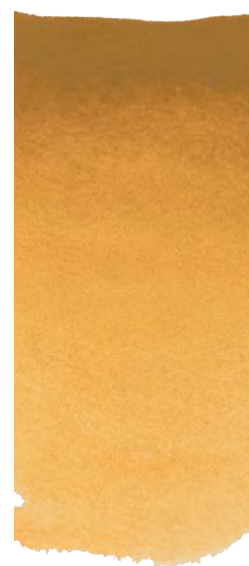
Olive green



NEW

+++  296  
PY129

Azomethine green yellow



+++  227  
PY43/PY42

Yellow ochre



IMPROVED

+++  231 G  
PY43

Gold ochre

Azomethine green yellow is monopigmented on the basis of PY129 and has an exceptionally bright undertone. The colour has an excellent lightfastness.

The type of pigment that is used for gold ochre remains the same, but from now is derived from another source based on natural earth pigment. The colour is deeper and has a fuller undertone.  
Before:





+++ □ 265  
PY42

Transparent oxide yellow



+++ □ 234 G  
PY43

Raw sienna



NEW

+++ □ 229  
PO48

Quinacridone orange



+++ □ 378  
PR101

Transparent oxide red



+++ □ 411  
PB7

Burnt sienna



+++ □ 409  
PB7

Burnt umber

Quinacridone pigments are known for their brightness and excellent lightfastness. This monopigmented quinacridone orange is a warm brown with an orange undertone.

IMPROVED

NEW

NEW

+++ □ 410 G  
PBr8

**Greenish umber**

Greenish umber is from now on monopigmented on the basis of PBr8. This natural earth pigment has a greenish undertone.

Before (408):



+++ □ 417  
PK42/PR101/PBK11

**Transparent oxide umber**

Transparent oxide umber is the synthetic variant of umber tones, which has a higher colour concentration. Natural pigments generally have softer colour tones than synthetic equivalents.

+++ □ 416  
PBK7/PR101

**Sepia**

+++ □ 403  
PR101/PBK7

**Vandyke brown**

+++ □ 749  
PBK26

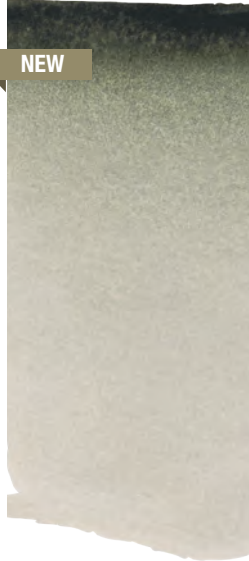
**Spinel grey**

Spinel grey is monopigmented on the basis of PBK26, a newly developed synthetic grey pigment. This grey has a warm colour tone and granulates slightly.

+++ □ 715  
PBK6/PV19

**Neutral tint**

# Dusk colours



NEW

NEW

IMPROVED

IMPROVED

NEW

+++ □ 708  
PBk6/PB15

Payne's grey

+++ □ 748  
PBk11/PB7

Davy's grey

+++ ▣ 735 G  
PBk11

Oxide black

+++ □ 701  
PBk9

Ivory black

+++ ▣ 702  
PBk6

Lamp black

+++ ▣ 230 G  
PBk11/PY12B

Dusk yellow

Davy's grey is a light granulating, cool grey with a green undertone. The colour is named after Henry Davy, a British landscape artist from the 19th century.

Oxide black is a naturally granulating colour. The heavier pigment particles collect in the deeper layers of the paper, thereby creating the irregular effect of granulation.

Ivory black is monopigmented. The black derives from a natural source and has a warm colour tone. In the past, the colour was obtained by burning the remains of ivory chippings. This is the only non-vegan colour in the Rembrandt water colour range.

Before:



Lamp black is monopigmented on the basis of PBk6. This black has a neutral colour tone, like the soot from oil lamps from which artists used to obtain this colour.

Before:



The unique pigment combination of dusk yellow can be seen on paper as a granulating colour with a darker full tone and yellow undertone. The darker pigments collect in the deeper layers of the paper, thereby creating the granulating effect.





## Metallic colours

NEW

NEW

NEW

NEW

NEW

NEW

++  373 G  
PR122/PBk11

Dusk pink

The unique pigment combination of dusk pink is seen on paper as a granulated colour with a deeper full tone and a rose undertone. The darker pigments collect in the deeper layers of the paper, thereby creating the granulating effect.

+++  630 G  
PBK11/PG7

Dusk green

This unique pigment combination of dusk green is seen on paper as a granulated colour with a darker full tone and a green undertone. The darker pigments collect in the deeper layers of the paper, thereby creating the granulating effect.

+++  800  
Coated Mica

Silver

After drying, metallic paints look like a layer of precious metal in which the light is reflected.

