

REVOLUTION

SOLVENT FREE OIL PAINTING

Artists' Talk

**A solvent
free future**

All colours

**Frequently
Asked
Questions**

**Origin of
Pigments**





THE REVOILUTION
STARTS HERE

HELLO ARTISTS

INTRODUCTION

Hello artist,
We have been living more and more consciously. Our health and the environment have never been as important as they are today. At Royal Talens we agree, but we also believe that quality should not be compromised in any way.

With this sentiment in mind, we developed Cobra oil colours: professional oil paints with the same colours, fine pigments and viscosity you know and love, but you don't need to use harmful solvents. Your workspace can now be free of solvents like turpentine, as the only thing you need to dilute Cobra is water! Even your brushes can be cleaned using just water and soap. This makes Cobra not only healthier, but easier to use as well!

So how does it work? That will be explained in detail in this magazine. You can also read how other artists experience Cobra, why the workshop of the Dutch Rijksmuseum chooses to exclusively work with Cobra and how and why Cobra was developed by Royal Talens' laboratory.

Besides this, you will find information on the colour assortment, the background of certain pigments, everything about cadmium colours and their alternatives and many more tips and tricks.

In short: everything you need to know about the new generation of oil colours.

It is time for a revOILution!
Will you join us?



CONTENTS

10 STORIES ABOUT ORIGIN COLOUR NAMES AND PIGMENTS

- Indian yellow: An unresolved mystery
- Magenta: A colour with a bloody past
- Carmine: Painting with insect blood
- Ultramarine: 'The blue gold'

18 CADMIUM COLOURS VS. ALTERNATIVES

Cadmium colours are vivid and opaque colours have been a must have on the palette of every artist for more than hundred years. If you prefer not to work with cadmium colours, we also have very good alternatives.

23 COBRA IS OUR NAME

The new generation of oil colours

26 HENDRIK KWAAT

Artist from The Netherlands. Known from the TV-program in the Year of Rembrandt

34 AT THE LABORATORY

Interview with Daphne van Mansom, Manager Product Development Royal Talens

38 COLOUR CHART

52 MOVIE 'THE PEASANTS'

For the production of this film over 1,300 litres of Cobra oil paint will be used.

72 FREQUENTLY ASKED QUESTIONS



"PROUDLY
CLAIMING
A SOLVENT
FREE FUTURE."



"

COBRA OIL PAINTS HAVE MADE MY PAINTING LIFE MUCH EASIER, HAPPIER AND HEALTHIER. WHETHER I'M IN THE STUDIO, TRAVELING ABROAD, OR PLEIN-AIR PAINTING, I RELY ON THE SOLVENT-FREE NATURE OF COBRA OIL PAINTS TO HELP ME CREATE PROFESSIONAL LUMINOUS ARCHIVAL WORKS. NOW I SPEND MORE TIME PAINTING AND LESS TIME CLEANING UP PLUS I AM HELPING TO PRESERVE THE ENVIRONMENT.

"

Lori McNee, USA
@lorimcneeartist

LORI
McNee





INDIAN YELLOW: AN UNRESOLVED MYSTERY

For a long time, it was thought that Indian yellow was derived from the urine of Indian cows. In the north-eastern state of Bihar, the cows there were supposed to have been fed only with the young leaves of the mango tree. It was this that coloured the urine bright yellow. But the mystery surrounding the origins of this wonderful golden yellow pigment is still unresolved.



MAGENTA: A COLOUR WITH A BLOODY PAST

As one of the primary colours, Magenta is now an essential part of art painting. The dye was developed chemically in 1856 and owes its name to the bloody battle by the Italian town of Magenta. Due to the poor lightfastness of the dye, the red-pink colour these days is made based on the pigment Quinacridone.



CARMINE: PAINTING WITH INSECT BLOOD

Carmine has been used for more than 2000 years in fabrics and cosmetics. In the 18th century pigments in lacquered form derived from scale insects make their entrance onto the art scene. The colour, however, was known for its poor lightfastness. These days the characteristic dark red is therefore made from a stable, synthetic pigment.

STORIES ABOUT ORIGIN COLOUR NAMES AND PIGMENTS



ULTRAMARINE: 'THE BLUE GOLD'

Ultramarine is a colour that has appealed to one's imagination since the early Middle Ages. These days it is impossible to imagine the standard palette without this intense blue with its excellent lightfastness. However, up until 1828 only the natural variant was available. An expensive affair, all the more so since this pigment cost more than pure gold.

1 What is Cobra?



2 In which grades is Cobra available?



8 Cobra Painting Paste



10 Cleaning brushes?



9 Brushes



3 In what ways does Cobra differ from traditional oil paints?



4 Building up a Cobra oil painting



12 Cobra basic palette



11 How do you get started with Cobra?



5 Varnishes



13 What is impasto painting?



6 Can Cobra be combined with traditional oil paint?



7 How do you use Cobra Mediums?



14 What is glazing?



15 What is alla prima?



16 Cobra versus Acrylics







" I LOVE TO WORK
WITH COBRA BECAUSE
I CAN BAN THE
HARMFUL MINERAL
SPIRITS AND TURPENTINE
FROM MY PAINTING GEAR
AND STUDIO. "

Anouk Bijsterbosch, The Netherlands
@anoukbijsterbosch



CADMIUM COLOURS VS. ALTERNATIVES



306 CADMIUM
Red Deep



314 CADMIUM
Red Medium



303 CADMIUM
Red Light



211 CADMIUM
Orange



210 CADMIUM
Yellow Deep



271 CADMIUM
Yellow Medium



207 CADMIUM
Yellow Lemon



345 PYRROLE
Red Deep



315 PYRROLE
Red



340 PYRROLE
Red Light



266 PERMANENT
Orange



285 PERMANENT
Yellow Deep



284 PERMANENT
Yellow Medium



254 PERMANENT
Yellow Lemon



Cadmium colours are vivid and opaque colours have been a must have on the palette of every artist for more than hundred years.

These colours contain pigments based on the chemical element cadmium. Cadmium pigments are very stable inorganic compounds. The exact composition depends on the colour: Cadmium yellow, for instance, contains the elements cadmium, zinc and sulphur, while cadmium red

contains cadmium, sulphur and selenide.

Although the metal cadmium itself is a toxic heavy metal, cadmium pigments are in general considered nontoxic due to their very low solubility in water and diluted acids which greatly limits the absorption of cadmium in the human body. That is the reason why cadmium pigments are not classified in accordance with the applicable EU regulations. There is however no

world wide/unified legal regulation regarding the health related classification and labeling of these colours and may therefore vary by country or even by region.

In general it can be said that, due to the presence of such a heavy metal in the paint, the health of the users and care for the environment must always be given the highest attention. For Royal Talens, this means that we only use cadmium

pigments that meet the strictest requirements regarding health and environment. In addition we pay attention in our information provision to, for example, the correct handling of paint waste and the cleaning of materials such as brushes. If you prefer not to work with cadmium colours, we also have very good alternatives! We have indicated the alternatives on page 38 of this magazine. These colours deviate as little as possible from the cadmium colour.



OIL PAINT PAPER

NEW

Cobra Oil paper is specially developed for artists who want to paint responsibly and freely anywhere without harmful solvents for a healthy workspace. Paper is easier to take with you and is cheaper than a canvas, so it is also ideal if you want to make multiple sketches. If you would like to paint with oil paint on paper, you need specially prepared paper. A special external glue applied to the paper prevents the oil from soaking through

the paper. This oil colour paper is acid-free, so the work is guaranteed to remain in good condition for years.

This product is made of material from well-managed, FSC®-certified forests and other controlled sources. Cobra Oil paper is made with energy derived from water, hydropower.

Cobra. The new generation of oil colours



Oil paper
Olieverpapier
Papier à l'huile
Ölmalpapier
Papel para óleo
Carta per colori a olio

A3
11.7" x 16.5"

10
Sheets

300
g/m² | 140 LBS

1

One of the first paints was also water mixable. This was egg tempera paint.

2

The colour orange was chosen for the Cobra brand, because of its Dutch heritage: Talens was made Royal in 1949 by Queen Wilhelmina (therefor now Royal Talens) and the surname of the Dutch Royal family is 'of Orange', that is why orange is the colour of the Netherlands!

3

The vain is also a nod to the Royal family.

5

At many art academies it is forbidden by law to work with solvents, so Cobra is the perfect solution!

