

ROYAL  TALENS

OIL COLOUR



van Gogh
The Quality Brand



VAN GOGH THE QUALITY BRAND

Quality, that's what you choose. That is why you use Van Gogh paint, so you can focus completely on your creativity and the painting process. Thanks to the lively and intense colours you can do anything in your paintings. Your inspiration determines the direction and the paint is your instrument. Van Gogh is therefore the ideal brand for the serious artist for whom quality is important.



Painting with Van Gogh oil colours is a joy. Whatever oil colour technique you choose, the pasty paint gives a beautiful result. Full of character Van Gogh oil colour gives every brush stroke extra eloquence. Choose from a wide and balanced palette and express your creativity. In addition to the lively colours, you've also chosen high quality oil colours. The fineness, the colour intensity, the high content of pigment and durability contribute to the ultimate expression of your inspiration. Van Gogh oil colour is available in a wide range of 66 colours in various tube sizes, sets and artists' boxes.

VAN GOGH OIL COLOURS HIGH QUALITY



- **Van Gogh oil colour is very pleasant to use, the paint is easy to mix and process.**
- **The colours are strong and brilliant thanks to the high content of pigment and the finely ground, purest pigments.**
- **All colours have a uniform thickness and degree of sheen.**
- **Van Gogh oil colour offers a choice from four gradations of opacity (transparent, semi-transparent, semi-opaque and opaque).**
- **The good to excellent lightfastness ensures the colours are retained in the long term.**

VAN GOGH OIL COLOUR OFFERS MANY POSSIBILITIES

Van Gogh oil colour is a versatile paint which can be used for many techniques, such as:

LAYERED PAINTING



With layered painting you paint two or more layers over one another after a period of drying in between layers. The layers must not mix together, and so ample drying time is recommended. For a durable result employ the “fat over lean” rule, whereby you thin the first layer with white spirit or turpentine. Every subsequent layer should contain more oil than the previous one. This can be achieved by adding less white spirit or turpentine to the paint of each subsequent layer, or by mixing the paint for each subsequent layer with an (increasing) amount of Talens Painting medium 083. When using white in the first few layers, Titanium white (based on linseed oil) colour number 118 is preferred. This gives the most durable paint film. As a result of this it is advisable to only use Titanium white 105 and Zinc white 104 (both based on safflower oil) in the final few layers.

GLAZING



Glazing is applying transparent paint layers over a dry underpainting. This technique is also a form of layered painting; the glaze needs to be fatter than the layer underneath it. As the brush stroke of the underpainting is visible through the transparent paint, a glaze needs to flow without a brush stroke. Both conditions can be met by thinning the paint using Talens Glazing medium 086. The best result can be achieved by using a transparent colour, indicated on the tube with or .

WET-ON-WET (ALLA PRIMA)



When painting alla prima you mix the colours on the palette as well as in the painting itself. New paint is added to the paint on the painting that is still wet and the painting is finished before the paint on it is dry. Depending on the colour, thickness of the paint layer and any added solvent or medium, you can carry on working on your creation for a few days. With a soft brush you can make very gradual colour transitions.

PAINTING KNIFE TECHNIQUE



With a painting knife it is possible to apply flat touches of paint and strong textures in any desired thickness. The bottom of the knife is highly suited for both mixing paint on the palette and applying the paint. A painting knife is easy to clean with an old cloth or a tissue.

VAN GOGH BRUSHES

For every painting technique the right brush! There is a complete series of brushes available in the Van Gogh range. The Van Gogh brushes are made with care and craftsmanship. There are various forms and hair types of excellent quality from which to choose. The following Van Gogh brushes are suited particularly for painting with oil colours:



Series 210 and 211 (hog bristle) for thinned and unthinned paint.

Series 232, 234 and 235 (ox hair) for thinned paint, glazing and fine art techniques.

Series 294, 295 and 296 (polyester fibres) for thinned and unthinned paint.

HOW TO LOOK AFTER YOUR BRUSHES?

- After use clean brushes using white spirit.
- Wash them well using warm water and soft soap, then rinse them.
- After cleaning shape the hair again.
- Store your brushes in an upright position with the hair pointing up.

GROUND FOR OIL COLOURS

For good adhesion of the oil colours and a durable result, the ground onto which you paint has to be prepared. Non-prepared grounds need to be treated with two layers of Gesso.

ROYAL TALENS OFFERS A WIDE RANGE OF HIGH-QUALITY GROUNDS FOR OIL COLOURS:



- Stretched canvases: stretched canvas of prepared linen or cotton in various sizes and models. There are also 3D canvases with extra wide, paintable sides.
- Canvas boards: prepared cotton, stretched on MDF board in various sizes.



