

Assortment sets

Gouache Extra Fine Quality is available in various sets and one wooden painting box.



- | No. | Description |
|----------|---|
| 08820407 | 'Mixing Colours'; cardboard set with 5 20-ml tubes and mixing leaflet |
| 08820408 | 'Mixing Colours'; cardboard set with 8 20-ml tubes and mixing leaflet |
| 08850411 | Plastic basic set with 10 20-ml tubes |



- | No. | Description |
|----------|--|
| 08791609 | Soft plastic set with 6 16-ml bottles, primary colours |
| 08791612 | Soft plastic set with 10 16-ml bottles |



- | No. | Description |
|----------|---|
| 08801609 | De luxe rigid plastic cassette with 8 16-ml bottles and mixing slabs |
| 08801613 | De luxe rigid plastic cassette with 12 16-ml bottles and mixing slabs |
| 08840409 | De luxe wooden box with 10 20-ml tubes, brushes and auxiliary materials |

The de luxe cassettes are very handy to use: you can place the bottle upright in the set. The water and mixing slabs are removable and are easy to clean.

Special colours

BLEEDING COLOURS

The effect of bleeding colours can be stopped by covering them with the specially developed Opaque white extra 106.

METALLIC COLOURS

The selection includes five metallic colours: Silver 800, Light gold 802, Deep gold 803, Copper 805 and Bronze 811. To make these metallic colours so-called iriodine pigments are used. Contrary to traditional metallic colours based on metallic particles, these modern pigments cannot oxidize. This means a green patina over the colours (like in a gold colour based on copper particles) is now a thing of the past. If you mix metallic colours with other

colours from the range the specific metallic effect is lost. By mixing metallic colours with each other you can obtain a wide range of metallic shades.

REFLEX COLOURS

Reflex colours are made on the base of pigments which change a part of the invisible (ultraviolet) light in visible light, resulting in extra powerful and striking colours. However, since the degree of lightfastness is very poor of this type of pigments the fluorescent effect will soon decrease and finally disappear. For this reason it is not advisable to use reflex colours in works which will be exposed to light for a longer time.

LIGHTFASTNESS

Most of the colours are very lightfast (+++), some colours are good lightfast (++). These colours are advised to be used in works which are exposed to light, for instance works of art. A number of special colours has a low or even bad degree of lightfastness (+ or ° respectively). These colours have special properties like a very high degree of colour purity which cannot be obtained by using good lightfast colours. These colours should only be used for temporary applications or for illustrations, designs and visualisation of the colour theory. The reflex colours, too, have a bad degree of lightfastness. Paintings in which less lightfast colours are used can best be stored in the dark, the colours will not fade without light. In the colour chart the lightfastness is indicated per colour, below the chart the indications are explained.

PACKINGS

- All colours are available in tube of 20 ml, except for the reflex colours
- The reflex colours are only available in bottle of 16 ml
- White and Black intenso are also available in tube of 60 ml
- Colours indicated with X are also available in bottle of 16 ml and of 50 ml

Colours



Explanation of the signs
Example:



Lemon yellow
++ 205 (P) X
PY3

205 = colour no.
(P) = primary colour
PY3 = pigment used

Lightfastness

- +++ = 100 years completely lightfast under museum conditions (42 colours)
- ++ = 25 - 100 years lightfast under museum conditions (13 colours)
- + = 10 - 25 years lightfast under museum conditions (4 colours)
- ° = 0 - 10 years lightfast under museum conditions (6 colours, store the paintings preferably in dark circumstances)

The lightfastness of all these colours has been tested in accordance with ASTM Standard D4303.

Colours illustrated approximate to the real colours as nearly as possible.

GOUACHE EXTRA FINE QUALITY

DESIGNERS TEMPERA COLOURS



ROYAL  TALENS

Gouache Extra Fine

Gouache Extra Fine is a high-pigmented opaque water colour. This paint dries quickly and adheres to any non-greasy and somewhat porous ground. After drying the paint layer has a matt appearance with very intense colours. Gouache Extra Fine is used by artists, designers and illustrators, it is also very suitable for educational purposes. The assortment consists of 65 colours, including reflex (fluorescent) colours, metallic colours and also a number of special colours for making illustrations and designs and for practising the colour theory. The paint doesn't contain pigments based on heavy metals.