4

All colours of Cobra have the highest degree of light fastness, indicated by +++, which means the colours will remain the same for at least 100 years under museum conditions.

7

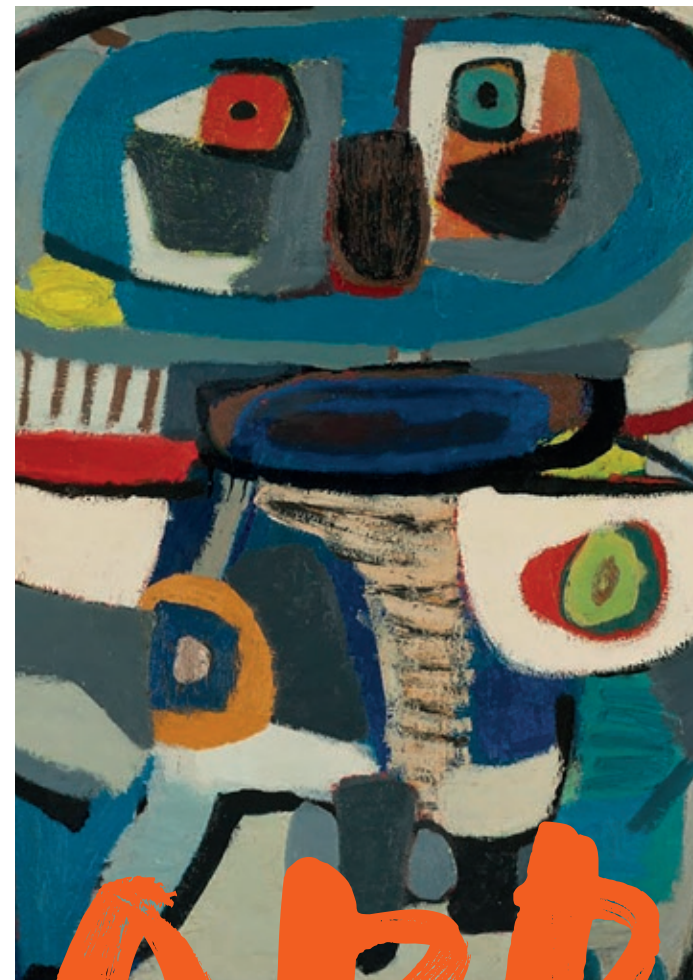
There is also a Cobra quick drying medium (no. 093) which makes your paint dry much faster.

6

There is a very nice and fragrant Cobra soap, with which you can easily wash out your brushes.

8

The name CoBrA comes from the post-war Art Movement named after the cities of **C**openhagen, **B**russels and **A**msterdam.



COBRA

IS OUR NAME

Cobra oil colour is named after the revolutionary post-war art movement **CoBrA**, which was founded in 1948. They named this movement after the cities from which the writers and artists came: **C**openhagen, **B**russels and **A**msterdam.

Their goal was to break pre-war rules and change painting by going back to basics: painting intuitively like a child, colourful, without rules and with freedom! They were innovative and reinvented art.


Cobra oil paint is named after this revolutionary art movement as Cobra oil colours are also innovative and reinventing the art of oil painting, because you don't need solvents. Cobra oil paint is colourful and gives you the freedom to paint anywhere.

Cobra. The new generation of oil colours.



“ I HALF EXPECTED IT TO BE AN INFERIOR VERSION OF OIL PAINT, BUT IT ACTUALLY WORKS IN EXACTLY THE SAME WAY. THE PIGMENTS ARE ALSO VERY BRIGHT AND CRISP. IT REALLY IS GREAT STUFF! ”

Jonat Deelstra, The Netherlands
@jonatdeelstra



Known from the TV-program
in the Year of Rembrandt

NARD KWAŠT

ARTIST, The Netherlands
@nardkwast.paintings

According to a popular TV programme during the recent Year of Rembrandt, he was one of the most talented amateur painters in the Netherlands. In the meantime, Nard Kwast has successfully made painting in the style of old masters his profession.

**"BUT TO BE HONEST,
I DON'T REALLY NOTICE
ANY DIFFERENCE TO
TRADITIONAL OIL PAINT"**

The passion for drawing and painting was already there from an early age, says Nard (47). "At school, I was often too busy drawing to pay attention. My drawings and cartoons appeared on the front page of the school newspaper. Later, I illustrated leaflets and made greetings cards and illustrations. Around the time I reached my twenties, I discovered the Old Masters of the 17th, 18th and 19th century. Their work had such an impact on me that I only wanted one thing: to paint in the same way, using the same traditional techniques. In the 1990s, I went to the Free Drawing Academy, but it focused too heavily on modern art for my liking."

Painting in the style of Old Masters

Around the time he turned 23, Nard took private lessons in 17th-century painting techniques. Nard: "I supplemented these lessons with a lot of self-study and analysis of paintings. I am particularly intrigued by the way in which Old Masters went about their work, the whole technique. You can really develop yourself by studying a painting right down to the smallest

details. I started to reproduce lots of famous masterpieces meticulously. I see a reproduction as a study. How are things done, how do you create a certain effect? You develop techniques and new skills very quickly. By the way, I still devour books on painting and make my own paint."

Second in well-known TV programme

Until recently, Nard had a job as a civil servant but he has categorically said goodbye to that. "It was now or never," says Nard. "If you looked at my life like a book, it would be much less exciting if I'd continued my office life." The decision to become a full-time painter began with Nard taking part in a popular TV programme in the Year of Rembrandt (2019), during which the best amateur painters in the Netherlands competed against each other. Nard: "My successful participation opened lots of doors for me. I was nervous about working in front of the TV cameras at first, but I got used to it. And coming second boosted my self-confidence. I became more and more convinced that I wanted to take up painting as a career."

Nard Kwast on Cobra

If anyone understands techniques and materials, it is Nard. He has also grown enthusiastic about Cobra water mixable oil paint. Nard: "I already knew that such a thing existed but during a workshop at the Royal Talens Experience Centre I was introduced to the qualities of Cobra for the first time. I had to get used to the combination of oil paint and water. But to be honest, I don't really notice any difference to traditional oil paint. The striking richness of colour was also a pleasant surprise. The paint has a very fine texture, not too thick, just right. I've also heard positive reactions to Cobra from others. The participants in my workshop like to work with it."