AUXILIARIES FOR VAN GOGH OIL COLOURS

Under the brand name Talens there is a complete range of auxiliaries for oil colours in various packages.

The auxiliaries are specifically geared to the requirements of painting with oil colours. They ensure for a good technical build-up and preservation of the work or can change the properties of the oil paint.

Turpentine 032, White spirit 090 and Odourless white spirit 089:

Solvents for thinning the paint in the first few layers and for cleaning the brushes.

Painting medium 083 and Painting medium quick-drying 084:

Mediums for making the paint thinner and fatter.

Glazing medium 086 and Alkyd medium 007:

Mediums for special techniques, for making transparent paint layers.

Siccative Courtrai (clear) 030 and Siccative Harlem (dark) 085:

Siccative for shortening the drying time of oil colours.

Painting paste 096: to prevent shrinking (wrinkling) of colours applied in thick layers during drying. Shrinking in thick layers occurs, for example, in most transparent colours and with Cobalt blue and Burnt umber. Use also for increasing the amount of oil colours while retaining the viscosity; as a result the colour intensity of the paint decreases, while the transparency increases.

Retouching varnish 004: to be used for reviving discoloured (matt) areas and as a temporary protective coat on oil paintings that have not yet fully oxidized (dried). It is advisable for the final application to leave the painting to dry for at least three months.

Picture varnish gloss 002 and matt 003: for final and durable protection of oil paintings. Allow a painting with a normal paint layer thickness to dry for at least twelve months before applying the final varnish.

SAFETY

Absorbent materials (cloths, tissues) contaminated with products containing linseed oil, such as oil colours, can spontaneously combust when they get overheated. After use, wet these materials with water and soap and dispose of them in a sealable container.



THE VAN GOGH OIL COLOUR RANGE

The Van Gogh oil colour range consists of 66 colours, available in 20 ml, 40 ml and 60 ml tubes. 55 colours are also available in large 200 ml tubes. 4 colours are available in tin 500 ml.

In addition to a wide range of separate tubes, there are sets available with the most important basic colours, a combi set with accessories and various wooden artists' boxes. Looking for an original and creative present? Surprise someone with an oil colours set or an artists' box!



Cardboard set
with 6 tubes 20 ml

Cardboard set
with 10 tubes 20 ml



Cardboard combi set
with 10 tubes 20 ml and
accessories

WOODEN OIL COLOURS ARTISTS' BOXES

Basic Box

with 10 tubes 40 ml
and accessories



Box Inspiration

with 14 tubes 40 ml
and accessories



Box Expert

with 24 tubes 20 ml
2 tubes 60 ml
and accessories



Box Superior

with 32 tubes 20 ml,
2 tubes 60 ml
and a lot of accessories

van Gogh

The Quality Brand

Van Gogh offers a wide range of artists' and drawing products. In addition to Van Gogh oil colours, there is a complete range of acrylic colours, water colours, pastels (oil pastels and carré pastels) and pencils available.

Naturally from
Royal Talens.

For over 100 years Royal Talens has been a renowned manufacturer and worldwide supplier of quality colour materials and artists' materials.

www.royaltalens.com



*Colourfully yours,
Royal Talens*

SYMBOLS ON THE TUBE



EXPLANATION OF THE SYMBOLS ON THE TUBE

The following symbols are used:

1 LIGHTFASTNESS

+++ = at least 100 years lightfast under museum conditions.

++ = 25 – 100 years lightfast under museum conditions.

The lightfastness of all colours has been tested according to the ASTM standard D4303.

2 TRANSPARENCY/ OPACITY

A paint's degree of opacity/transparency is indicated with the following symbols:

= transparent

= semi-transparent

= semi-opaque

= opaque

Every pigment has its own

specific characteristics as far as opacity and transparency are concerned. There are pigments that are very opaque and those that are highly transparent. There are also pigments with a transparency or opacity somewhere in between.

The information regarding the transparency/opacity is important to the artist in connection with certain techniques, such as glazing. Transparent colours fully show the colour of the ground, whereas opaque colours are opaque to such a degree that they do not or hardly show the colour of the ground. The layer thickness does of course also play a role in this.

3 COLOUR NUMBER

Instead of the colour name this number can be used. The colour number is always associated with the same colour name.

4 PRICE SERIES

Indicates the price series of the product.

5 PIGMENT

Refers to the pigments used in the product.