THE PROPERTIES

- Gouache Extra Fine can be thinned with any amount of water; all colours can be mixed amongst each other.
- Gouache Extra Fine dries on every non-greasy and slightly porous grounds.
- The paint dries within a few minutes and has a velvety matt and equally opaque finish after drying. After drying the paint layer is not waterproof.
- Gouache Extra Fine is a thixotropic paint. This means that the paint becomes thinner after moving it, so that it can more easily spread. Paint in bottles which has not been used for some time will become thicker and can be made thinner by stirring. Paint in tubes will become thinner by itself when it is pressed through the neck opening of the tube (and is thus moved).
- Clean brushes with water after use

SOME PAINTING TIPS

- If you want to apply areas of gouache without leaving brush marks, it is best to apply the paint with criss-cross brushstrokes, using the paint undiluted or just thinned with some water.
- To prevent cracking it is best not to apply the paint in very thick layers. If you thin the paint with Gum Arabic (see Auxiliaries) there is less risk of cracking even in thick coats.
- Adding Gum Arabic decreases the thixotropic properties of the paint and enhances the flow.
- Gouache Extra Fine doesn't dry to a waterproof layer. A dry paint coat can dissolve in a freshly applied moist paint, causing (partly) intermixing of the colours. To prevent this a new colour should be applied on the dry colour in one brushstroke.
- Gouache Extra fine is excellent for use in the airbrush. All you need to do is to thin the paint with water. The high pigmentation will produce a very vivid and matt effect. However, be sure to adjust the nozzle opening to the particle size of the pigment (airbrushes with a nozzle size of 0.25 mm or larger).
- Gouache extra fine is also very suitable for tamponning and stencilling techniques.

Grounds

Gouache Extra Fine adheres to practically all types of non-greasy and slightly porous grounds, such as paper and cardboard, but also on wood, plaster, papier-mâché and non-glazed earthenware. Because the paint contains water and is often thinned with water some types of paper can bubble. To prevent this use a good quality of watercolour paper or cardboard.

Auxiliaries

OX GALL

Gouache Extra Fine adheres to non-greasy grounds. Sometimes there may nevertheless be some greasy spots on paper or another ground, for example as a result of finger marks. The paint does not adhere well on those spots, the paint may begin to pearl. By adding some Ox gall to the paint or using it undiluted on greasy spots this problem is solved.



GUM ARABIC

Besides with water you can add Gum arabic to Gouache Extra fine. Gum arabic makes the paint layer somewhat more flexible, more transparent and less matt.



GOUACHE VARNISH (GLOSS AND MATT)

You can protect your work from dust and dirt with Gouache varnish. This varnish makes the colours somewhat deeper and more transparent, the paint layer becomes less vulnerable to moist. The degree of gloss can be adjusted by mixing the two types of varnish. The matt varnish is not suitable for applying on extremely absorbent grounds.



PROTECTING SPRAY

You can protect your work also with Protecting spray. The more coats you apply, the better your work will be protected and the higher the sheen will be. Protecting spray makes the colours slightly deeper, more transparent and less vulnerable to moist.



For more information about these auxiliaries, ask your stockist for brochure "Auxiliaries", no. 88150084.

Brushes

When working with gouache you can choose from a wide selection of brushes. With a stiff-haired hog's bristle you will achieve paint-like brushstrokes, with a softer brush of red sable, ox hair or synthetic fibres (filament) even layers and details can easily be applied. A good brush for applying the paint without stripes is the ox hair brush series 234 in the Van Gogh brush range, for details the round pointed ox hair series 235 in the Van Gogh range. The nicest results are achieved by using (Kolinsky) red sable from the Rembrandt series 100, 110 or 240 or the Van Gogh series 171. A good and more advantageous alternative for red sable hair brushes is filament, like the Van Gogh series 191 and 294. For more information about brushes ask for the leaflet Rembrandt brushes (art.no. 88590014) and Van Gogh brushes (art.no. 88590114).



Colour mixing

The colours in the gouache range are very pure and mix easily together, so that an infinite number of colours can be created with an optimal mixing result. There are two special "Mixing Colours" sets available: a three-colour and a six-colour mixing set. The three-colour mixing set contains the three primary colours Lemon yellow (primary) 205, Permanent rose (magenta) 397 and Light blue (cyan) 501, completed by White 100 and Black intenso 703. Talens also supplies a six-colour mixing set: apart from the primary colours already mentioned, this set contains Yellow 200, Vermilion 311 and Ultramarine deep 506, including White and Black intenso. With the six-colour mixing set you can achieve colour mixes with a high purity in each colour range. The mixing colour sets contain a leaflet on mixing colours, enabling you to mix the best colours for your work.

If you would like to know more about mixing colours you can order the booklet "COLOUR" (art.no. 88800154), which is full of information, illustrations and exercises.