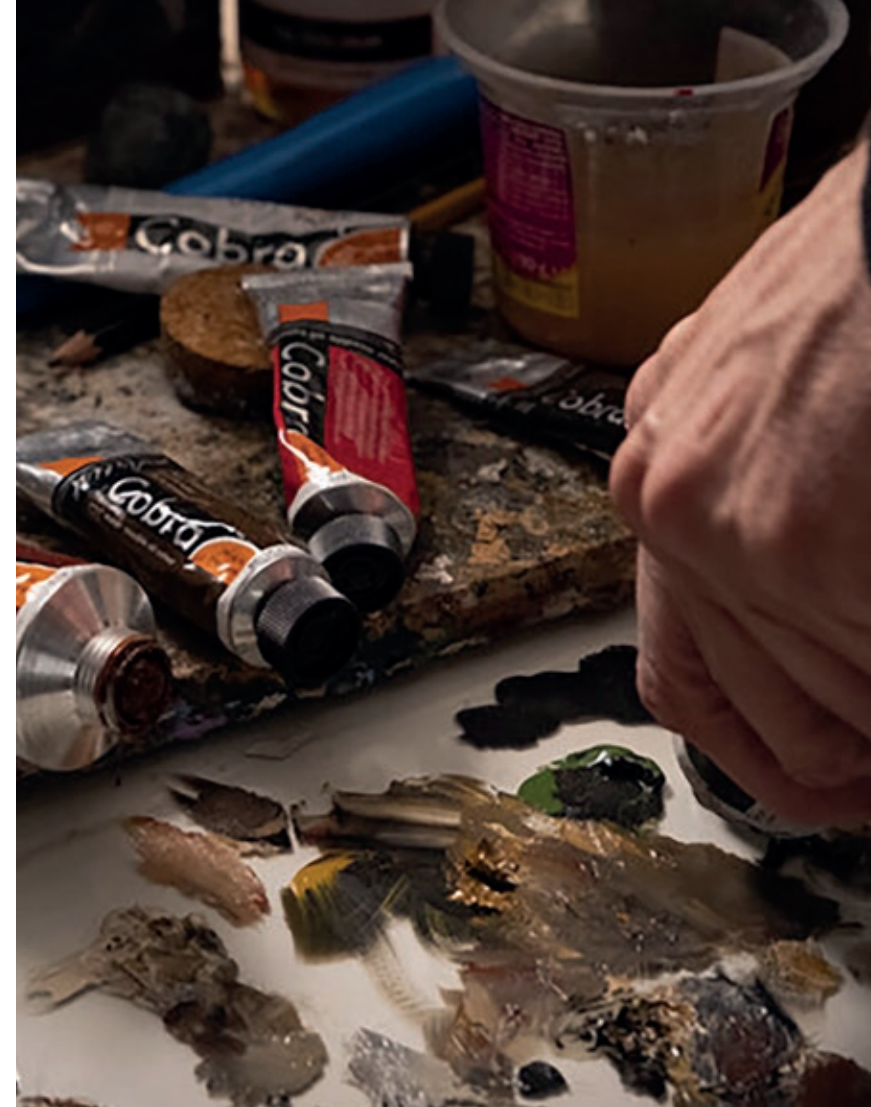
No solvents

The new generation of Cobra is a type of paint that produces the brilliant results you can only achieve with oil paint, but without chemical solvents like white spirit. "A very nice idea," says Nard. "You spend a lot of time in the studio, of course. In summer,

you can open the windows but that's not very practical in winter. And if you work with groups of people using a lot of paint, it's nice that you don't have to use and breathe in large quantities of solvents. That means I don't have to worry about people getting health problems from solvents."

"Everyone can paint"

Nard is increasingly developing a personal touch to his painting style. He also takes on commissions, based on his love for the Old Masters. Amazing Rembrandt reproductions can be admired and purchased in Nard's Apeldoorn studio. Nard has a message for anyone who wants to master traditional painting techniques: "I believe that everyone can paint. If you think you might like it, just try it. Lots of things didn't work for me at first, especially when I'd only been painting for a short time. Painting is a matter of trying, of doing. Dedication is very important, in order to improve. I am happy to pass on that dedication to others."



"I AM PARTICULARLY
INTRIGUED BY THE
WHOLE TECHNIQUE OF
THE OLD MASTERS"

ZARINA

Situmorang



“

I INSTANTLY FELL IN LOVE WITH COBRA PAINTS. I WAS SURPRISED AT HOW QUICKLY THEY TOOK THEIR PLACE IN MY DAILY PRACTICE. I WORK FROM HOME, AND MY FLAT IS SMALL. THE SMELL OF OIL PAINTS AND MEDIUMS BRINGS ME PEACE AND JOY. HOWEVER, OTHER PEOPLE IN MY FAMILY (LET'S NOT POINT THE FINGER AT MY HUSBAND) ARE NOT AS EXCITED ABOUT IT AS I AM. SOMETIMES IT CAN BE TOO MUCH EVEN FOR A PERSON WHO LOVES INTENSE SMELLS, SO IT'S A HUGE PLEASURE TO BE ABLE TO REDUCE ODOURS.

WHAT SURPRISED ME ABOUT COBRA PAINTS IS THAT THEY GAVE ME MORE FREEDOM. SOMEHOW, IT'S EASIER FOR ME TO PLAY WITH TRANSPARENCY AND MAKE THE PAINT FLOW IF I'M USING WATER. AND, OF COURSE, IT'S SO MUCH EASIER TO CLEAN PAINT BRUSHES! IT'S A PLEASURE THAT I ALMOST FORGOT ABOUT.

”

Zarina Situmorang, Russia
@zarinasant



Interview

At the laboratory

Daphne van Mansom Manager Product Development Royal Talens

“Artists want to be creative without restrictions and are increasingly aware of their health and the environment. For these reasons, it is our vision to offer a solution to reduce the use of harmful substances in our market as much as possible in the future.”

Why was Cobra developed?

In the nineties the idea arose to develop an oil paint that could be diluted with water. The characteristic properties of oil paint had to be retained. The advantage is that no harmful solvents need to be used during and after painting. Better for your health and the environment.

How did the development of this new paint go?

A development process is a process of trial and error. Technology has not stand still and

continues to do so. As laboratory technicians, we closely follow all developments in the world of raw materials. Improvements have been made over the years so that we can now say that Cobra is indeed the ideal oil paint with all the positive and high-quality properties that a traditional oil paint also has. We continue to follow the latest developments and the next developments in the Cobra range are already being planned!

How is it possible to mix this oil paint with water?

The main constituents of oil colours are pigment and drying oil. The oil in Cobra has been modified, as a result of which the oil accepts water. It's a bit like mayonnaise, where the egg yolk enables oil and water to be

mixed. The egg yolk is the emulsifier in mayonnaise. This was also the case with the traditional painting technique of (egg) tempera, so it is less strange than it might initially appear.

Is Cobra comparable with traditional oil paint?

Cobra has all the properties of traditional oil paint, in terms of its rheology, viscosity, drying time, colour strength, lightfastness and gloss. Just to be clear: there is no water in Cobra & no solvent in traditional oils. The big difference is that with Cobra you can work with water and clean your materials with soap and water.

Why was the name Cobra chosen?

Cobra paint shares a lot of similarities with the CoBrA movement. This movement caused a revolution in the post-war art world. They painted

with oil paint, but with a completely innovative approach: intuitive, colourful and without rules. Cobra oil paint is also bringing about a change in the art world; painting with oil paint but without harmful solvents, so that oil paint can continue to be used at art academies, in classrooms and indoors. Through Cobra oil paint, we want to initiate a new movement in traditional painting while maintaining the same end result.

What is the Cobra lab's vision for the future?

We will continue to closely monitor all technical developments of raw materials. Every opportunity to innovate and to improve existing products even more in the Cobra concept will be investigated. In the end it is our vision to offer a solution to reduce the use of harmful substances in our market as much as possible in the future."