+++  802  
Coated Mica

Light gold

+++  805  
Coated Mica

Copper

+++  840  
Coated Mica

Graphite

# Interference colours



NEW

+++ 843  
Coated Mica

Interference white



NEW

+++ 846  
Coated Mica

Interference blue



NEW

+++ 847  
Coated Mica

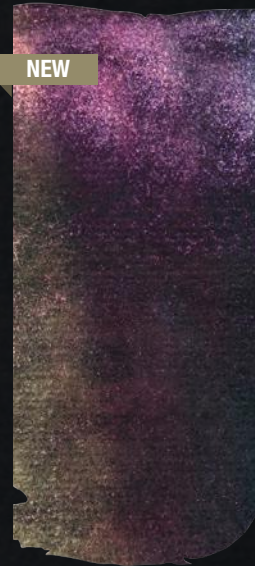
Interference violet



NEW

+++ 848  
Coated Mica

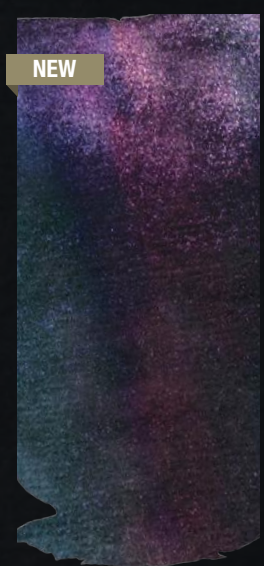
Interference green



NEW

+++ 860  
Coated Glass

Chameleon gold / red / violet



NEW

+++ 861  
Coated Glass

Chameleon red / violet / blue

Interference colours shine with an even pearlescent sheen in your work, allowing you to add some surprising effects and highlights. To achieve the optimum effect, apply a thin layer of paint to a dark ground, such as black water colour paper or a previously applied layer of paint. The intensity of the colour changes with the light incidence and viewing position.

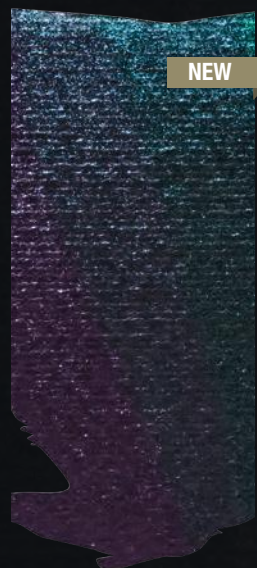
# Chameleon colours

Chameleon colours change colour as soon as you alter your viewing position or the light incidence. To achieve the optimum effect, apply a thin layer of paint to a dark ground, such as black water colour paper or a previously applied layer of paint. This chameleon colour has a colour sequence from gold to red to violet.

This chameleon colour has a colour sequence from red to violet to blue.



# Spark colours



NEW

+++  862  
Coated Glass

**Chameleon violet / blue / green**

This chameleon colour has a colour sequence from violet to blue to green.

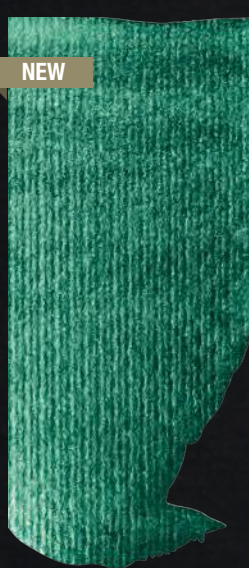


NEW

+++  863  
Coated Glass

**Chameleon blue / green / gold**

This chameleon colour has a colour sequence from blue to green to gold.



NEW

+++  864  
Coated Glass

**Spark green**

Spark colours sparkle like stars at night with an irregular sheen, due to the subtle differences in size of the reflecting pigment particles. To achieve the optimum effect, apply a thin layer of paint to a dark ground, such as black water colour paper or a previously applied layer of paint. The light incidence and viewing position play with the intensity of the colour.



NEW

+++  865  
Coated Glass

**Spark blue**



NEW

+++  866  
Coated Glass

**Spark violet**



NEW

+++  867  
Coated Glass

**Spark pink**





18 2016

LIMASSOL

ARGO IV





**“Rembrandt is the only water colour brand that dries creamy and remains easy to use”**

**Julia Barminova has been creating a furore in the water colour world with her water colours of seas and harbour views. The Russian water colourist shares her work with hundreds of thousands of followers on Instagram. As a great Rembrandt enthusiast, she was involved in the development of the new colour range. What makes Rembrandt water colours so special for her?**

“You naturally expect a professional quality paint to have a high level of pigmentation. Particularly when you paint in one layer, you want to be able to use intense colours. When I make paintings comprising one layer, I prefer to use Rembrandt colours due to their exceptional tinting strength.

The Rembrandt palette contains a large variety of pigment types, and many colours are monopigmented. You can use monopigmented colours to naturally make the purest of mixed colours, with those of Rembrandt being particularly bright.

I always squeeze out tube paint onto my mixing palette, so that I can always make my favourite colours. What I’ve noticed is that Rembrandt is the only water colour brand that dries creamy and remains easy to use, as if the paint has just come out of the tube. Water colour paints of other brands tend to turn grainy as they dry. The paint grains quickly form in your brush, making it difficult to control your colour use. I suspect this is due to the high-quality Gum arabic in the Rembrandt paint and the intensive grinding during the production process. But they haven’t told even me what the secret exactly is!”

