



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.



+++  108
PW4

Chinese white

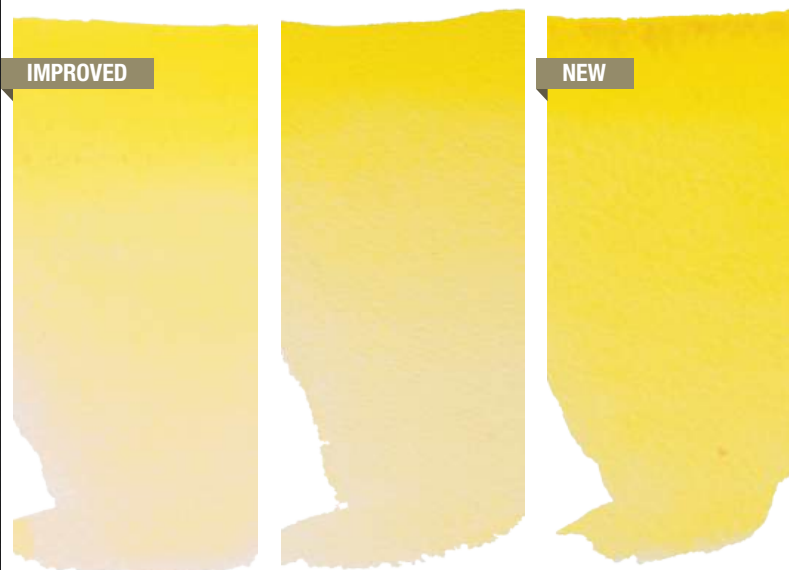
+++  112
PW6

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.



+++  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):

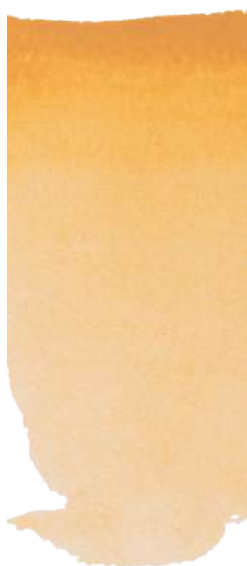
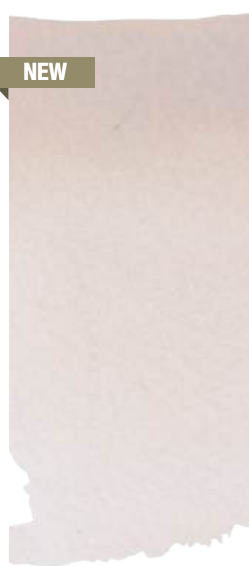
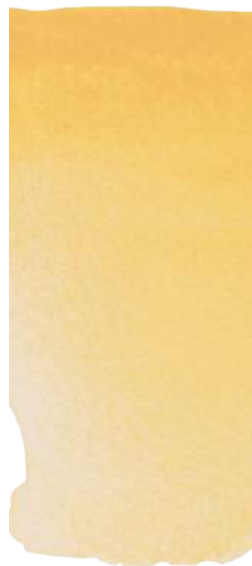


+++ □ 244
PY154/P048

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



+++ 354
PR178

Perylene red deep

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



+++ 306
PR108

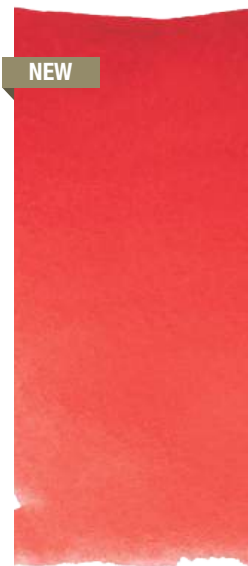
Cadmium red deep



+++ 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.



+++ 379
PR149

Perylene red

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



++ 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 357 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
PV19/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/PB6

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

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

+++ 682 G
PG26

Cobalt turquoise green

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):



+++ 640
PG7/PB15

Bluish green

+++ 616 G
PG18

Viridian

+++ 675
PG7

Phthalo green

+++ 615
PG36

Emerald green



+++ **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



+++ □ 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



+++ □ 708
PBk6/PB15

Payne's grey



+++ □ 748
PBk11/PB7

Davy's grey

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.