Headquarter Royal Talens ▲



STUDY VS ARTIST

ORANGE CAP

BLACK CAP

GOOD QUALITY

SUFFICIENTLY
PIGMENTED

40 COLOURS IN 40 ML

24 COLOURS IN 200 ML

1 PRICE SERIE, THE MORE
AFFORDABLE OPTION

THE BEST QUALITY

VERY HIGH DEGREE
OF PIGMENTATION

70 COLOURS IN 40 ML

30 COLOURS IN 150 ML

4 PRICE SERIES



COLOUR CHART

 <div>Zinc white +++ PW7/PW4</div>	 <div>Titanium white +++ PW6/PW4</div>	 <div>Titanium buff +++ PW7/PY42/PBk9</div>	 <div>Cadmium yellow lemon +++ PY35</div>	 <div>Permanent lemon yellow +++ PY184</div>	 <div>Cadmium red D +++ PR108</div>	 <div>Carmine +++ PR176</div>	 <div>Madder lake +++ PR264</div>	 <div>Primary magenta +++ PV19</div>	 <div>Persian rose +++ PW7/PR202</div>	 <div>Phthalo green +++ PG7</div>	 <div>Permanent green D +++ PG7/PY154</div>	 <div>Sap green +++ PG7/PY110</div>	 <div>Olive green +++ PG7/PY110/PR264</div>	 <div>Chromium oxide green +++ PG17</div>
 <div>Primary yellow +++ PY184/PY154</div>	 <div>Transparent yellow M +++ PY128</div>	 <div>Permanent yellow L +++ PY154</div>	 <div>Cadmium yellow M +++ PY35</div>	 <div>Permanent yellow M +++ PY154</div>	 <div>Permanent red violet L +++ PR202/PW7</div>	 <div>Permanent red violet +++ PV23/PR122</div>	 <div>Violet +++ PW7/PR122/PV23</div>	 <div>Permanent blue violet +++ PV23/PR122</div>	 <div>Blue violet +++ PW7/PB29/PV23</div>	 <div>Yellow ochre +++ PY42</div>	 <div>Raw sienna +++ PY42/PBk11</div>	 <div>Light oxide red +++ PR101</div>	 <div>Burnt sienna +++ PR101</div>	 <div>Transparent oxide red +++ PR101</div>
 <div>Indian yellow +++ PY110</div>	 <div>Naples yellow L +++ PW7/PY154/PBk24</div>	 <div>Naples yellow D +++ PW7/PY154/PBk24</div>	 <div>Permanent yellow D +++ PY154/PO43</div>	 <div>Cadmium yellow D +++ PY35/PO20</div>	 <div>Greyish blue +++ PW7/PB29/PBk9</div>	 <div>Ultramarine +++ PB29</div>	 <div>Cobalt blue +++ PB28</div>	 <div>Cobalt blue (ultramarine) +++ PB29/PB15</div>	 <div>King's blue +++ PW7/PB29</div>	 <div>Transparent oxide yellow +++ PY42</div>	 <div>Raw umber +++ PY42/PBk11</div>	 <div>Burnt umber +++ PR101/PBk11</div>	 <div>Vandyke brown +++ PR101/PBk11</div>	 <div>Payne's grey +++ PBk9/PB15/PV19</div>
 <div>Cadmium orange +++ PO20</div>	 <div>Permanent orange +++ PY154/PO43</div>	 <div>Naples yellow red +++ PW7/PO43/PBk24</div>	 <div>Vermillion +++ PO43</div>	 <div>Cadmium red L +++ PR108</div>	 <div>Prussian blue +++ PB27</div>	 <div>Cerulean blue +++ PB35</div>	 <div>Cerulean blue (phthalo) +++ PB15/PW7</div>	 <div>Phthalo blue +++ PB15</div>	 <div>Primary cyan +++ PB15/PW7</div>	 <div>Ivory black +++ PBk9</div>	 <div>Lamp black +++ PBk9/PB29</div>	<div>The colour swatches are set up as follows: The centre contains the pure colour. On the left, it is mixed with ivory black and on the right, with titanium white. This is to indicate the tone and intensity of the colour. For the colours 104 zinc white and 105 titanium white, the right side of the swatch is mixed with 504 ultramarine. The black colours are only mixed with titanium white.</div>		
 <div>Pyrrole red L +++ PR254/PO43</div>	 <div>Transparent red M +++ PR207</div>	 <div>Cadmium red M +++ PR108</div>	 <div>Pyrrole red +++ PR254</div>	 <div>Pyrrole red D +++ PR254/PR264</div>	 <div>Turquoise blue +++ PW7/PB15/PG7</div>	 <div>Phthalo turquoise blue +++ PB15/PG7</div>	 <div>Yellowish green +++ PG7/PY154</div>	 <div>Permanent green L +++ PG7/PY154</div>	 <div>Emerald green +++ PW7/PG7/PY154</div>					

Explanations of the signs

S These colours are also available in Cobra Study quality. Cobra Study is lower in price because it contains less pigment than Cobra Artist. Cobra Study has no price series. Some colours in Cobra Study have a different opacity.

Degree of lightfastness

+++ = at least 100 years lightfast under museum conditions (all 70 colours)
++ = 25 - 100 years lightfast under museum conditions
+ = 10 - 25 years lightfast under museum conditions
o = 0 - 10 years lightfast under museum conditions
The lightfastness of all these colours has been tested in accordance with ASTM Standards D4303.

Letter behind the colourname:

L = light, M = medium, D = deep

266 = colour number

2 = price series (only Cobra Artist has price series)

PY154/PO43 = used pigments

Opacity

☐ = transparent (13 colours)
☒ = semi-transparent (7 colours)
☒ = semi-opaque (24 colours)
☐ = opaque (26 colours)

A single colour can have various appearances. This is because every colour has an upper and an under tone. Especially when using transparent colours, it is important to know what tone a pigment has. A colour may appear darker in a blob of paint because of the density of the pigment particles, but once it is applied in a thin layer or blended in with white, the true colour tones will shine through.

A seemingly dark red shade, for instance, when mixed with white can turn into a bright pink or a more orange tone. Since paint cannot be tested in stores, we gladly provide you with more information regarding the tone of the colour using our colour charts.

IRMA DE BRUIJNE

FROM THE RIJKSMUSEUM'S TEEKENSCHOOL, The Netherlands

 rijksmuseum

Because we are speaking online, Irma de Bruijne, Head of Studios at the Rijksmuseum's Teekenschool (drawing school), sits at home in her own studio. Through the screen she shows me beautiful works in paint. However, she tends to embroider based on a grid or archetype with very small grains of rice or with vegetable colours. She produced a number of works with three other artists during a stay in India, for which they used the ancient Indian technique of 'block printing'. Hopefully, I can do that again soon, travel...

What's your educational background?

I graduated from the ArteZ art academy in Arnhem, having studied in the Architectural Design/Monuments department. I made very large visuals that were always bigger than me!

After graduating, I did a lot of different things and various assignments. I taught children and adults at the 'Wherelant' culture centre, for example. I also became a mother twice and moved from Amsterdam to Beemster. I like being in nature, with the plants and flowers. Nature will always be an important source of inspiration to me.



The Rijksmuseum's Teekenschool

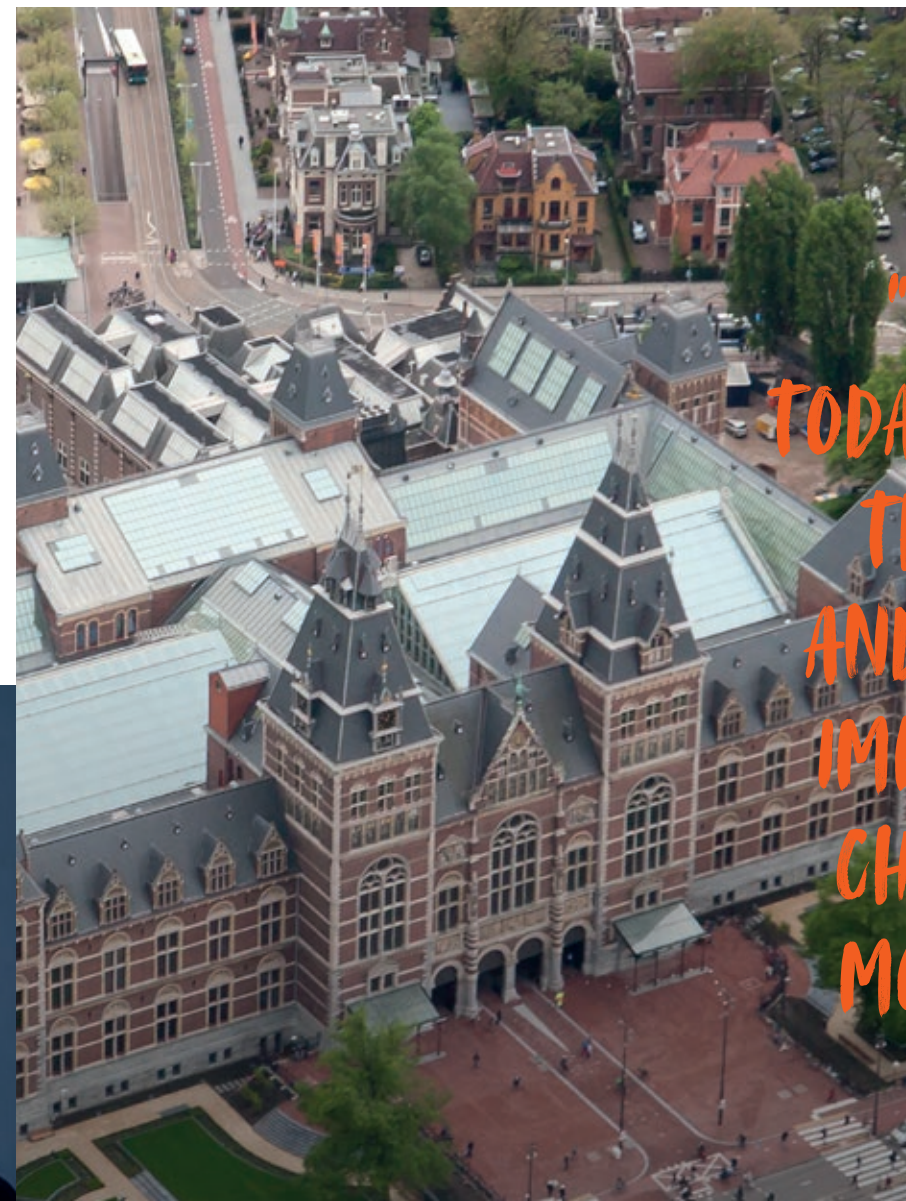
During my course on Didactic Training in the Visual Arts, I did an internship at the Van Gogh Museum. I ended up staying there for 10 years! I also worked as a freelancer at other museums, such as the Stedelijk Museum. A girlfriend of mine then asked: "Wouldn't this job at the Rijksmuseum's Teekenschool be something for you?" It turned out that everyone apart from me had already heard about this job. Fortunately, I got the job because it was made for me and I still enjoy it enormously! The Rijksmuseum wanted to provide more education and they did it in a really big and different way.