**Julia Barminova**

**Aquarellist en Rembrandt ambassadeur**



**Rembrandt Water Colour**  
Available in 120 colours

Pan 0586...1    Tube 10 ml 0501...0  
Tube 20 ml 0586...1



**Rembrandt pocket box**  
Basic palette

05808613



**Rembrandt metal set 12 pans**  
Basic palette

05838612



**Rembrandt metal set 24 pans**  
General selection

05838625



**Rembrandt metal set 36 pans**  
General selection

05838636



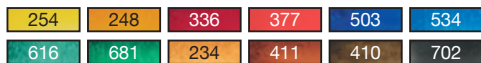
**Rembrandt metal set 48 pans**  
General selection

05838648





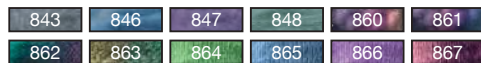
**Rembrandt metal set**  
Monopigmented colours



12 pans: 05838690

12 tubes 10ml: 05830190

**Rembrandt metal set**  
Specialty colours



12 pans: 05838691

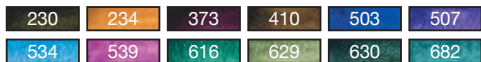
12 tubes 10ml: 05830191





### Rembrandt metal set

Granulating colours

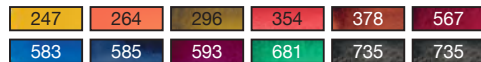


12 pans: 05838692

12 tubes 10ml: 05830192

### Rembrandt metal set

Oxide black and mixing colours - By mixing colours with oxide black, unique granulating colours with a dark masstone and a clear undertone can be created.



12 pans: 05838693

12 tubes 10ml: 05830193



**Rembrandt metal set**

Opaque white and mixing colours - The clear and transparent mixing colours get a higher opacity by mixing them with opaque white.

106	106	248	297	364	368
583	585	593	675	681	715

12 pans: 05838694

12 tubes 10ml: 05830194



**Rembrandt metal set**

Landscape colours

254	234	248	297	336	377
409	506	548	550	644	675

12 pans: 05838695

12 tubes 10ml: 05830195



**Rembrandt metal set**  
Portrait colours

106	227	246	296	297	311
411	506	535	567	675	701

12 pans: 05838696

12 tubes 10ml: 05830196



**Rembrandt metal set**  
Cityscape colours

106	238	297	325	377	410
511	525	576	675	735	749

12 pans: 05838697

12 tubes 10ml: 05830197





**Rembrandt box traditional tubes**  
General selection



**Rembrandt box traditional pans**  
General selection

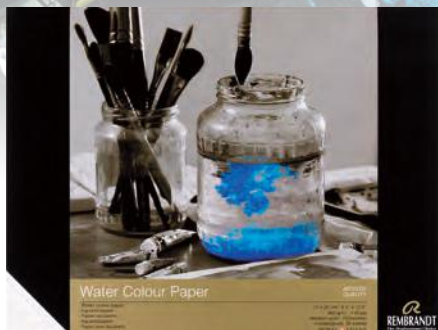


**Rembrandt box professional pans**  
General selection



**Rembrandt box master pans**  
General selection





**Rembrandt water colour paper**

- 20 sheets, 300 g/m<sup>2</sup>, 140 lbs
- 25% cotton, 75% cellulose
- Medium grain

13,5 x 18 cm - 93071318  
 24 x 32 cm - 93072432  
 30 x 40 cm - 93073040



**Rembrandt water colour paper**

- 20 sheets, 300 g/m<sup>2</sup>, 140 lbs
- 100% cotton
- Cold pressed fine

13,5 x 18 cm - 93021318  
 24 x 32 cm - 93022432  
 30 x 40 cm - 93023040



**Rembrandt black water colour paper**

- 10 sheets, 360 g/m<sup>2</sup>, 140 lbs
- 100% cellulose
- Fine grain

29,7 x 21 cm - 93070002  
 42 x 29,7 cm - 93070001



**Rembrandt water colour brush**

Series 100

- Kolinsky red sable hair
- round shape with a very fine tip
- available in various sizes

909100..

**Rembrandt water colour brush**

Series 107

- petit gris pur/ red sable hair
- round pointed shape in so-called reservoir
- available in various sizes

909107..

**Rembrandt water colour brush**

Series 135

- petit gris pur
- round pointed shape
- available in various sizes

909135..

**Rembrandt water colour brush**

Series 110

- red sable hair
- round shape with a very fine tip
- available in various sizes

909110..

**Rembrandt water colour brush**

Series 114

- petit gris pur
- round shape with a fine tip
- available in various sizes

909114..

**Rembrandt water colour brush**

Series 132

- petit gris pur
- oval/ round pointed shape
- available in various sizes

909132..



#### EXPLANATION OF THE SYMBOLS

##### LIGHTFASTNESS

+++ at least 100 years lightfast under museum conditions  
 ++ 25–100 years lightfast under museum conditions  
 + 10–25 years lightfast under museum conditions  
 The lightfastness has been tested according to the ASTM norm D4303.

##### TRANSPARENCY

transparent  
 semi-transparent  
 semi-opaque  
 opaque

##### GRANULATING COLOURS

G = colours that give a grainy effect

ROYAL  TALENS

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