+++ ▣ 735 G
PBk11

Oxide black

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.

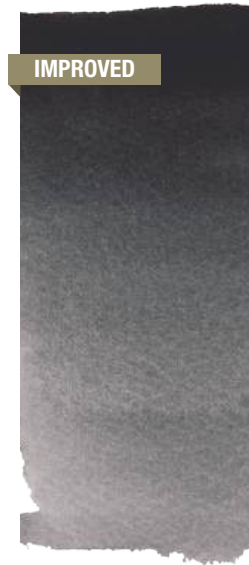


+++ □ 701
PBk9

Ivory black

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:

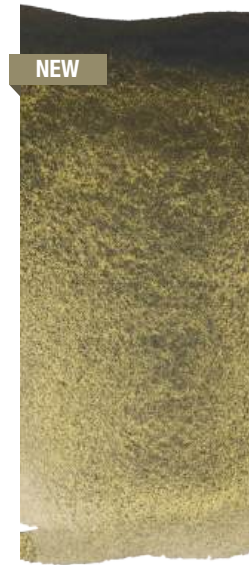


+++ ▣ 702
PBk6

Lamp black

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:



+++ ▣ 230 G
PBk11/PY128

Dusk yellow

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

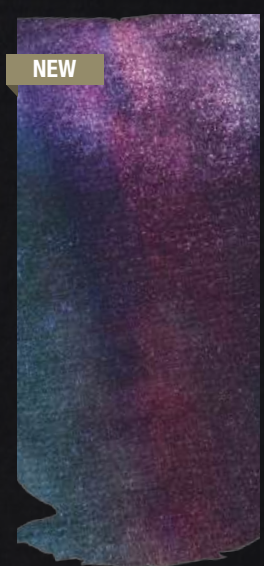
Interference green



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 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

Water colourist and Rembrandt ambassador



Rembrandt Water Colour
Available in 120 colours

Pan 0586...1 Tube 10 ml 0501...0
Tube 20 ml 0504...0



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



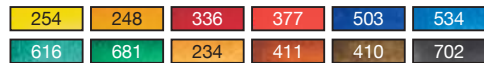
Rembrandt metal set 48 pans
General selection

05838648



Rembrandt metal set

Monopigmented colours - A round palette of beautiful colours, each of which consists of one pigment for obtaining the purest of mixtures.



12 pans: 05838690

12 tubes 10ml: 05830190

Rembrandt metal set

Speciality colours - Chameleon colours change colour, spark colours twinkle with an irregular sheen and interference colours have a pearlescent glow. The colours work the best on dark grounds.



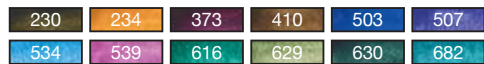
12 pans: 05838691

12 tubes 10ml: 05830191



Rembrandt metal set

Granulating colours - The pigments of these colours separate from one another on the paper, resulting in a grainy effect. This set consists of 9 monopigmented colours and 3 Rembrandt dusk colours.

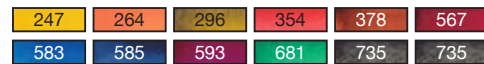


12 pans: 05838692

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.



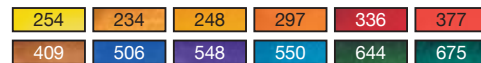
12 pans: 05838694

12 tubes 10ml: 05830194



Rembrandt metal set

Landscape colours - Landscapes often show a wide range of colours. The colour palette in this set allows for the most distinctive colour nuances to be created.



12 pans: 05838695

12 tubes 10ml: 05830195



Rembrandt metal set

Portrait colours - This set comprises an indispensable colour palette for mixing every conceivable portrait tint. Increase the opacity by mixing with opaque white and work in transparent layers for a deep effect.

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

12 pans: 05838696

12 tubes 10ml: 05830196



Rembrandt metal set

Cityscape colours - Cityscapes often contain cool and warm greys, brick-reds and blues. This set contains the ideal colour composition for bringing streets to life on paper.

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/m², 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/m², 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/m², 140 lbs
- 100% cellulose
- Fine grain

24 x 32 cm - 93070002
 30 x 40 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

P.O. Box 4, Apeldoorn, NL
www.royaltalens.com

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