The Teekenschool always works based on the Rijksmuseum's collection and that's such a wide-ranging collection, you never get tired of it. Every work and every artist has a different technique or something else that is fun to pick apart and do something with. Actually, Royal Talens does the same thing. They look at what you can do with both traditional and modern techniques. Maybe that's why Royal Talens appeals to me so much, because in a way we are coming from the same place. Because making art starts with the materials. You make the materials and we get the art, and I'm basically a kind of intermediary.

Eye opener in the Royal Talens paint factory

It was around that time, some 25 years ago, that I first visited Talens. I took a two-day course there and we were shown inside the paint factory. I was completely sold! I had expected to see conveyor belts, which are also great, but that was not the case at all. I saw how the paint was rubbed, what raw materials were used and the tremendous amount of manual work involved. When you see that, you also understand why paint is so costly and why this particular paint is so good. It was a real eye opener.

Rijksmuseum ▼



"IT IS A PAINT OF TODAY. AT A TIME WHEN THE ENVIRONMENT AND HEALTH ARE VERY IMPORTANT, WE HAVE CHOSEN TO USE THIS MODERN OIL PAINT."





Cobra oil paint in the Teekenschool

Nowadays, artists don't really know how their materials are made and what raw materials are used: they just buy a tube. In the past, it was important that artists knew about their materials. You had to know how the different materials would react to each other. We have lost that knowledge to a certain extent but, on the other hand, people are becoming curious again. They want to find out how materials were used in the past and then imitate the techniques. I notice that at the Teekenschool. We show students how the traditional oil painting technique works but we only use Cobra water-mixable oil paint at the Teekenschool.

We chose Cobra for various reasons:

- With Cobra oil you don't have to use harmful solvents. That's much better for everyone's health, especially since many people work indoors and some people may be allergic to solvents such as white spirit.
- It's so nice to see the effect it has, that it's just really good oil paint and that you get amazing results. It's just a fantastic product.
- It is a paint of today. At a time when the environment and health are very important, we have chosen to use this modern oil paint.

I wasn't just thinking about myself or the Rijksmuseum. I was being a lot more far-reaching than that, because I believe that this is the oil paint of the future. We're moving with the times!



MARU

Godàs



" I LOVE THE SHINE AND THE POSSIBILITIES OF OIL PAINTS. I HAD TO STOP USING THEM DUE TO CERTAIN INTOLERANCES TO TURPENTINE, BUT NOW I AM ABLE TO PAINT WITH OIL COLOURS AGAIN THANKS TO COBRA'S ODOURLESS FORMULA.

"

Maru Godàs, Spain
@marugodas





" A NEW
HAND-PAINTED
ANIMATION FILM
'THE PEASANTS' "

MOVIE

'THE PEASANTS'

'Loving Vincent' was the first hand-painted animation film, painted with Van Gogh paint, about the life of Vincent van Gogh that won the hearts of fans around the world, received several awards and was nominated for an Oscar!

BreakThru Films started the making of their new production: 'The Peasants'. For the production of this film over 1,300 litres of Cobra oil paint will be used.

To work with Cobra allows the approximately 70 painters hired to paint the frames for 'The Peasants' to paint the frames and clean their materials without having to use turpentine or white spirit, which is better for both the environment and the health of the artists. According to BreakThru Films, the artist quality paints provide exceptionally high pigmentation, which allows for pure and highly saturated colours on the many canvasses used in the film.

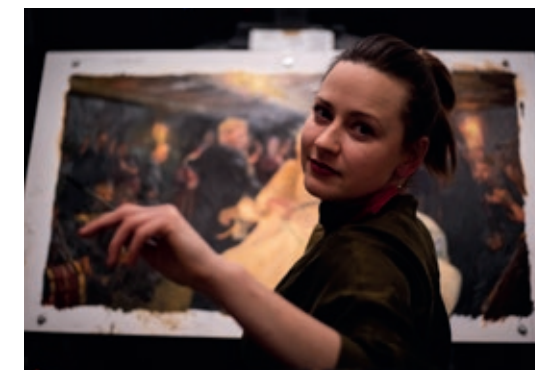
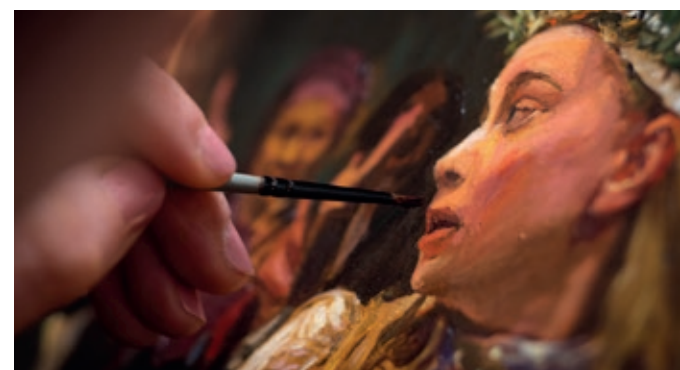
About the film

'The Peasants' is based on the Nobel-prize winning novel by Władysław Stanisław Reymont and directed by Dorota Kobiela. The film will display the tragic story of a peasant girl called Jagna who is in love with a man named Antek, but is forced to marry his much older, wealthy father, a farmer named Boryna. With time, Jagna becomes the subject of envy and hate amongst the villagers and is forced to fight for her independence. The beautifully depicted story takes place in the Polish countryside and ties into the changing seasons, hard labour in the fields and traditional local holidays.

The training of the artists began in March 2021, after which they will start working on the frames for the film. 'The Peasants' is planned to premiere in late 2022.

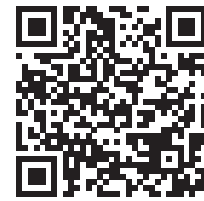
To find out more about the team, story and studio, visit their website:

www.thepeasantsmovie.com.





Chulinya Remmelzwaal



WATCH THE VIDEO!

ART TEACHER, The Netherlands
GRADUATED FROM THE ART ACADEMY
@ chunlinya

Working with Cobra is a real joy! I prefer to work with very bright colours and to include a bit more texture in my work. With Cobra oil paint, the colours are clear to see and the textures remain the same once the paint dries, which is the difference between acrylic paint and oil paint.

I see no reason why I shouldn't paint with Cobra oil colours. It is exactly the same as traditional oil paint. Except it's less harmful, because you use water instead of white spirit for mixing and cleaning.

WATCH THE VIDEO!



Jonat Deelstra



ARTIST, The Netherlands
CREATES MOSTLY FIGURATIVE WORKS WITH SOCIAL THEMES
@ jonatdeelstra

I normally paint with traditional oil paint, but you are always surrounded by white spirit. It makes your studio smell terrible, gives you headaches and after a day of working with it, I notice that I get incredibly sluggish.

And I noticed that this caused a lot of mental and physical problems for me. You really start to recognise that it's bad for your lungs. You also lose your short-term memory, and if I spent a whole day in my studio, even with windows open, I would feel very light-headed as I was cycling home. I'm still young, you know, and I didn't want to go on like that for too long. So, I'm really pleased there's an alternative. Cobra oil paint.

I'm a real fan of Cobra. It's nice that I can simply use water; it keeps everything really uncomplicated. I half expected it to be an inferior version of oil paint, but it actually works in exactly the same way. The pigments are also very bright and crisp.

It really is great stuff! With Cobra, you can work with oil paint without causing harm to others.

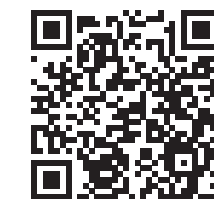
Marc Sylla



STUDENT, The Netherlands
ART ACADEMY, SECOND-YEAR
@ bysylla

At the art academy, you are no longer allowed to paint with traditional oil paint because of the white spirit. Cobra is the solution, because it allows us to continue painting in the traditional way. It's actually the way to do it; the old masters worked with oil paint and I want to continue that tradition. Oil paint stays put, it doesn't shrink or sink in. You can see the brush strokes better and it's just more beautiful.

I've worked with oil paint in the past but I found it a bit of a hassle with the white spirit, so I tried to avoid it. But working with Cobra makes it easy, because you can just clean your brush with water. It's really good.