COLOUR CHART VAN GOGH OIL COLOURS

Zinc white +++ 104 PW4	Titanium white +++ 105 PW6/PW4	Titan. white (linseed oil) +++ 118 PW6/PW4	Azo yellow lemon +++ 267 PY3/PW6	Cadmium yellow It +++ 208 PY35	Azo yellow light ++ 268 PY3/PY74/PW6	Cadm. yell. medium +++ 271 PY35	Azo yellow medium ++ 269 PY74/PW6
Cadmium yellow dp +++ 210 PY35/PO20	Azo yellow deep ++ 270 PY74/PO43/PW6	Indian yellow +++ 244 PY10	Naples yellow light +++ 222 PW6/PY154/PBr24	Naples yellow deep +++ 223 PW6/PY154/PBr24	Naples yellow red +++ 224 PO43/PBr24/PW6	Cadmium orange +++ 211 PO20	Azo orange ++ 276 PO43/PY3
Azo red light ++ 312 PO34	Vermilion ++ 311 PO34/PR57:1	Cadmium red light +++ 303 PR108	Azo red medium +++ 393 PO34/PR57:1	Cadmium red medium +++ 314 PR108	Permanent red +++ 372 PR254	Azo red deep ++ 313 PO34/PR57:1	Cadmium red deep ++ 306 PR108
Quinacridone rose +++ 366 PV19	Madder lake light ++ 327 PR83/PV19	Carmine ++ 318 PR83/PR57:1	Alizarin crimson ++ 326 PR83	Madder lake deep ++ 314 PR83	Mars violet +++ 372 PR101	Perm. red violet +++ 567 PV23/PR122	Violet ++ 536 PV23/PV19
Ultramarine +++ 504 PB29	Cobalt blue +++ 511 PB28	Cobalt blue (ultram.) +++ 512 PB29	Sèvres blue +++ 530 PB15/PW6	Cerulean blue +++ 534 PB35	Cerulean blue phth. +++ 535 PB15/PW6	Phthalo blue +++ 570 PB15	Prussian blue ++ 508 PB27
Turquoise blue +++ 522 PW6/PB15/PG7	Phth. turquoise blue +++ 565 PB15/PG7	Yellowish green ++ 617 PG7/PY74	Perm. green medium ++ 614 PG7/PY3	Emerald green ++ 615 PW6/PB15/PY3	Permanent green deep ++ 619 PB15/PY74	Phthalo green +++ 675 PG7	Viridian +++ 616 PG7/PY43
Sap green +++ 623 PG7/PY110	Fir green +++ 654 PG7/PY43	Chrom. oxide green +++ 668 PG17	Terre-verte +++ 629 PY43/PBr7/PB15	Olive green +++ 620 PG7/PY128	Yellow ochre +++ 227 PY42	Raw sienna +++ 234 PY43	Transp. oxide yellow +++ 265 PY42
Transp. oxide red +++ 378 PR101	Burnt sienna +++ 411 PBr7	Light oxide red +++ 339 PR101	Indian red +++ 347 PR101	Raw umber +++ 408 PBr7	Burnt umber +++ 409 PBr7	Vandyke brown +++ 403 PBr7/PBk9	Payne's grey +++ 708 PBk9/PB15/PV19
Ivory black +++ 701 PBk9	Lamp black +++ 702 PBk9/PB29						

Explanation of the symbols

Lightfastness

++++ at least 100 years lightfast under museum conditions (47 colours).

++ = 25 – 100 years lightfast under museum conditions (19 colours).

The lightfastness of all colours has been tested according to the ASTM standard D4303.

Opacity/transparency

- = transparent (14 colours)
- = semi-transparent (10 colours)
- = semi-opaque (19 colours)
- = opaque (23 colours)

Price series

The numbers 1 and 2 indicate the price series.

41 colours in price series 1

25 colours in price series 2

Packaging

All colours are available in tube 20 ml, 40 ml and 60 ml. 55 colours are also available in 200 ml tubes, 16 colours are available in tin 500 ml.

The colours illustrated correspond with the real colours as much as possible.

Colour Index

The pigments used in Van Gogh paint have been indicated according to the Colour Index. The Colour Index is an internationally used system for pigments and dyes that have been used in all types of paint (therefore also in artists' paint). The system is based on a number and name associated to the chemical structure. Originally the Colour Index was developed the U.S.A., hence the use of English descriptions of the chemical class. The abbreviations mean the following:

- PW = pigment white
- PO = pigment orange
- PB = pigment blue
- PG = pigment green
- PBk = pigment black
- PY = pigment yellow
- PR = pigment red
- PV = pigment violet
- PBr = pigment brown

VAN GOGH OIL COLOUR HIGH QUALITY

- STRONG AND BRILLIANT COLOURS
- EASY TO MIX AND PROCESS
- HIGH CONTENT OF PIGMENT
- ALL COLOURS HAVE A UNIFORM THICKNESS AND DEGREE OF SHEEN
- GOOD TO EXCELLENT LIGHTFASTNESS

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