WATCH THE VIDEO!



Lenna van Ooijen



WATCH THE VIDEO!

ARTIST, The Netherlands
AND ASSISTANT IN AN ART SUPPLIES SHOP
@ lennelotje

I work in a shop and if people want to work with oil paint, I often recommend water-mixable oil paint, because it doesn't damage your health.

I have the feeling that Cobra paint is the best and that there is permanence to the quality. I know that the paint I work with will stay good for more than 100 years and won't peel off the canvas after 50 years.



Interview

JUSTIN VAN DEN BERG

STILL LIFE ARTIST

SYDNEY, AUSTRALIA

© justinvandenbergartist



WATCH THE VIDEO!



Initially I have started with water colours. And then I have worked for several years with acrylics. I then decided I wanted to try with oils and I found that I was allergic to the solvents you need to use with oils. I then came across the Cobra brand. For me Cobra was the answer, because you don't need solvents and the brushes would clean in water, so it was a lovely lovely marriage of water solubility and oil together.

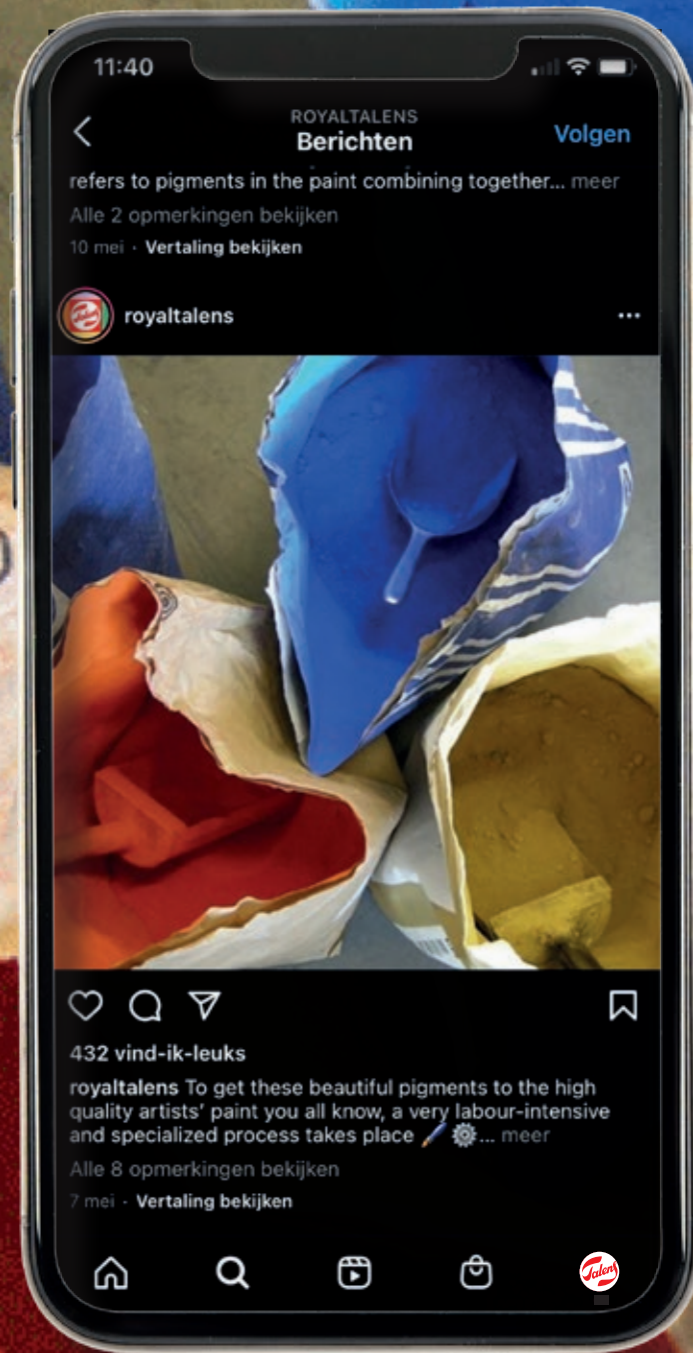
The good thing about painting with Cobra oil (after have been working with acrylic) is that as I put a mark down with my brush it stays exactly there, and it maintains the integrity of my brush stroke. The colours don't flatten as they dry. And they don't get darker as they dry. I find that I have a great deal of control and freedom in the same time with Cobra.



"THE BRUSH
STROKE STAYS
WHERE I PUT IT"

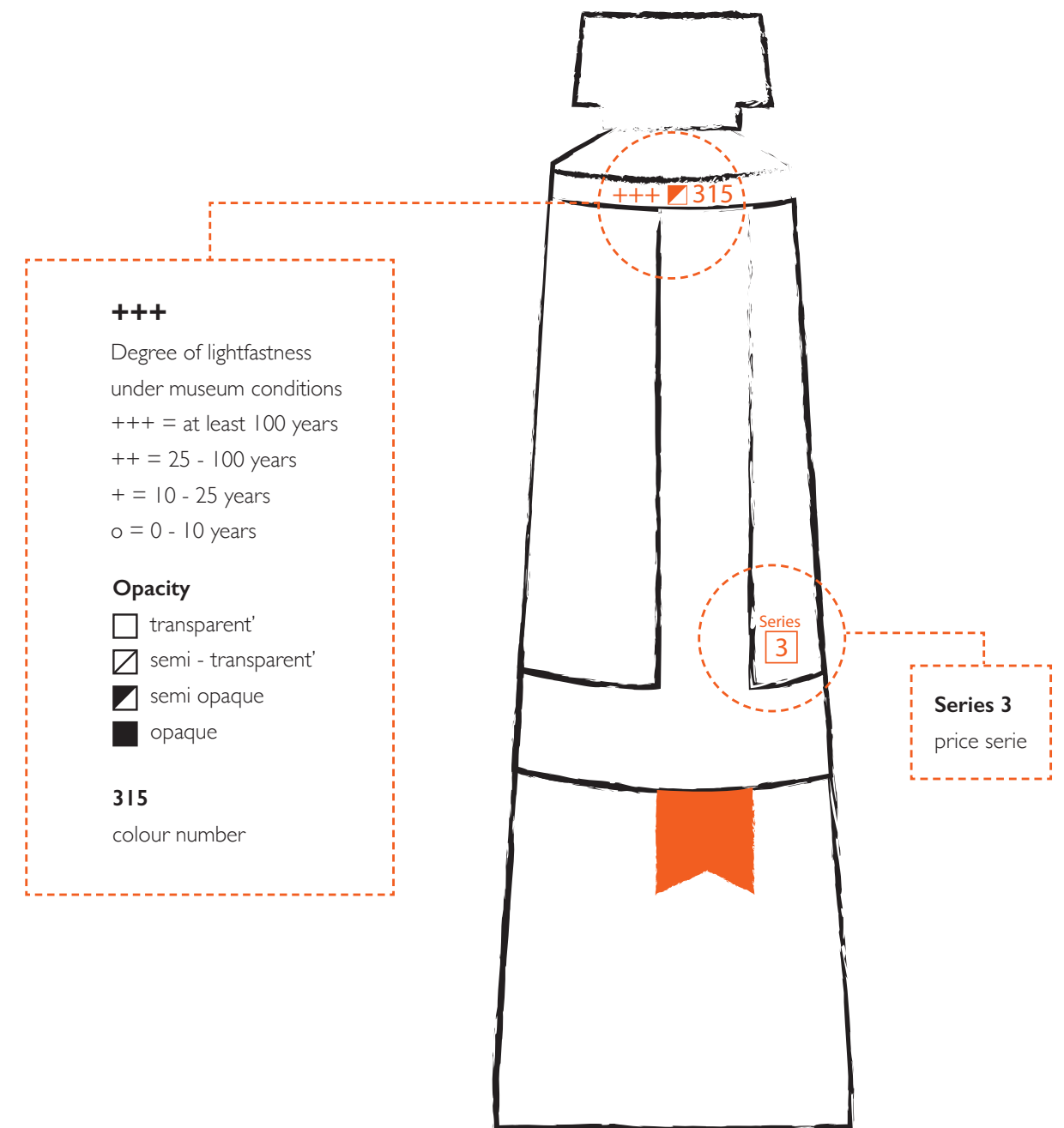


FOLLOW US ON INSTAGRAM!



#COBRAOILS
#OILPAINTING #COBRAOILPAINT
#JOINTHEREVOILUTION

EXPLAINING TUBE SYMBOLS



The range of Cobra Artist consists of 70 transparent, semi-transparent, semi-opaque and opaque colours. They all have the highest degree of lightfastness (++++) and under museum conditions remain unchanged for at least 100 years. The range includes 32 mono-pigmented colours. There are also 10 colours based on highly exclusive pigments - such as the cadmiums, cobalts and chromium oxides - as well as an exceptionally transparent oxide red or yellow.

“ I WORK IN A SHOP AND
IF PEOPLE WANT TO
WORK WITH OIL PAINT,
I OFTEN RECOMMEND
WATER-MIXABLE OIL
PAINT, BECAUSE IT
DOESN'T DAMAGE YOUR
HEALTH ”

Lenna van Ooijen, The Netherlands
@lennelotje



JEFF OLSON



ART EDUCATION DIRECTOR

ROYAL TALENS NORTH AMERICA

 jeffolsonart

Dating back to the 1970's, with a rising conciseness toward the environment, and the growing knowledge of the adverse health effects related to traditional painting practices, finding an alternative to the conventional use of solvents such as turpentine and white spirits in the studio became a major concern of artists working with oil paints.

After several decades of experimentation and debate, water-mixable oils have risen as the primary solution, overcoming years of skepticism, providing oil enthusiasts with a viable alternative in their painting practice.

The success of Cobra has been the culmination of work on many fronts. Education has been a key factor in dispelling the multiple myths surrounding water mixable oils. Beginning with a basic understanding of the chemistry at

work, as it relates to how all oil paints are formulated and function, has given artists confidence in the overall stability and working properties of this amazing oil paint. This education has provided artists with useful information about Cobra, such as the ability to simultaneously use Cobra with traditional oil paints, among other helpful studio best practices.

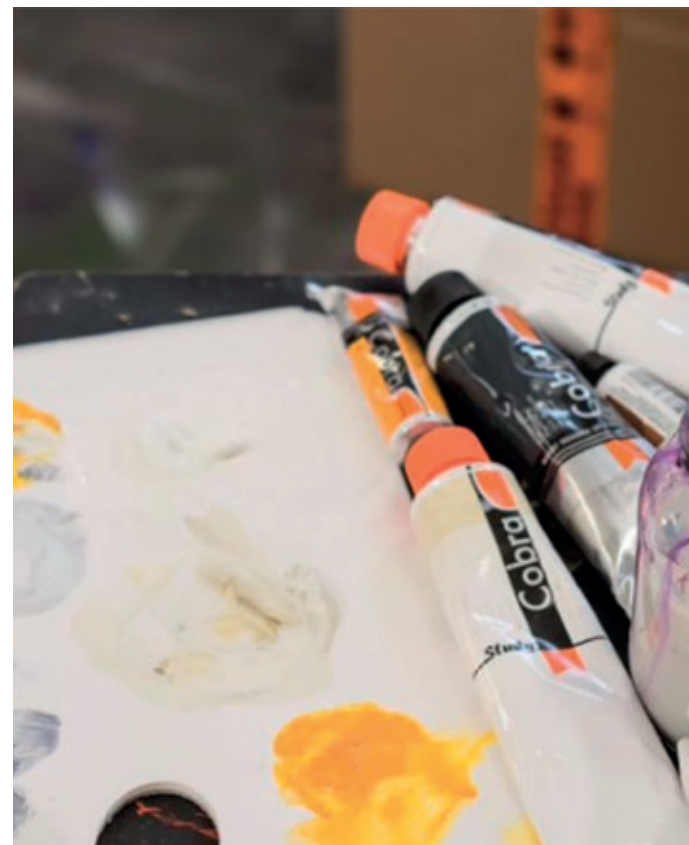
**"A TRUE OIL
PAINT WITH A
RICH BUTTERY
CONSISTENCY"**



Testimonials by prominent artists have created a cult following among devotees, whose desire to emulate their mentors success, has built a dedicated community of artists who are now enjoying the ultimate freedom of the Cobra family of products. You can "Go solvent free with Lori McNee" at lorimcnee.com, or you can "Paint Healthy" with the Colorist of the South, Karen Weihs' at karenweihsart.com. Ultimately, the overwhelming success of this revolutionary paint has been the genuine quality of the product itself. A true oil paint with a rich buttery consistency

and brilliant color; the working properties of Cobra and the glowing results achieved by artists of all ranks, has cemented it as the choice of painters throughout North America.

If you've been searching for an alternative to the use of solvents in your oil painting regime, Cobra will free you from the environmental and health hazards associated with turpentine and spirits and deliver you the painting experience you've grown to love in oils.



**"IF YOU'VE BEEN SEARCHING
FOR AN ALTERNATIVE TO THE
USE OF SOLVENTS, COBRA
WILL FREE YOU FROM THE
ENVIRONMENTAL AND
HEALTH HAZARDS"**

“

I USE OIL PAINTS FOR QUICK JOBS ALLA PRIMA. WHEN I AM IN MY ATELIER AND THE NEED TO PAINT ARISES URGENTLY, COBRA OIL PAINT IS THE FASTEST AND EASIEST TO USE. THE PAINT MIX IS PERFECT FOR SOFT AND THIN BRUSHSTROKES WHEN YOU USE COBRA MEDIUM, EASILY REACHING MEDIUM FILLINGS WITH COBRA PASTE. IT ALSO STAYS FRESH ON THE PALETTE FOR DAYS, WHICH ALLOWS ME TO WORK WITH THE SAME PAINT ON DIFFERENT DAYS AND SESSIONS. ON THE OTHER HAND, CLEANING IS SO FAST THAT IT ALLOWS ME TO CARRY OUT SHORT WORKING TIMES.

”

Alejandro Casanova Barberán, Spain

📷 casanova_ale



Alejandro Casanova Barberán



JOIN THE REVOLUTION!



MIX & CLEAN WITH WATER

- ✓ **Solvent free oil painting**
- ✓ **Healthy environment**
- ✓ **Easily clean materials with soap and water**
- ✓ **Professional quality oil paint**

COBRA

The new generation of oil paint

By proudly claiming a solvent free future. By giving the luxury of easily cleaned materials with soap and water. Enjoy the beauty of professional quality oil paint. And the freedom of painting everywhere.

- Cobra is available in 2 quality levels: Cobra Artist and Cobra Study. Both qualities use the same qualitative pigments. Cobra Artist uses more pigment and the pigments are ground more finely during the production process
- Cobra Artist is available in 70 colours, all with the highest possible degree of lightfastness (+++): at least 100 years lightfast under museum conditions
- Crafted with the finest modern pigments and premium drying oils, for beautiful colours with excellent tinting strength, due to its high pigment load and extra fine grinding
- The assortment offers exclusive pigments, such as cadmiums, cobalts and chromium oxides, as well as cadmium-free alternatives (permanent colours)
- A complementary range of mediums and varnishes is available, especially developed for Cobra
- Cobra oil paint mixes well with water, without any compromise on quality
- Cobra can be used in conjunction with traditional oils and when mixed at a ratio of Cobra 4:1, the mixture retains its ability to be thinned and cleaned with water



FREQUENTLY ASKED QUESTIONS ??

1. WHAT IS COBRA?

Cobra is an oil paint and like every oil paint it consists of a colouring component (pigment) and a binder (a drying oil: linseed oil). So, Cobra does not contain water, but it can be mixed with water.

2. HOW IS IT POSSIBLE THAT OIL PAINT CAN BE MIXED WITH WATER?

To enable the mixing of oil and water, you need an additive. This is called an emulsifier and it creates a stable mixture of small oil droplets in water.

3. WHAT ARE THE DIFFERENCES BETWEEN COBRA WATER MIXABLE OIL COLOURS AND OTHER OIL COLOURS?

The only difference is that while white spirit or turpentine is needed with traditional oil paint, water can be used with Cobra. Diluting the paint and cleaning your brushes can all be done with water. Water replaces white spirit. This allows you to work without solvents, keeping your work space free of unpleasant solvent odours and harmful solvent vapours. This is healthier for you and for your environment.

4. CAN COBRA BE USED IN THE SAME WAY AS STANDARD OIL COLOURS FOR ALL PAINTING TECHNIQUES?

Yes, Cobra water mixable oil colours can be used for all oil painting techniques: painting alla

prima (wet-on-wet painting) - Layered painting
- Glazing - Impasto painting.

5. WHAT CANVASES ARE USED FOR PAINTING WITH COBRA?

Universally prepared canvases are the correct choice. These canvases are prepared with several layers of Gesso: a good foundation for many types of paint. Oil colours adhere well to the Gesso layer.

> If you would like to use oil paint on paper, we have great news: Cobra now has oil colour paper! This is specially prepared paper with an external layer that prevents oil from penetrating the paper.

6. DOES A PAINTING MADE WITH COBRA WATER MIXABLE OIL COLOURS HAVE TO BE VARNISHED?

Yes, the oxygen uptake and thus the ageing process is slowed down by a final varnish. At the same time, the final gloss level is determined and the paint is protected from atmospheric contamination.

Varnishing is possible at normal layer thickness after around one year of drying.

Cobra has low-odour varnishes in spray cans. Varnishes for traditional oil colours can also be used. Watch the video on the website about varnishing Cobra paintings.

7. CAN I STRONGLY DILUTE COBRA PAINT WITH WATER AND USE IT TO PAINT IN A WATERCOLOUR MANNER?

This is possible, provided the following is taken into account. By adding a small amount of paint to water you produce a very thin and transparent paint. If, however, a great deal of water is added, the strongly diluted oil will not provide sufficient protection for the pigments.

For a first sketch that is later overpainted with thicker paint or paint thinned with a medium, this is no problem. If a work is painted using only highly diluted paint, it is advisable to add at least 20% Cobra painting medium to the water.

8. CAN I MIX TRADITIONAL OIL COLOURS AND COBRA WATER MIXABLE OIL COLOURS?

Yes, Cobra water mixable oil colour is an oil paint and can also be thinned with solvents such as white spirit and turpentine. It is then no problem mixing with traditional oil paint. And if you would still like to mix with water, keep the 4:1 ratio for Cobra to traditional oil paint.

9. WHAT ARE THE BASIC COLOURS FOR COBRA?

We recommend the following colours as a basic palette. With these colours, a broad colour spectrum can be achieved:

- Titanium white 105
- Permanent Lemon Yellow 254
- Primary Magenta 369
- Primary Cyan 572
- Ultramarine 504
- Burnt Umber 409

Watch the video on the website about the 'Basic palette'.

10. CAN COBRA BE MIXED WITH ACRYLIC COLOURS?

In principle, this is technically possible. However, we strongly advise against it as the long-term effects are unknown.

11. WHAT IS THE DRYING TIME OF COBRA?

What is the drying time and how can I make Cobra colours dry more quickly?
The drying time is similar to traditional oil paint. The drying time depends on the conditions under which work is carried out (temperature and light) and on the colour used.

For thin layers, it takes 2 to 7 days until the paint is (hand) dry, for other colours it may take up to 1 month for a slightly thicker layer. Cobra Quick Drying Medium 093 is a medium that can be mixed through the paint to reduce the drying time of the Cobra colours.

USP's	Acrylic paint	Traditional oil	Cobra oil
No harmful solvents needed, better for your health	✓	✗	✓
Mixable with water	✓	✗	✓
Materials can be cleaned using water and soap	✓	✗	✓
Can be used inside classrooms or at home	✓	✗	✓
High volume, even after the paint has dried	✗	✓	✓
Brush strokes stay visible after paint has dried	✗	✓	✓
No colourshift from wet to dry	✗	✓	✓
Glossy finish when dry	✗	✓	✓
Slow drying (wet in wet technique)	✗	✓	✓

Product title	Item number
Cobra Artist Tube 40 ml	2105...0
Cobra Artist Tube 150 ml	2107...0
Cobra Study Tube 40 ml	2505...0
Cobra Study Tube 200 ml	2508...0
Cobra Artist Trial Set 6 X 20 ml	21820406
Cobra Artist Starter Set 5 X 40 ml	21820505
Cobra Artist Value Pack 10 X 40 ml	21820510
Cobra Artist Gift 10X40 ml + Accessories	21820511
Cobra Artist Mixing Set	21820405
Cobra Study Set 6 X 20 ml	25820406
Cobra Study Set 12 X 20 ml	25820412
Cobra Study Mixing Set 5 X 40 ml	25820505
Cobra Study Set 10 X 40 ml	25820510
Cobra Soap	88009032
Cobra Watermixable Oil Colour Brush Set Series 215 (No. 10-16)	90921534
Cobra Painting Medium 091 Bottle 75 ml	24281091
Cobra Glazing Medium 092 Bottle 75 ml	24281092
Cobra Painting Medium 091 Bottle 250 ml	24301091
Cobra Glazing Medium 092 Bottle 250 ml	24301092
Cobra Quick Drying Medium 093 Bottle 75 ml	24281093
Cobra Quick Drying Medium 093 Bottle 250 ml	24301093
Cobra Painting Paste 087 Tube 60 ml	24061087
Cobra Painting Paste 087 Tube 200 ml	24081087
Cobra Varnish Glossy 102 Spray Can 400 ml	95163102
Cobra Varnish Matt 103 Spray Can 400 ml	95163103
Cobra Varnish Satin 118 Spray Can 400 ml	95163118
Cobra Oil Paint Paper A4	93050002
Cobra Oil Paint Paper A3	93050001

EUROPE

The Netherlands

Head office

Royal Talens B.V.

Postal address

P.O. Box 4

7300 AA Apeldoorn

The Netherlands

Visiting address

Sophialaan 46

7311 PD Apeldoorn

The Netherlands

Export Sales Office

Tel.no.: +31 55 5274700

info@royaltalens.com

Sales Support Belgium

Tel.: (02) 2572140

E-mail: belgium@royaltalens.com

Sales Support the Netherlands

Tel. 055 - 5274 782/780

E-mail: vkn@royaltalens.com

United Kingdom

R.Talens UK Ltd.

First Floor, Unit 2

Millars Brook

Molly Millers Lane, Wokingham

Berkshire, RG41 2AD

Freephone 0800 995 6500

sales.office@royaltalens.com

France

Talens France SARL

Les Sittelles Hall E,

13 rue de la Perdrix

CS 52344 Tremblay-en-France

95941 Roissy CDG Cédex

Tel.: +33 (0)1 4817 8181

service.client@royaltalens.com

Spain & Portugal

Talens España S.A.

c/Miguel Hernandez, 39 3ª planta

08908 – Hospitalet de Llobregat (Barcelona)

Tel.: +34 93 3368750

Fax: + 34 93 3368754

informacion@royaltalens.com

Switzerland

Talens AG

Industriestrasse 68

4657 Dulliken

Tel.: + 41 (0)62 - 285 5050

info.ch@royaltalens.com

Germany & Austria

Talens GmbH

Postfach 4

7300 AA Apeldoorn

Netherlands

Tel.: 00800 0400 0200

de-at@royaltalens.com

Poland, Czech Republic & Slovakia

Talens Poland SP. z o.o.

ul.Kazury 2E

02-795 Warszawa

Tel.: +48 22 649 0160

poland@royaltalens.com

Denmark

Schjerning Farver A/S

Østeralle 21

DK 8400 Ebeltøft

Denmark

Tel.: +45 8634 2211

info@schjerning.dk

SalesRT@schjerning.dk

North America

North America

Royal Talens North America Inc.

30 Industrial Drive

Northampton, MA 01060

United States

Tel.: +1 (413) 300 1899

info.na@royaltalens.com

Asia

People's Republic of China

Shanghai Sakura International

Trading Co., Ltd

6F/H, Eastern Tower Shanghai Hi-Tech King World No.668,

Beijing East Road,

Shanghai, China 200001

Tel.: +86 21 33316560

Fax: +86 21 33316563

sakurash@126.com

Purchase and Quality Control

Hehua Talens Shanghai

Fine Art Materials Trading Co., Ltd.

Room 1704, Block A, No.58

Xinjian East Road,

Shanghai, China

Tel: +86 21 67648672

Japan

Talens Japan Co. Ltd.

1-6-20, Morinomiya Chuo,

Chuo-ku, Osaka, 540-8508 Japan

Tel.: +81 6 6910 8825

Fax: +81 6 6910 8836

JOIN THE

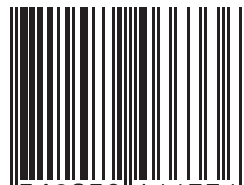


REVOLUTION

ROYAL  TALENS

This magazine is printed on recycled paper

Art. no 88009124



8 712079 466336